CONGRESS MOVES ON FIRST SALE AND JUKEBOX LAWS
CAPITOL GEARS FOR JULY SQUIER RELEASE
BMI HOLDS ANNUAL AWARDS DINNER
ABC TV DROPS TELEFIRST SERVICE
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EDITORIAL

SUCCESS IS IN THE MIX

While some declare the disco era a thing of the past, dance clubs are still a major force in developing artists and new records. With the reverberating walls of these important venues, the 12" remix was incubated. Today, that remix has matured to become a force to be reckoned with. As 7" singles sales slump with the encroachment, the 12" is gradually making its way to a prime position on the retail market. Once considered the territory of disco DJs and recording professionals, the remix is fast becoming the chosen version of popular songs by much of the record-buying public.

The appeal of remix is simple. With extended play that prolongs a dance set and a price that is actually more economical than the 7" single, the 12" remix could do nothing but win. Studio engineering has progressed to the point where this recording technique has finally come of age and in a big way. Producers and remixers are making a distinct impression on the texture of popular music. Evidence of this impression is found on Cash Box's own singles charts where an Arthur Baker remixed version of Duran Duran's "Reflex" single reached #1 on the Top 100 only last week. Other remixes such as M&M's "White Stations/Black Stations" and the Eurythmics "Touch/Dance" LP of remixed songs from its "Touch" album are further evidence of the growing influence of these new, longer versions of songs. The art of remixing has added a new artistic and financial dimension to our industry.

Cash Box sees a bright future for the remix, observing its constant rise in popularity since it first made its way from DJ record collections to retail bins. We encourage the members of the music industry to take careful note of the rapid development of this recording format, one which we regard as an important factor in the future of the record industry.

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ON THE COVER

To say that Cyndi Lauper has had miraculous success with her Portrait Records debut album, "She's So Unusual," is an understatement. Spawning two #1 singles, "Girls Just Want to Have Fun" and "Time After Time," the gifted young performer has more than proven that she can tackle any type of song she chooses. Arriving on the music scene at a time when artists require a visual element to their performances, Lauper's unique appearance, quirky stage manner and irresistible personality made her an instant hit on the video screen.

Cyndi Lauper has proven that she is a true star with undoubtable superstar potential. Fans of Lauper are already anticipating her next project, although there is more than plenty of left in her current release which continues to nest comfortably in the Cash Box top 10. She might be unusual but she is certainly here to stay.

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Capitol Gears Up for Squier Release
by David Adelson

LOS ANGELES—Anticipating high sales figures and across-the-board airplay, Capitol Records is gearing up for a promotional campaign in support of Billy Squier’s forthcoming LP “Signs Of Life.” The label decided to push the album’s release to July 1. Executives at Capitol feel the record will be Squier’s biggest to date and have implemented a well-coordinated campaign used on Squier’s last Capitol project nearly two years ago.

“The difference is we are going more up front, rather than in the first four or five months,” stated Walter Lee, vice president of marketing/promotions for Capitol. Lee explained that for past Squier projects, the company had increased its promotional campaign in phases after the album’s initial release. “We remarked, ‘rather than doing substantial quantities in reruns we are doing everything at one time right now.”

The pre-release campaign features teaser advertisements as well as retail banners and posters which Capitol plans to have in the stores well in advance of the release. There are four different posters in production all to be printed in substantial quantities.

Squier’s early delivery of graphics and support material as important factors in the implementation of the pre-release campaign. Also, according to Lee, Squier’s biggest difference is that with all the lead time that Billy gave us, we’ve had more time to plan and generate this material well in front.”

The corporate excitement generated by the LP is abundant at Capitol. Many at

Congress Moves On Copyright And Jukebox Fee Legislation
by Earl B. Abrams

WASHINGTON — An effort to revise the first sale doctrine relating to phonograph records moved a step closer to enactment when a House Judiciary Subcommittee voted to report out the proposed legislation that would require recorders to get copyright owners approval before being able to rent records or cassettes. Subcommittee approval of HR 102 on June 19 included amendments that specify that nothing in the bill affects the antitrust law.

Already passed is the Senate version of the same bill (SB 32) which was enacted by the upper body a year ago. If the House passes this version, a conference would be required to resolve differences. Then the agreed upon version would be submitted again to both houses for final approval.

Although enactment into law by the end of this Congress is seen as a good possibility, there are questions about its progress because this is an election year and Congress may take long recesses as members engage in campaigning. At the moment prospects look good, according to industry and government sources.

Meanwhile the first hearing on jukebox copyright legislation took place June 20 in the House Appropriations Committee. An issue is SB 1734 which would impose a flat, $50-per-machine, one-time fee for each new jukebox ($25 for old machines) in place of the annual fee of $50-per-machine ruled by the Copyright Royalty Tribunal several years ago.

The hearing, held by Senator Charles Mathias (R-Md.), had strong support for enactment by jukebox industry representatives, and heavy opposition by music society representatives.

Heading the favorable contingent was Senator Edward Zorinsky (D Neb.), sponsor of the legislation, whose family at one time was in the jukebox business.

The Nebraska Democrat contended that change to a one-time fee would ensure “complete compliance” and would eliminate the monitoring expenses now borne by the music industry.

According to the source, there was a fear there was a need to bring further hearings on the legislation, which was deferred.

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BMI Holds 32nd Awards Dinner

By Lee Jeske

NEW YORK—BMI presented citations to the songwriters and publishers of the most performed songs in the BMI repertoire during 1983 during a gala awards dinner at New York City's Plaza Hotel, June 19. All in all, 130 writers and 102 publishers of the 110 songs that received the most performances on radio and television were honored.

Robin and Maurice Gibb accepted en-graved glass plaques for “Islands In The Stream,” the most performed BMI composition of 1983 (published by Gibb Brothers Music).

Other top writer awards were Michael Jackson and David Foster with four awards each; Rhonda Fleming-Gill, Daryl Hall, Billy Joel, Dennis Morgan and Rafe Van Hoy with three awards each; Deborah Allen, Lewis Anderson, Kerry

Remixers Contribute New Artistry To 12” Singles

by Peter Holden & Skip Harris

LOS ANGELES—The last year has seen the remixed 12” single go from being a purely promotional and dance club item to becoming a full-scale retail seller. Along with increased sales, 12” singles have also spread their influence into various pop charts, which can now break B/C, pop or crossover singles to a much greater audience.

The main factor behind the attention given to this booming music configuration is the remix. Nearly all of the most popular 12” singles are remixes which have taken the original dance songs. As a result, the art of remixing has gone from that of dance club DJ editing and producer’s sideline to being a central component in breaking a new song.

With remixers like Arthur Baker, John

Luongo and the remixing team of Sergio Manizbi and John Morales lending their well known hands to a variety of major crossover hits in the past months, it is clear that the remix’s time has come.

Cash Box recently spoke to a number of mixers based in New York and Los Angeles in order to gain a better understanding of this influential yet elusive studio production process. Remixing started as a dance club technique which DJ’s used in order to keep people dancing when a song was not in. To do this, a DJ would simply mix records together so that there would be no break in the music, and while studio remixes still cater to dance clubs and record spinners, the audience for remixed singles has grown far beyond that. Yet, what are the aims at re-producing a song? Arthur Baker explained his goals of remixing. “What I try to do is make the song more interesting for dancers and listeners. I try to put some creativity into it so that it’s more interesting in the clubs, breakdancing and hip hop.” Baker said that remixed versions “will give it more depth and peaks, but I also put things in that will make it more interesting for the listener at home.” Baker remixed Cyndi Lauper’s “Girls Just Want To Have Fun,” and though his radical altering of the original mix drew some criticism, it also pushed the song to the top of the dance charts and broke it onto the R&B market which simply wasn’t available to Lauper with the originally mixed mix. However, remixes don’t have to be dramatic to have an immense commercial effect. A good example is Talk Talk’s single “It’s My Life” which was

(continued on page 22)

OUTSTANDING IN HIS FIELDS — Richard “Dimples” Fields (1) penned a nationwide agreement with RCA Records' Robert Summer. Dimples' first RCA LP, “Mmm,” will be released in a few weeks.

ABC Vid Drops TeleFirst Service
by Gregory Dobrin

LOS ANGELES—The five-month-old experimental home video delivery service known as TeleFirst has been dropped by ABC according to the network. TeleFirst, a subsidiary of ABC Video Enterprises, is currently under test in Chicago but will discontinue operations beginning June 30.

Network officials have cited TeleFirst’s inability to compete with reduced rates of home video rentals and the increased availability of major titles on cassette as the main reason for the discontinuation. “Essentially, we went into the test thinking we had two selling points; number one, the time element. If you could get it the day it was released. And two, the manager of public relations, Tony Harrling, ‘but our conclusion after six months is that given the way (home video) pricing has been drastically slashed in the marketplace, consumers don’t put sufficient value on it (TeleFirst) to give us a business.”

TeleFirst was instituted as a means whereby subscribers could hook into the nightly scrambled signal broadcasts of feature films and other entertainment (relayed between the hours of 2 and 5 a.m.), tape them on video-cassette recorders, and with the assistance of decals supplied by TeleFirst, play them back at their convenience.

“We’ve got a situation now where video stores are really proliferating,” stated Harrling, “so the convenience of home deliveries of movies is being cut in the retail marketplace.

The decision to discontinue the service is said to result in a pre-tax loss of $15 million against 1984 second quarter earnings. ABC has already sustained considerable losses on ventures into non-broad
LISTENING TO A YES MAN — Atlantic Records threw a party at Limelight after Yes’s recent Madison Square Garden date. Here shooting the breeze are (l-r): Robert Plant; Ahmet M. Ertegun, Atlantic chairman; and Yes’s Jon Anderson.

BUSINESS NOTES

Nashville ASCAP Celebrates 70th Anniversary

NASHVILLE — The Nashville chapter of ASCAP held its annual membership meeting June 13 at the Vanderbilt Plaza Hotel. Chaired by ASCAP president Hal David, the event commemorated ASCAP’s 70th Anniversary by reviewing the society’s past seven decades and by announcing the opening of a new licensing office in Nashville at 50 Music Square West. The new office features writers rooms for use by the ASCAP members. ASCAP’s managing director, Gloria Messinger, delivered a financial report, noting that ASCAP’s total receipts for 1983 amounted to $203 million, 8.4 percent higher than the figure for 1982. Board members were also in town for the annual week long board meetings held each year in Nashville. In addition to Hal David, board members attending the meetings were Stanley Adams, Sal Chiantia, George Duning, Sammy Fain, Ernest Farmer, Buddy Killen, Wesley Rose and Michael Stewart.

AFM Ratifies Videotape Agreement

NEW YORK — The American Federation of Musicians has ratified a new two-year videotape agreement with the television networks, calling for overall wage increases of five percent in each of the two years, as well as increases in employer-paid health and welfare contributions.

AFM president Victor M. Fuentesalba said the agreement contained a new provision for the production of summer replacement shows. The shows must now be produced between April 15 and July 15 for airing during June, July and August, thereby creating more jobs during TV’s slow season.

PolyGram Joins Tribute To Haywood

NEW YORK — PolyGram Records has joined forces with the G. Heilman Brewing Company, Delite Records, Warner Brothers Records and Anheuser-Busch to sponsor the first annual Bill Haywood Memorial Scholarship Golf Tournament June 28 at Houston’s Memorial Golf Course, in association with this year’s Black Radio Exclusive Conferences. The city’s hottest names based away last year, was senior vice president, urban contemporary/black music, PolyGram. The tournament will raise money for the Bill Haywood Fund, which offers music industry internships to young people.

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

NEW YORK — From the bookshelf: the National Textbook Company is offering Robert Gerard’s Opportunities in Music which “enables readers to understand what is involved in each area of the music industry” ($8.95 cloth, $5.95 paper) ... Ticketon has just introduced a new high-speed ticket vending terminal which can print the cunts in less than a minute and provide such information as directions to the performance site ... The Brooklyn Academy Of Music’s Next Wave Festival is set for Oct. 9-20 and will feature performances by such contemporary artists as Meredith Monk, Steve Reich, Bill T. Jones, Keith Haring and others; including the first revival of Philip Glass’ and Robert Wilson’s opera, “Einstein On The Beach” ... American Business Directories, Inc. has just issued a directory of record dealers, compiled from 4,500 telephone directories around the country. Send $99 to them at P.O. Box 27347; Omaha, NE 68127 ... Al DiMeola has just produced a set of instruction books and tapes for the guitarist. Write to Noonzoo Prds., P.O. Box 68, Tenafly, NJ 07670 ... Leadbelly, the blues great whose songs are published by the Richmond Organization, will be spotlighted at the 1984 Red River Rovel Arts Festival in Shreveport, LA, Sept. 29-Oct. 6, on the occasion of the 95th anniversary of his birth ... Richard Sarbin Assoc. has just signed EMI recording artists Any Trouble to a worldwide management pact ... Omnibus Computer Graphics, Inc. will open a New York facility on July 1 ... Palo Alto Records, Keyboard Magazine, and the National Association of Jazz Educators have awarded four Bill Evans Series toppings totaling $3,000 to Ron Ward, John Seppala, Kevin Zoenig and Mark Lebrun; proceeds came from sales of Palo Alto’s “Bill Evans — A Tribute” and from Keyboard Magazine.

EXECUTIVES ON THE MOVE

Lewis Jaffe

Changes At PolyGram — PolyGram Records has appointed Jim Lewis to senior vice president, International Repertoire. He was formerly vice president, marketing. He will be responsible for the U.S. artist development of internationally signed acts. Jerry Jaffe, while continuing as senior vice president of the Rock Division, will now provide direction to Rock Promotion in addition to his other responsibilities.

Quarzararo Appointed — Island Records has the appointment of Phil Quarzararo as vice president of promotion. He had been east coast regional promotional manager at RCA Records for the past 3 years. Prior to that he did local promotion for the label in LA.

Onida Named — Stella Onida has been promoted to manager of production, albums & tapes, for Atlantic Records and Elektra Records. She joined Atlantic Records in 1978 as assistant to Stan Silk, holding that position until her new appointment.

Leeds Appointed — Steve Leeds has been appointed senior director of A&M for the LeFrak Entertainment Company, Ltd. He comes to the company after a long career in the music industry encompassing independent record promotion and production.

Shaep Appointed — Kay Shaep has been appointed director, publicity and artist development for MCA Records, Nashville. She joins MCA after two years as manager of the Oak Ridge Boys’ William Lee Golden’s Golden Era Music.

Kreiner Joins Modern — Modern Records has announced the appointment of Marc Kreiner to the label. He has had considerable experience in the music industry founding High Rise and Ocean Front Records.

T.V.I. Appointments — T.V.I. Records has announced the following appointments: Peter Garris to vice-president of promotion, effective July 1984, and John P. Maguire, who threw up with Janis, threw up with the Doors and the Airplane,” and Gina Capucino. “She doesn’t believe rock’n’roll is a bad thing...it’s just something to be enjoyed.” With subscribers already lining up for the strip, the three producers feel that “The Rock Channel” has a readymade audience that has not before been addressed on the funny pages.

‘Rock Channel’ Comic Strip Debut

LOS ANGELES — A new comic strip focusing on the entertainment industry and specifically music videos has been developed by brothers Guy and Brad Gilchrist along with Greg Walker called “The Rock Channel.” The strip is aimed at a younger audience and debuted Sunday June 15 in a variety of city papers around the country including the Detroit Free Press, the Denver Post, The Miami News, the Dallas Times-Herald, the Baltimore Evening-Sun and many others. The Gilchrist brothers also provide the Muppets comic strip, and Walker is the son of the cartoonist Mort Walker who produces the classic Beetle Baily strip. Gilchrist’s concept was to combine the idea of showing what goes on behind the scenes for the strip after an experience with a friend in Long Island. Gilchrist explained, “The idea came about as a result of a wire service story that I was writing, the story was about a group of people who were making the video for a song, things didn’t go the way they supposedly should have gone, but the group ended up with a hit in the end.” Gilchrist also added, “I wanted to do a comic strip about the making of music videos and the various characters involved, but I wasn’t sure how far it would go. We’ve only had three weeks to test it. We don’t know if it will gain a lot of readership, but we’re really hoping that it will.” With subscribers already lining up for the strip, the three producers feel that “The Rock Channel” has a readymade audience that has not before been addressed on the funny pages.

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ESSAR — Smokey Robinson — Tamla 60987L — Producers: Stephen Tavani - Scott Smith — List: 8.98 — Bar Coded

Smokey Robinson's latest offering delivers a variety of seamlessly written pop and soul songs the best of which include the album's first single "And I Don't Love You." Robinson's classic voice is also in top shape on the sexy "Train Of Thought" and the teasing "Little Girl Little Girl." Always a perfectionist, Robinson has chosen his songs well for "ESSAR" and he proves again that there is no finer voice in pop music than Smokey Robinson's.

TASTE OF HONEY — Janice Marie Johnson — Capitol ST-12319 — Producers: Mike Piccillo, Gary Goetzman — List: 8.98 — Bar Coded

From the founding member of Taste of Honey comes this solo debut for the Capitol label. Permeated with danceable rhythms throughout, "One Taste Of Honey" is an LP dance clubs can't afford to miss. Johnson's vocals are sensual, adding a vibrancy to each cut with its bearing charge. Synthesizer ripples punctuate the LP, furthering its danceability. Prime for B/C, and with the single "Love Me Tonight" already in release, "One Taste of Honey" is a summer winner.


Here it is! The single we've all been waiting for is "State Of Shock." Featuring Michael Jackson and Mick Jagger on lead vocals, the track sounds particularly nice between an MJ dance groove and a Stones bump-and-grind. "State Of Shock" tracks immediately into a confident funk groove driven by a gritty guitar and rapping trade-off vocal that captures classic Jagger growling and Jackson's slick vocal response. A sure across the board retail and radio hit which you'll be hearing for months.

NO BRAKES — John Waite — EMI/America ST-17124 — Producers: John Waite, David Thoener and Gary Gersh — List: 8.98 — Bar Coded

John Waite of Babys fame makes his debut LP for EMI with "No Brakes." Filled with the classics, screaming vocals for which Waite has gained renown, "No Brakes" is an LP that showcases the artist's two-dimensional talent, from sassy, staccato rockers to lower key material, the Waite sound is charged with vigor and urgency. The guitar of Gary Myrick is equally alive, contrasting calm riffs with raging intensity. Sure to be a hit of singles, "No Brakes" is sheer summer AOR.

KOKO POP — Koko Pop — Motown 6096ML — Producer: Chris Powell — List: 8.98 — Bar Coded

Koko Pop's debut for Motown is a surprisingly grooveful serving of pop-funk which uses the beat box and synthesizer melody lines to a well-rounded harmonic whole. Chris Powell's lead vocals, which sound like a mix between Michael Jackson and Stevie Wonder, shine particularly on "Baby Sister" and the funky and sensitive "I'm In Love With You." Throughout "Koko Pop," strong material and effective production are put to good use to complete a choice debut package.

CHEQUERED PAST — Chequered Past — EMI/America ST-17123 — Producer: Michael Jackson — List: 8.98 — Bar Coded

Who says hard rock is dead? No—nonsense hard rock and roll is what you get when former Sex Pistol guitarist Steve Jones and former Blondie members Clem Burke and Nigel Harrison team up with Silverhead lead singer Michael Des Barres. Complete with shirtless sex symbols and smoke-filled stages, Chequered Past will undoubtedly appeal to the resident head-banger in the family. Particularly strong cuts that are bound for AOR playlists are, "A World Gone Wild," "How Much Is Too Much?" and "Are You Sure Hank Did It This Way?"

SECRETs OF THE I CHING — 10,000 Maniacs — Press 3001 — Producers: 10,000 Maniacs — David Brick — List: 8.98

Centering around Natalie Merchant's twisting and turning vocals, 10,000 Maniacs is not the punk band you might expect from a band of that name. The music is enduring with sinuous guitar parts and eclectic melody lines. Merchant's poetic lyrics and guitarist Robert Buck's musical fills make "Secrets Of The I Ching" a unique sounding album that harkens back to the days of avant-garde folk music experimentation of the 60s. Highlights are the multi-textured "Tension" and the dream-like "Katrina's Fair."


This Venice, Ca.—based jazz-fusion combo has produced a slickly arranged stylistic disc of hot international jazz. Blending elements from all over the world, the East-West Band provides two sides of varied, sometimes experimental instruments. Already establishing a sizeable following on the west coast, the disc should be enthusiastically received by jazz programmers.

SCORPIONS (Mercury 880087-7) Still Loving You (4:49) (W.B. Music Corp. -ASCAP) (R. Schenker/K Meine) (Producer: Dieter Dierks)

"Still Loving You" is the kind of rock ballad that has become a lost art. The impeccable Scorpions maintain and bestow on listeners a mysterious and sharp-edged electric sound that give this tune a life of its own. Klaus Meine's vocals are full and robust, yet they hold a low and tender strain that pumps feeling into every line. Heavy metal listeners won't have much of a wait before this single finds the rock radio airplay it warrants.

STEVE PERRY (Columbia 38-04496) She's Mine (3:56) (Street Talk Tunes, April Music Inc., Random Notes/ASCAP) (S. Perry, R. Goodman) (Producer: Steve Perry)

The voice of Journey makes an auspicious solo debut with Columbia's LP "Street Talk" which produced this cut. "She's Mine," is the second single from the LP and it continues Steve Perry's success as solo artist. The legendary Perry vocal range is in full flower on the song, but the mood is softer, the approach more gentle than on "Oh Sherrrie." Fine keyboard and percussion work accentuates the tune, with a mellow sax interlude that lends a dreamy jazz angle. An AOR radio and retail must.

SHANNON (Mirage 7-99738) My Heart's Divided (3:30) (Jobete Music, Emergency Music/ASCAP: Green Mirage Music/BMI) (Barbosa/Godwin) (Producers: Mark Liggett, Chris Barbosa)

"My Heart's Divided" is Shannon's third single from her immensely popular "The Music Play" LP for Mirage Records. With a heavy synthesized tempo and full vocals, this cut is certain to make it on CHR and B/C, with a special bend for the clubs. A tough beat pumps this tune forward as Shannon's all-out vocal style takes a cutting edge. Sure to rival its predecessor "Let The Music Play" in chart success, "My Heart's Divided" shows recurring strength for this new artist.

SPINNERS (Atlantic 7-89648) (We Have Come Into) Our Time For Love (3:48) (Mr. Dapper Music/BMI, Richer Music/ASCAP) (Zimmerman, Meyers, Raglin, Marshall) (Producers: Dana Meyers, William Allen)(Inc.)

This single from the Spinners' "Cross Fire" LP on Atlantic is a satiny feast of mellow harmonies. Smooth and sultry, the cut features sensitive vocals and down-tempo rhythms that'll match-make on the dance floor. This is slow dancing romance music, B/C fare for hot summer nights. With a past as paved with gold as the Spinners it'll come as no surprise if "(We Have Come Into) Our Time For Love" follows the same Spinners road to the top, proving that the Spinners have come into another time for hits.


The Olympics will soon be here, and with the spirit of the games rising Giorgio Moroder has produced an inspirational song which should get strong CHR airplay. "Reach Out," the track theme from Columbia's Official Music of the XXIIIrd Olympiad Los Angeles 1984, is a lively and powerful track which captures the feeling of energy and drive inherent to the Olympic Games. Definite gold medals!
**NEW FACES TO WATCH**

The object of a new face is to become a familiar face, if possible, and in this respect singer Nora has had some of most expe-
rience help in the entertainment business.

Guided by Sid Bernstein, the legendary promoter who first brought the Beatles to America, Nora is the first artist of the New York Record Company, a joint project of Bernstein and the New York Land Company. Can real estate and the music business successfully together? Bernstein thinks so. Through his own record company, Bernstein has given Nora a steady eye on Nora’s progress and development — a relationship he feels he was denied by another artist he developed, Laura Branigan, who left Bernstein when she signed with Atlantic. Nora certainly has had the new company’s full weight behind her. How many other singers can boast the formation of a fully capitalized New York record label and the support of a real estate-veteran for her first project?

That first project has involved a couple of innovative promotions making the Bernstein/Atlantic combination famous. One was the simultaneous release of the first two singles from Nora’s album, “Merrily We Roll Along” and “Mountain Time.” “Merrily We Roll Along” and “Mountain Time” were released in December of 83. The second project is an event certain to keep Nora’s name and music in the minds of lyricists around the world — a $25,000 songwriting competition. Included in Nora’s album “Merrily We Roll Along” is an instrumental currently called “Nora’s Tune,” the melody of which Nora hums on the track. Bernstein, having seen the potential of Nora’s potential, joined with the National Academy of Popular Music to co-sponsor the 1984 International Songwriters’ Competition, which will help establish a Music Museum in New York as a permanent tribute to famous songwriters. The purpose of the competition is to write English lyrics for “Nora’s Tune.” The winner will receive the $25,000 grand prize and attend the annual Songwriters’ Workshop and Benefit Concert, among other things. Bernstein, Neil Sedaka, Paul Anka and Bernstein. In addition, Nora’s third single, “I’m Falling in Love” has been released in 7” (backed by “Nora’s Tune”) and 12” formats. The latter version is doing well on the dance charts.

Impressive as these efforts are, Nora’s voice and style must stand on their own. Her album shows a familiarity with the contemporary American sound while drawing on Nora’s distinctively European background. The pro-
duction which is a sign of her quality is available with Giorgio Moroder in some spots. Abba in others. Nora proves that she can handle background vocals with ease, (”Merrily We Roll Along,” ballads (”Nora’s Tune”), or bright, mainstream pop (”I’m Falling In Love”). In other words, the call is a phenomena in the world of singer-songwriter. With lyricist Marsha Lee. Her voice shows an im-
pressive range and good power. She has a lot of range and a lot of power. Her voice carries the mark of a more experienced singer as she adapts to whatever style she finds herself in.

Not surprisingly, Nora shows her knowledge of the entire concept behind her music production when she cites her main influence. "My inspiration, the music I really love, is the music of EL0 because they're all looking for new music and new ideas. I love the truth in their music and their good sound. That's what inspires me." 

Nora Lillian Gaon was born in Gen-
eva, Switzerland on December 8, 1960. She’s a Swiss citizen, but has lived in New York since 1989. She came to America at 19, intent on establishing herself as a singer-composer. Through mutual acquaintances. Nora’s tapes landed in Sid Bernstein’s hands. “I flipped over them,” he says. "I was then working as a consultant. I brought them to a major label, which sat with them for eight weeks. Her cousin (who had gotten the tapes to Bernstein) got impatient and said, "Sid, is this how the music business works?" I said, "Yes, I’ve waited four months for an answer with one company," he said. "Well, you believe strongly in the girl. Would you want to start your own label?" I said, "That’s a big undertaking. Three weeks later we had a record company. A promotion man’s enthusiasm is understandable but Bernstein really put a commitment behind his new find. After the talking the tapes and getting to know her I was invited one night to her apartment and I couldn’t believe it — she must have been home for about three hours — she could be a concert pianist, a pop concert pianist. In the year I’ve known her, since she’s become a veteran, her whole world has come more and more together. She’s got 30 new songs that we’re working on. We’ve got enough material for three more albums.

With an experienced insider like Bernstein behind her Nora is assured her name, face, and music will be on the industry’s collective mind during the release of her current album and the others she seems prepared to complete. The best thing about the whole project is that her talent more than justifies the New York Record Company’s commitment to her, and it is only a matter of time before that major hit which establishes them both. As for the company itself, it is far ahead with its own multi-artist identity. "Dreamgirls" star Sheryl Lee Ralph has recently completed her first solo LP for Bernstein’s group. The disc is set for release this summer. Other new sign-
ings are planned in 84.

Nora is currently on hiatus as she awaits the birth of her second child.

With the whirlwind composing and promotional life she’s been living, a rest seems in order. Her song "November" signals the expected ar-
ival date. It also forecasts a time when the world can prepare to see more of the fresh face and natural talent from Switzerland, in the full fruition of Sid Bernstein’s commitment and dedication.

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**POINTS WEST**

WHO'S THAT MAN IN THE COWBOY OUTFIT? — British pub rocking veteran Nick Lowe is on the west coast supporting his latest wax platter “Nick Lowe And Hotters And the Outfit,” now available from his record firm. Howe is looking to tie up a live tour starting in the month of August with Elvis Costello and the Attractions. Lowe is producer-songwriter-bassist extraordinaire who is most notable for his involvement with fellow songwriter and guitar-teacher of Britain’s most spirited straight ahead rockers. Together with Dave Edmunds, Billy Bremer and others, Lowe and his compatriots mined the history of early rock ‘n’ roll and fused it with humorous modern sensibilities to create a faithful of mini-rock classics like “I Knew The Bride.”

Lowe had this to say. “I Write The Book.” As for the current project, which includes Paul Carrack on keyboards, Lowe had this to say. "The tour will open later this summer with the band that played on the album including one addition. I’ve managed to get all the new material with us. He has actually been in the band before; we did some gigs with him in Europe. The thing is that I wanted to add another piece on this tour, another guitarist, and all we get on with John so well that he was the only guy we could really ask."

When Lowe and Carrack toured the states together two years ago, the group was already rich with material, what with Carrack’s own wealth of solo and Squeeze music, and this summer’s shows should be a songwriter’s clinic of the best kind. If one thing is for sure, one thing is that we’ll be able to play a good long time because we know Elvis quite well. I don’t mind playing the stuff from Rockpile, I mean I can’t deny that Rockpile was pretty popular and if people want to hear it I’m not going to put a preconceived idea of ‘we’ve got to play only new stuff!’ As for his latest music, Lowe feels that he’s back on the right track after a couple of miscues. "With the last two albums, I really wasn’t happy with what I’d done and I was starting to feel empty myself. But I couldn’t really stop because I make my living from making records. And when it comes time to do it, I mean there are just too many people who would give their right arm to have a recording contract, so there’s no point in being a pansy about it really. We’ve already released ‘Half A Boy’ in England and it’s done quite well, but it’s hard right now to get a song on the radio that even remotely sounds like a rock ‘n’ roll record, especially one that has a real drum on it. ‘Half A Boy And Half A Man’ has just been released here and it’s typical Nick Lowe with topical lyrics and a joyous Wurlitzer organ riff from Carrack. Remarkably on his seemingly endless array of inventive songs, Lowe noted, “I suppose it’s really from the pages of the Chuck Berry songwriter’s manual. I like the way that words can help the beat, so I choose words that, even if they’re not grammatically correct, help the beat chug-chug along. If the lyrics can do that, then I think you’re on a winner.”

Well, whatever suit of clothes Lowe wears, the man consistently rides a winner so keep an ear out when he rides into your town.

FIRST WORLD MUSIC FESTIVAL — World Music Productions has recently announced the First World Cultural Music Festival will be held on August 19 at the Hollywood Bowl. The Bowl is set to be rockin’ with top acts from around the world. Organized to bring the music of the world together, this will be a global event.

CONGRATS TO KCRW — Local National Public Radio station KCRW unveiled its new multimillion dollar studios at an afternoon reception held June 8. With special guest of honor John Houseman in attendance at the station’s base on the Santa Monica College campus, tours of the new offices and studios were given to suppor-
ters and world citizens. KCRW offers some of the most eclectic and vital radio programming in the L.A. area. Mixing classic music a la Sinatra/ Crosby, the station’s centerpieces for its special Fourth of July shows, special cultural programming — reggae, Spanish flamenco, classical — and unique interviews and dramatic offerings, KCRW makes radio listening exciting again. Like the logo says, 88.5 is just a breath of fresh air.

ODDS AND ENDS — Ennie Watts is making his Vine St. Bar & Grill debut June 28 with two shows. Watts will also be performing around the southland accompa-
nying Lee Ritenour at the Greek Theater June 23rd and 24th. LPC has announced July 1. . . a revamped version of the Marshall Tucker Band was unveiled last week in a concert at the Beverly Theatre. The band’s two founding members Doug Gray and Jerry Eubanks showed off the new seven-piece group which featured three new cuts. "Sandman." "Thinking Of You," and "John Had To Come Down," all of which will appear on Gray’s new solo LP. . . . the latest edition of the Rock Palace was shot June 20 and will include Nora Hendryx, Jason and the Scorchers and Joe Ely for airing in July.

peter holden
Breakin' Goes Platinum Sequel Now in Production

by Rusty Cutchin

NEW YORK — The soundtrack to Breakin', the two summer films dealing with breakdancing and the urban hip-hop culture, has earned platinum status. PolyGram’s senior vice president, pop division Russ Regan announced Monday that sales of the soundtrack have passed the 1 million mark. Plans are well under way for production of the sequel Electric Boogaloo — Breakin' II. Scheduled for release in November, Breakin' illustrates a continuing tradition at PolyGram, which has racked up a string of platinum soundtracks, including Saturday Night Fever, Grease, and The Blues Brothers. Beefheart Pepper’s Lonely Hearts Club Band. Thank God It’s Friday, Fame, Flashdance... Stayin’ Alive, and Chariots of Fire. PolyGram also released the gold soundtracks, American Gigolo, The Empire Strikes Back, Endless Love, and Tommy.

According to Regan, who served as music supervisor on Breakin', "It was a total PolyGram company effort all of its myriad elements and aspects. From the beginning. From the first screening on, everybody flipped out over the film and the music, and everybody put their shoulders to the wheel simultaneously."

The Breakin' album has been an unexpected success for PolyGram, selling over 600,000 copies in its first week of release and going platinum in just one month, despite competition from other breakdance-oriented films still in release. The rapid pace of its success is in keeping with the speed of the soundtrack's production, which was accomplished in one month itself. "We did it all in four weeks," says Regan. "On every level this has to be the fastest to-start-to-finish project in Hollywood history. The most important people, the producers, the artists and actors — all young, idealistic people with no ego trips, willing to give their all. It’s amazing that we’ve worked so fast with fresh talent helped intensify the creativity of the project."

Although PolyGram was releasing the soundtrack, Regan sought outside talent in order to bring in a group called "Freak Show on the Dance Floor" on the soundtrack. "I love to get in-house as much material as possible, but unfortunately, we didn’t have any material available at the time and we had a time problem. So I brought Ollee Brown into the project and he got together with three songs for the title track. Dan Hartman also helped out with a track and various other people came to my rescue."

PolyGram’s senior vice president, urban/contemporary/black music, Harold Childs, whose east coast group coordinated the promotion effort with Regan’s west coast staff, points out some of the side benefits for the company. "We find ourselves right now having four tunes from the album being played on urban and black stations around the country, which is a real significant thing: ‘99½’ by Carol Lynn Rownes, ‘Freak Show on the Dance Floor,’ ‘There’s No Stoppin’ Us’ by Faith and Jerry and a tune called ‘Reckless,’ by Chris Taylor, which is just starting to get traction around the country."

Even as Breakin’ continues to draw hip-hop fans into theaters nationwide and the soundtrack continues to attract attention and huge sales, pre-production is in full swing, with the sequel electric Boogaloo. Breakin’ II. Shooting begins July 16 and the title song and many of the tunes for the new soundtrack have already been chosen. The new film will feature many of the same themes, numbers, other dance styles besides breakdancing and is operating under a bigger budget. It will feature the same stars from Breakin’.

BMI Holds 32nd Awards Dinner

(continues from page 5)

The bottom line, of course, is that Breakin’, the movie and the soundtrack, has been a clear-cut financial success. As Regan explains it, "This film cost $2 million to make and it broke Street cost about $10 million. We went into profits the first weekend." (The film took in over $5 million its first weekend in release.) It’s a real David vs. Goliath success story. It may not win a lot of awards, but it’s sure going to make a lot of money for everyone. And that’s a pretty good award in itself.”

LUNCHEON FOR NANA — PolyGram Records recently hosted a luncheon in New York for recording artist Nana who was in town promoting her latest LP, "Nana." The A-list crowd, which included legendary producer Phil Spector, celeb producer Phil Ramone, many of the major record company executives and artists, features, PolyGram; Bill Levy, vice president, creative services, PolyGram; Harry Anger, senior vice president, marketing, PolyGram; Nana Mouskouri; Guenter Hensler, president and chief executive officer, PolyGram; and Rick Blewett, vice president, marketing, PolyGram.

ONE SINGS, THE OTHER DOESN’T CBS recording artist Jose Luis Rodriguez ("El Puma") recently performed at the annual Congressional Club luncheon where he had a chance to present First Lady Nancy Reagan with a pin of an orchid, the national flower of Venezuela, Rodriguez’s home.
### Regional Album Analysis

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

#### NORTHEAST
1. **BEAT STREET**
2. **LAURA BRANIGAN**
3. **TINA TURNER**
4. **LITTLE STEVEN**
5. **TEDDY PENDERGRASS**
6. **ICICLE WORKS**
7. **MICHAEL JACKSON (Motown)**
8. **STREETS OF FIRE**
9. **PEABO BRYSON**

#### SOUTHEAST
1. **TEDDY PENDERGRASS**
2. **BEAT STREET**
3. **ALABAMA**
4. **ROD STEWART**
5. **TINA TURNER**
6. **STEVE RAY VAUGHAN**
7. **ROGER**
8. **RUN D.M.C.**
9. **LAURA BRANIGAN**
10. **DENIECE WILLIAMS**

#### BALTIMORE/WASHINGTON
1. **STEVE RAY VAUGHAN**
2. **LAURA BRANIGAN**
3. **ROD STEWART**
4. **LAURA BRANIGAN**
5. **DENIECE WILLIAMS**
6. **PATRICE RUSHEN**
7. **TINA TURNER**
8. **DENIECE WILLIAMS**
9. **STREETS OF FIRE**

#### MIDWEST
1. **TINA TURNER**
2. **DENIECE WILLIAMS**
3. **STEVE RAY VAUGHAN**
4. **ROD STEWART**
5. **LAURA BRANIGAN**
6. **BEAT STREET**
7. **PATRICE RUSHEN**
8. **STREETS OF FIRE**
9. **JEFFERSON STARSHIP**
10. **TEDDY PENDERGRASS**

#### NORTH CENTRAL
1. **TINA TURNER**
2. **JEFFERSON STARSHIP**
3. **STEVE RAY VAUGHAN**
4. **STREETS OF FIRE**
5. **LAURA BRANIGAN**
6. **BEAT STREET**
7. **ROD STEWART**
8. **LITTLE STEVEN**
9. **DENIECE WILLIAMS**
10. **PATRICE RUSHEN**

#### DENVER/PHOENIX
1. **STEVE RAY VAUGHAN**
2. **TINA TURNER**
3. **DENIECE WILLIAMS**
4. **ROD STEWART**
5. **MIKE JACKSON (Motown)**
6. **BEAT STREET**
7. **TINA TURNER**
8. **PATRICE RUSHEN**
9. **ALABAMA**
10. **TEDDY PENDERGRASS**

#### SOUTH CENTRAL
1. **STEVE RAY VAUGHAN**
2. **LAURA BRANIGAN**
3. **DENIECE WILLIAMS**
4. **ROD STEWART**
5. **MIKE JACKSON (Motown)**
6. **BEAT STREET**
7. **TINA TURNER**
8. **PATRICE RUSHEN**
9. **ALABAMA**
10. **TEDDY PENDERGRASS**

#### NATIONAL BREAKOUTS
1. **STEVIE RAY VAUGHAN**
2. **TINA TURNER**
3. **JEFFERSON STARSHIP**
4. **BEAT STREET**
5. **ROD STEWART**
6. **LAURA BRANIGAN**
7. **DENIECE WILLIAMS**
8. **PATRICE RUSHEN**
9. **ALABAMA**
10. **JEFFERSON STARSHIP**

### Regional Chart Information

- **TOP 15 MUSIC VIDEOS**
- **TOP 15 MIDLINES**

### Chart Details

- **WHEN DOVES CRY** (Prince) (Warner Bros.)
- **JUMP (FOR MY LOVE)** (Pointer Sisters) (Planet/RCA)
- **EYES WITHOUT A FACE** (Billy Idol) (Chrysalis)
- **RHYMTH OF THE STREETS** (Patl Austin) (Warner Bros.)
- **SELF CONTROL** (Laura Branigan) (Atlantic)
- **HEART OF ROCK 'N' ROLL** (Huey Lewis & The News) (Chrysalis)
- **IT'S A MIRACLE** (Culture Club) (Virgin/Epic)
- **LEGS ZZ Top** (Warner Bros.)
- **GHOST BUSTERS** (Ray Parker, Jr.) (Arista)
- **THE GLORAMOUS LIFE** (Sheila E.) (Warner Bros.)
- **TODAY IS WHAT IT MEANS TO BE YOUNG** (Fire Inc.) (MCA)
- **LET'S HEAR IT FOR THE BOY** (Deniece Williams) (Columbia)
- **THE REFLEX** (Duran Duran) (Capitol)
- **BREAKIN' ... THERE'S NO STOPPING US** (Ollie & Jerry)
- **WHO'S THAT GIRL?** (Eurythmics) (RCA)

### Regional Chart

- **WHEN DOVES CRY** (Prince) (Warner Bros.)
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- **BREAKIN' ... THERE'S NO STOPPING US** (Ollie & Jerry)
- **WHO'S THAT GIRL?** (Eurythmics) (RCA)
ALL ABOUT NARM — The appointment of the NARM 1984—85 Advisory Committee has been announced by NARM president Noel Gimbel (Sound Video Unlimited, Niles, Ill.). They include groups comprised of independent distributors, retailers, one-stops and rack jobbers.

The committee will review spectrum of operations, including both small and large companies, from different sections of the country,” Gimbel pointed out. “All are known for their marketing and administrative expertise.

Because the committee has similar goals rather than conflicting, each committee has the ability to enhance segments of the industry,” said Gimbel.

In each case, the chairperson was chosen by Gimbel because of his prior experience on the committee. “He has an understanding of what is to be accomplished,” Gimbel said. “He’s been here before.”

The Independent Distributors Advisory Committee, headed by chairperson Tony Dalesandro of M.S. Distributing, Mt. Prospect, Ill., will hold its meeting on June 12 at the Holiday Inn, Chicago. A final decision on the Advisory Committee, and all Independent Distributors will be announced. The decision will supersede any previous announcement.

The Retailers Advisory Committee, with Bill Golden of Record Bar, Durham, NC, and Mike Hesler, as chairman, will meet at the Hilton Opryland Hotel in Nashville, Tenn. That will formalize plans for its conference with the Manufacturers Advisory Committee on September 15 to 21.

The meetings of the One Stop Advisory Committee is set for August 16 at the Opryland Hotel in Nashville, TN. Chairman is Patricia Moreland, City One Stop, Los Angeles. The One Stop Conference, with supplier participation, is to take place October 31 to November 2 at La Posada in Scottsdale, AZ. At the Nashville meeting, in addition to advisory committee members, one stops in the southeastern area of the country will be invited to attend.

The Rack Jobbers Advisory Committee, with Jerry Hopkins of Western Merchandisers, Amarillo, TX, as chairman, will meet at the Holiday Inn June 28, Las Vegas on August 25, immediately prior to the Video Software Dealers Association Conference. The Rack Jobbers Conference will be held October 29 to 31.

The broad scope of the committees’ makeup referred to by Gimbel also is evidenced by the representation of many members:

**Retailers**

In addition to chairmen Golden of Record Bar, the committee also includes Jerry Adams, Harmony House, Troy, MI; Ned Bemid, O & Records & Tape Co., FL; Jim Bonk, Camelot Enterprises, North Canton, OH; Lee Cohen, Licorice Pizza, Glendale, CA; and Jim Grimes, National Record Mart, Pittsburgh, PA.

Ira Helicher, Great American Music Company, Golden Valley, MN; Roy Imber, Elroy Enterprises, Roslyn, NY; David Jackowitz, Peaches Entertainment, Gardenia, CA; Sterling Lanier, Record Factory, Bronx, CA; Evan Lasky, Danjay Music, Denver, CO; and Alan Levenson, Turtles Records & Tapes, Atlanta, GA.

Maryann Levine, The Recording Shop, Miami, FL, and John M.S. Posada, The Musicland Group, Minneapolis, MN; John Mardukas, Hastings Books & Records, Amariillo, TX; Carl Rosenbaum, Tele First Inc., Arlington Heights, IL; Alan Schwartz, Show Industries, Los Angeles, CA and Darryl Sherman, Kemp Mill, Beltvood, MD.

**Independent distributors**

In addition to chairmen Dalesandro of M.S. Distributing, are: Dennis Baker, New York; Billy Emerson, Big State Distributing Corp., Dallas, TX; George Hocutt, California Record Distributing, Glendale, CA; Steve Mardukas, Western Merchandisers, Amarillo, TX; Bill Norman, BID Distributing, Charlotte, NC; Ron Schafer, Pils Corp., Cleveland, OH; James Schwartz, Schwartz Brothers, Latham, MD; Bill Shalhorn, JEM Distributing, Reading, CA; and Jerry Winston, Malverne Distributing, Long Island City, NY.

**One-Stops**

Chairled by Moreland of City One Stop, the committee also has as members: Murray A. Berman, C & M Distributors, Hyattsville, MD; Jason Blake, The Music People, Oakland, CA; Jeff Boyd, Vinyl Vendors, Kalamazoo, MI; James Cullon, JDC Records, San Pedro, CA; David Colson, Transrecordent Record Sales, Buffalo, NY; Jack Donahue, South Mountain Music, Charleston, WV; and Charles Glassman, Music Merchandisers of America, Phoenix, AZ; and Stephen Kuranoff, Southeastern Tape Distributors, Norcross, GA; Milton Kyle, Europac West, San Diego, CA; Larry Smith, Bee Gee Record & Tape Distributors, Latham, NY; Harold Okinow, Libby Enterprises, Minneapolis, MN; Sidney Silverman, United Record & Tape Industries, Hialeah Gardens, FL; and Dan Weiss, Arrow Distributors, Solon, OH.

**ABC Vid Drops TeleFirst Service**

(continued from page 5)

 caste businesses such as its half interest in the now defunct Satellite News Channel. The $15 million figure in losses is estimated as an addition to a general sum of $10 million in costs for development and launch of the experimental service.

In a formal statement to the press, ABC Video Enterprises president Herbert Grahnath commented that despite the company’s decision to discontinue the Tele-First subsidiary, it has not abandoned home video delivery as a prospective business. “We have concluded that the shifting economics of the home video marketplace do not justify continuing our commitment to the technology at this stage,” said Grahnath. “However, we feel in-home electronic delivery of selected types of programs is a business with future potential which we will continue to explore.”
WHAT'S NEW? — Well, to begin with, Wendy O. Williams is back, and you guessed it, she's wreaking havoc with her new video. The inside talk has been sensational as aghast gossips spread what we thought were only rumours about the dreaded feud between the indefatigable Wendy O. Stories of death threats abounded as shocked and amazed tongue waggles swore Williams tackled the treachery sans stunt persons. "Hogwash!" cried Audio/Video, "Impossible!" both responses coming in wide advance of information received from reliable and both spoken much too soon. The new clip features the single "It's My Life" from Williams’ just-released LP for Passport entitled "WOW! It was shot in la Jolla, Phoenix, and the heat was off and sure enough, leaves of bravery were executed, rather neatly we're told, by the courageous Williams. The video is described as "action-packed," but much of the hoopla centers around the Williams’ one-woman transfer from car to airplane using a rope ladder. Without-out such as the support of a safety harness, Williams performed the stunt fighting winds of up to 70 mph. Onlookers were "stunned. We're getting used to here Indiana," said one. And I hope people who watch this video will get their adrenaline going too. The "Music of Truth," the location was Little Tokyo, Los Angeles, with editing performed at The Post Group in Hollywood.

COIN CLIPS — Rowe International’s Video/Music Entertainment Center is a juxta box and a music video machine in one, offering audio/visual presentations along with 40 of the top-selling videos.

COIN CLIPS — Rowe International’s Video/Music Entertainment Center is a juxta box and a music video machine in one, offering audio/visual presentations along with 40 of the top-selling videos.

TOP 30 VIDEOCASSETTES

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Studio/Label</th>
<th>Rank</th>
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<tr>
<td>1</td>
<td>SCARFACE</td>
<td>MCA Home Video 8047</td>
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<tr>
<td>2</td>
<td>SILKWOOD</td>
<td>Embassy Home Video, 1373</td>
<td>2</td>
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<tr>
<td>3</td>
<td>CHRISTINE</td>
<td>RCA Video Home Video 10141</td>
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<td>4</td>
<td>Sudden Impact</td>
<td>Warner Home Video 13341</td>
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<td>5</td>
<td>Gorky Park</td>
<td>Video Station</td>
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<td>6</td>
<td>Uncommon Valor</td>
<td>Paramount Home Video 1407</td>
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<td>7</td>
<td>Terms of Endearment</td>
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<td>8</td>
<td>Never Say Never</td>
<td>Warner Home Video 11537</td>
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<td>9</td>
<td>Under Fire</td>
<td>Video Station</td>
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<td>10</td>
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<td>Video Station</td>
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<td>11</td>
<td>War Games</td>
<td>CBS/Fox</td>
<td>11</td>
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<tr>
<td>12</td>
<td>Dead Zone</td>
<td>Paramount Home Video 1648</td>
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<td>13</td>
<td>Star 80</td>
<td>Warner Home Video 30013</td>
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<tr>
<td>14</td>
<td>Raiders of the Lost Ark</td>
<td>Paramount Home Video 1574</td>
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<td>15</td>
<td>Angel</td>
<td>TVA 2252</td>
<td>15</td>
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<tr>
<td>16</td>
<td>All the Right Moves</td>
<td>CBS/Fox 1999</td>
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Black Music Video Gaining Greater Acceptance, Exposure

by Gregory Dobrin

Lack of exposure for black music videos was a subtle reality in the days when MTV and its mutations began popping up. The focus was on CHR/AOR-oriented music, categories into which much of the best urban contemporary and black contemporary music didn’t quite fit. Videos were being produced by black artists, but since the lion’s share of programming was devoted to formats that didn’t fit their music, many of those videos weren’t being seen as widely as they could have been. With the growing trend to release videos as the king of crossover, Michael Jackson, a new market was realized and efforts to tap it were immediately under way. As the first black artist to break a video on MTV, Michael Jackson managed to considerably loosen the rather rock/pop restricted formats of televised music videos.

Over the past year, outlets for black contemporary music have continued to open. Shows like New York Hot Tracks which originally aired for a local urban audience, have begun branching out, bringing black contemporary and urban-oriented videos to a vastly expanded market. The success of such programming speaks for itself: the market for black music video is there, and it is a market the depths of which have not as yet been tested to the limits. True, the video market in general is still in the growth stages, but the demand for black urban contemporary video is more than just an isolated demographic. National events like the gathering of communications for Warner, Elektra/Atlantic, Skid Weiss said that "despite all the attention we give it, music video is in its infancy and is just now reaching its maturity. It is changing and evolving. I honestly do feel that the inequity of exposure for black music video was really just a carryover from radio demographics. We can see a change taking place. You don’t have to be a scientist to notice what’s happening with the Michael Jacksons and the Lionel Richies of the world." The comparison between radio exposure and music video is not a new one. The correlation has in fact been held as a primary reason for the apparent inequity between black music video and those of a pop rock format by...

NASHVILLE CATS — Here at New York’s world premier screening of MGM/UA Home Video’s "The Other Side Of Nashville" are (I-l): Dan Taylor, WHN Radio deejay; Carl Perkins, who performs in the tape; Bob Johnston, record producer; Bill Gallagher, vice president/general manager, MGM/UA Home Video; and Owen Davis, who introduced the tape’s theme song. (continues on page 22)
**RATT CRAWLS INTO ROCKLINE** — Stephen Peacock and Robin Crosby of L.A.-based RATT turned Rockline into Partyline when they brought their special brand of “Ratt ‘n’ roll” to the Global Satellite Network’s national call-in program May 28. Peacock and Crosby amused hosts Bob Coburn and the radio audience with their tales of wild partying on the road. Pictured (hungover?) in the studio are (l-r): Stephen Peacock and Robin Crosby of Ratt and Bob Coburn, host of the show.

**Michaels, Simon, Purchase L.I. Station**

LOS ANGELES — Television producer Lorrie Michaels, singer/composer Paul Simon and musician Ed Simon have formed a joint venture under the banner of Southfork Broadcasting Corporation. Their first acquisition is radio station WWVB-FM, a Class A station with a 3,000-watt signal that covers the east end of Long Island and reaches into Connecticut (107.1 on the dial).

As president and chief operating officer of the flagship station, Ed Simon will be responsible for daily operations, including the design of the format, which he envisions as a combination of current hits and rock oldies with perhaps occasional forays into comedy.

In further describing the format, Paul Simon said, “We’re going to play the current mainstream hits within a blend of rock and roll classics from the ‘60s, ‘70s and ‘80s that will satisfy listeners who have become bored with a steady diet of one or the other.”

Lorrie Michaels, Paul Simon and Ed Simon each have homes on the eastern end of Long Island. “It’s a place of great natural beauty,” said Michaels, “and we intend to work very closely within the community where the station is actually based.”

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, ROCKING AMERICA is a natural for the radio and record industries.”

— Radio & Records

$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. To make sure the set 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, ABC Radio

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

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

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**CBS’ CELEBRATION** — The American music scene is the focus of Celebration Of America, a 24-hour special providing an audio tour of the country to be broadcast beginning Sunday, July 1, on the CBS Radio Network. The 80 percent music program, coordinated by Otis Conner Special Features and hosted by Alex Burton, is designed to be broadcast as both a 24-hour special or as a series of shorter broadcasts concluding Monday, Sept. 3. Also on CBS...
1 WISHLFUL THINKING — Hal Willner — List: 11.98 — Bar Coded

A stunning project: Hal Willner, the man who mastered the brilliant "Amadoc Nino Rota" LP a few years back, has assembled a varied cast of rockers (Joe Jackson, Peter Frampton, NRBO), jazzes (Steve Lacy, Carla Bley, Roswell Rudd) and in-betweens (Dr. John, Shockabiy, Donald Fagen) for a diverse and electrifying tribute to one of the 20th century's great composers. From Todd Rundgren's electro-junk band version of "Four In One," to Lacy and Charlie's "acoustic" version of Frank's "Round Midnight" and on and on and on. The album shows the universality, wit, and sheer brilliance of Monk's music. The package is classy, too. An absolute must!


Willis Dixon is one of the grandmasters of Chicago blues — he delivers his own musical homebrew in a convincing and entertaining manner. Here we get a little choir to help him put across such originals as "It Don't Make Peace," a heartfelt anti-war piece, and the terrific "Flamin' Mamie," about a young woman who is "hotter than Chicago's fire." A fine album from an American original.

EVERYDAY I HAVE THE BLUES — Joe Williams — Savoy Jazz SJL 1140 — Producer: Al Benson (original), Bob Porter (reissue) — List: 8.98

Pre-Base Joe Williams — perhaps not so slick, but no less great. With two rangy little bands backing him up, Joe sings upbeat blues and ballads in that famous baritone. There are a couple of later-to-be-hit's (such as the title tune) in this invaluable collection. One of the finest singers, belting them out in his hometown minor league ballparks before moving on to the majors.


"Grazing In The Gras" man returned to Africa a few years ago and here he turns in a scintillating synthesis of jazz, African proto-traditional African music. Recorded in Botswana, there is even an updated, Afro-funk version of "Grazing." The rhythms are low-keyed but pulsing, the vocals are dynamic, and Masekela's trumpet has never sounded better.

Miller Jazz Oasis Linup Set

NEW YORK — The 1984 Miller Jazz Oasis stage at Milwaukee's Summerfest will run from about noon to midnight, June 28-July 8. Along with many local bands will be the country's leading jazz acts including: Art Farmer, Hal Smith, Junior Mance, Doc Cheate, David Sanborn, Joe Lovano, Wynton Marsalis and Alan Holdsworth.

ON JAZZ

HIP-HOP HAMP — The drum comes in a a-thumping, then a little bit of hand-clapping is added; the scratch-scratch of the record scratches is next, followed by the swoops of the synthesizer, which sets up for the head-snapping electric bass line. The band is steady, but the Solos are not — you pay for the solos with your ears. The saxophone solos are not that bad, but the drums are dropping in on the cymbals, as if the drummer were whooping and hollering. It's a simple line and it's repeated (at times played by a synthy-harpischord) while space-age computer noise zooms hither and thither. Synthesizers syn, scratchers scratch, hand clap, there are special effects galore. Alas, it's not a jazz dance, just an attempt to get a groove. Overall, it's not bad, but it's just not jazz. The fact that this particular 12-inch single is performed and written by one Lionel Hampton, the at-least-71-year-old jazz legend who first took maltses to vibes during the Hoover administration, entitled "Vibratic" (what else?), and released on his own Glad-Hamp label, this may not give it too much airplay for its money. One thing the grooves are capable of doing, that the people should want to make people want to dance is something that will happen only across generational borders. Lionel Hamp's been making fleet feet over for 50 years (in fact, he used to tour with Alan Freed's early rock-and-roll shows). Whether he's playing "Vibromatic" or "Air Mail Special," whether people are lindy-hopping or hip-hop-fighting, Lionel Hampton knows how to stay young and knows how to make hips shake. Mr. Richie, look out, there's another Lionel looking to creep up on the charts.

GIVING HAPPY FEET A CHANCE — Muse Records continues to reissue those deary Savoy sides, Hot had a top-notch LP earlier this year (do you recall?) which are five wide-ranging LPs: "Big Maybelle," the oft-neglected blues belter, and one of the mothers of rock-and-roll, in a set that includes a bit of Christmas music; "We Are In The Future," some early space sounds from the unique Sun Ra and company (including, even then, John Gilmore, Pat Patrick, and other Ratalwards); "Everyday I Have The Blues," early Joe Williams (reviewed elsewhere this page); "Pure Pepper," spicy baritone sax work from Pepper Adams and several of his fellow free spirits; and "Savoy No. 1," a bebop double-album (the albums are "Savoy No. 1" and "Savoy No. 2") by Charlie Parker's band, featuring Bird-blinders Phil Woods, Cecil Payne, Duke Jordan, Frank Socolow, Wendell Marshall and Art Taylor working out on some of the alto great's compositions.

HAVANA'S LORO — Continuing to be our own. When Paquito D'Rivera defected from Cuba a few years ago, it took no time at all for America to figure out that we had inherited a terrifically talented alto saxophonist. Well, it's down the road a little bit, and I'm happy to report that Paquito is about to wax his fourth Columbia LP and that his band — as evidenced by a Seventh Ave. South set a week or two back — is as cohesive a unit as there is in jazz these days. Particularly noteworthy are pianist Michel Camilo, playing some stomping block-chord solos (he and Paquito do a snap-crackle-pop duel between them) and trumpeter Edi Roa, a fiery yet elegant soloist. This band is witty, rousing, and extremely musical — "bebop with hot sauce," as somebody put it.

COMING ATTRACTIONS — Well, Kool Jazz Festival/New York week is upon us and there's a blow-out for a blow-out in the run-two columns. The complete schedule has been printed in these pages, so I won't go into details — there are too many highly-recommended events for me to start making suggestions (I mean, don't you have to be told that a four-hour concert featuring Illinois Jacquet and Benny Carter leading a pair of all-star big bands is going to be a rollicker?). Not only are the salutes to Count Basie and Dino Reinhardt aren't to be missed, or that you won't see Dizzi Gillespie sharing a bill with Sun Ra any day, or... well, never mind. I would like to point out a couple of less obvious things though: Kenny Clarke — the father of modern drumming, a Paris resident since 1956 and a man who never plays in New York — has consented to come in for a concert that will group him with three of his musical progeny — Andrew Cyrille, Don Moye, and Milford Graves (they recorded together recently). That will take place at the "Scoundrel at Irving Plaza" part of the festival, 6/29. Dijavan, a Brazilian pop superstar, will perform at the "Musical Salute To Brazil," 6/24 — judging by his records, he worth catching. Also, the Dilmars are going to be joining in on the "Scoundrel" action. Then Don Sebesky's N.Y. All-Stars Big Band (6/19-24), the new Tommy Flanagan Trio (6/25-27), and Terry Gibbs/Buddy De Franco (6/28-7/1); while the Blue Note has Carmen McRae coibled with Jackie and Roy (6/19-24) and with the John Lewis Trio (6/25-7/1), all under the Kool band; after that it will be a Jazz Festival as well as a jazz festival or two before coming back here to face the New York summer jazz jordurns. By the way, next week is Cash Box's annual jazz issue. Keep an eye peeled for it, for it will include, won, of course, Groover's guide to the summer jazz festival here with the elusive Miles Davis. Miles will be opening the Kool/NY festivities; he is sharing a concert with the Gil Evans Orchestra (but don't expect them to play together). I'll leave you with a quote from Miles (just a tease, for all I know): "If you read what I could tell the world for him, he said, simply, "Tell the world that wherever I play somewhere, just to come and listen to me. 'Cause we'll be in Europe — Greece, France, Italy, Germany, Scandinavia — and we'll be there. When we play here, tell 'em to come and listen, 'cause they'll be satisfied."
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to advertise to the audience you need to reach.

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So it's your option... after all, it's your business.
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<th>Title, Artist, Label, Number, Distributor</th>
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<td>1 BORN IN THE U.S.A.</td>
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<td>34 POINTS ON THE CURVE</td>
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<td>100 KISSING TO BE CLEVER</td>
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NASHVILLE — A record crowd of over 19,000 country music fans from 12 countries converged on Nashville June 4-9 for the 13th annual Country Music Fan Fair sponsored by the Grand Ole Opry and the Country Music Assn. (CMA). The weeklong event included daily showcases, 350 booths sponsored by record companies and artists, The All-American Games and The Music City News Awards.


This year’s Fan Fair officially began Tuesday morning with the opening ceremonies at 10:30 a.m. The Cajun Show followed at 11 and featured Doug Kercher, Mona McCaill, The Abe Manuel, Sr. Family, and Jimmy C. Newman & Cajun Country. The Country Music Foundation installed six artists into the Walkway of Stars at the Country Music Hall of Fame and Museum at 1:30. Inducted were Larry Butler, Ralph Emery, Felton Jarvis, The Creek Ridge Boys, A. C. Rogers, and Don Williams. At 3 p.m., PolyGram held its two-hour show, Hosted by Tom T. Hall, the show included Butch Baker, Vern Gosdin, The Kendalls, Maines Brothers Band and Kathy Mattea. CBS Records ended the evening with a show featuring Max Baer, Jerri Staplemy, Ronnie M&B and Tammy Wynette. Staplemy and Bandy filled in for Larry Gatlin and The Gatlin Brothers who had a last minute television commitment.

The Music Country Radio Network sponsored the first-ever four-hour “Superstar Radio Singles Chart” on Monday, June 4, during the day featuring over 25 artists. The event aired from 10 p.m. to 2 a.m. over the network’s nearly 100 affiliate stations. Some of the artists to appear on the show staged at the Grand Ole Opry House were Charley Pride, Razy Bailey, David Frizzell, Shelly West, Jim Glaser, Porter Wagoner, the Whites, George Strait, Bill Anderson, Donna Fargo, The Osmonds, Connie Smith, Dan Seals, Gary Morris, Boxcar Willie, The Judds, and the Burrito Brothers.

Proceeds from the event will be donated to the U.S. Olympic Committee and to the Tennessee Special Olympics.

Wednesday the CMA sponsored an International showcase with representatives from eight foreign countries. Crystal Gayle and Charley Pride cohosted the show which featured such talents as Claudia, Big Hand and Casin from Norway and Tommy Doli from South Africa.

Warner Brothers Records hosted its label show earlier this month. Comedians Pinkard & Bowden emceed the two-hour show which featured the talents of Banda, Crystal Gayle, Nitty Gritty Dirt Band, The Osmond Brothers, T.G. Sheppard, and Conway Twitty. The Country Music Assn. and The Jim Halsey Company hosted a cocktail reception at BMI in honor of the International Show Voice of America and The Oak Ridge Boys. At 7 p.m. RCA Records showcased three of its artists with the help of the company’s electronic Nipper. The Judds, Bill Medley and Ronnie Milsap performed and Milsap received a double platinum award from division president Joe Galante for his “Greatest Hits” LP. During the show Alabama made a surprise appearance to receive quadruple platinum awards for its “Feels So Right” and “Mountain Music” albums, and to perform a number for the c.o.p. number one.

Indigo Records sponsored a showcase Thursday at 10 a.m. with Archie Campbell as master of ceremonies. Performers included Tommy Cash, Dick Feller, Carla Thomas Hill, Rhonda Stewart and Von Smith.

(continued on page 19)

LOW ROLL ON A SHIP (RCA APL-1-4939) 1 22
2 DELIVER SONG (CAPADE BOYS - MCA-5455) 2 34
3 CLEAN CUT DARRELL KANERVELL (MCA-KATY) 3 9
4 DON'T CHEAT IN OUR HOME WASHINGTON 4 10
5 PICTURES (RCA APL-1-5457) 6 10
6 WITHOUT A SONG WILLIE NELSON (Columbia FC-39110) 5 32
7 IT TAKE BELIEVES MICKEY GILLEY & CHARLIE MCCLAIN (CIC-1101) 7 11
8 RIGHT OR MIGHT GEORGE STRAIT (MCA-5450) 8 33
9 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 816-1715) 9 6
10 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-2588-1) 16 3
11 UTOPEA TO DENVER LARRY GATLIN & THE GATLINS (Columbia FC-39211) 11 15
12 DON'T MAKE IT EASY FOR ME! EARL THOMAS CONLEY (RCA APL-1-4936) 13 51
13 FADED BLUE GARY MORRIS (Warner Bros. 9-38886-1) 14 9
14 I'M NOT IN IT FOR LOVE DONNIE MANDRELL (RCA APL-1-5016) 15 45
15 MAN OF EEL HANK WILLIAMS, JR. (Warner/Curb 9-2589-1) 17 35
16 YOU'VE STILL GOT A PLACE IN MY HEART GORDIE STONE (RCA FC 39200) 29 4
17 THERE IS A SEASON DONALD SCOTT (MCA-5493) 26 22
18 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-38879-1) 32 1
19 BY HEART CHARLEY WATSON (MCA-5464) 20 5
20 JUST DIVORCED DIVORCED (RCA APL-1-4940) 19 8
21 YOU'VE GOT A GOOD LOVE COME LEE GREENWOOD (MCA-5489) 33 3
22 THE BEST OF VOL. III THE STANLEY BROTHERS (Columbia FC 39268) 10 17
23 IN MY EYES ADIVI CONLEE (MCA-5446) 24 40
24 THE GREAT PRETENDER WILLIAMS, J.R. (RCA APL-1-4940) 25 29
25 WHAT I FEEL LEON EUGENETTE (MCA MHL-1-8018) 26 6
26 IN MY EYES CHARLY MCCLAIN (Epic FC 39154) 23 27
27 DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614-6498) 17 21
28 MAGIC GRAY (Columbia SBCG 39143) 30 5
29 ANGEL EYES WES NELSON (Columbia FC 39260) 40 3
30 LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301) 31 38
31 EXILE (Epic FC 39345) 32 27
32 SURPRISE MILLIONELA (RCA APL-1-4950) 18 9
33 JUST A LITTLE LOVE REGIS (RCA APL-1-4940) 27 8
34 I'M NOT THROUGH LOVING YOU YET DON'T MANDARELL (RCA APL-1-9015) 42 4
35 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FC 39815) 36 42
36 TODAY THE STATLERS (Mercury/PolyGram 812-184-1) 37 33

NASHVILLE — For the first time in his career, Vern Gosdin is at #1 on the Cash Box Country Singles Charts with his song, “I Can Tell By The Way You Dance,” which also marks the first song on the Complet Records label to go number one.

Gosdin has previously had three Top 10 records on Complet and Elektra Records. On June 18, 1977 Gosdin’s “I’ll The End” reached #6 on Elektra Records, and in 1983 “Way Down Deep” went #6 and “If You’re Gonna Do Me Wrong (Do It Right)” went to #8 on Complet Records. 
MOST ADDED COUNTRY SINGLES

1. EVENING STAR — Kenny Rogers — RCA DA — 21 Adds
2. FAITHLESS LOVE — Glen Campbell — Atlantic America — 20 Adds
3. YOU BRING THE HEARTACHE — Gary Wolf — Mercury/PolyGram — 18 Adds
4. LET'S LIVE THIS DREAM TOGETHER — Narvel Felts — Evergreen — 17 Adds
5. PAINT ME BLUE — Bill Hersh — Comstock — 17 Adds

MOST ACTIVE COUNTRY SINGLES

1. ANGEL IN DISGUISE — Earl Thomas Conley — RCA — 69 Reports
2. THAT'S THE THING ABOUT LOVE — Don Williams — MCA — 67 Reports
3. SOMEBODY'S NEEDIN' SOMEBODY — Conway Twitty — Warner Bros. — 65 Reports
4. MAMA HE'S CRAZY — The Judds — RCA — 64 Reports
5. B.B.-B-BURNIN' UP WITH LOVE — Eddie Rabbitt — Warner Bros. — 62 Reports

THE COUNTRY MIKE

OPRY'S TURNER HONORED — Known as the “Voice of the Grand Ole Opry,” Grant Turner recently celebrated the 40th anniversary of his association with WSM/ Nashville and the Opry. Bud Wendell, president and chief executive officer of Opryland U.S.A., presented Turner with an engraved replica of the steamboat whistle Judge George Hay, founder of the Opry, used to open each show. Turner joined the WSM staff on June 6, 1944, D-Day, and over the past 40 years has seen all of the stars on the Opry and once did an early morning radio show with Hank Williams, Sr. The most special moment that Turner remembers is when Patsy Cline made her comeback Opry appearance after her serious auto accident in 1961.

SEVEN YEAR WAIT — Compleat recording artist Vern Gosdin has scored the first number one single of his career as well as the first number one for the Compleat label with “I Can Tell By The Way You Dance.” It was seven years ago this month that Gosdin released his previous highest-charted record with “Til The End” which peaked at number six. Gosdin also reached number six with “Way Down Deep” in 1983.

A NEW STATION NOW BROADCASTING OPRY — The Grand Ole Opry which for decades was only aired on WSM/Nashville is now being broadcast over WKY/ Oklahoma City. WKY’s signal reaches a large portion of the southwest and will carry the Saturday Night show of the Opry via satellite feed. The station switched to a country format in late May and the Opry broadcast was a part of the planning for the change. Known as “the Father church of country music,” the Opry was aired on the NBC network for approximately 25 years between the late 1920s until the early 1960s. However, not until now has another station besides WSM carried the show live. WKY, which was the first station west of the Mississippi River, went on the air in 1920 and covers most of Oklahoma, Texas and Kansas. The station premiered Opry coverage on June 9.

HAGGARD JOINS KYVO IN SALUTE — Merle Haggard and his band recently played to a packed crowd at Cain’s Ballroom in Tulsa to celebrate the 50th anniversary of the live shows performed by Bob Wills and the Texas Playboys on KYVO/Tulsa. Haggard played from 12:15 to 1:15 p.m. which was the same time slot Wills and his band played 50 years ago.

john lentz

PROGRAMMERS PICKS

Henry Jay
WQTO/Cypress
Gardens Evening Star — Kenny Rogers — RCA

Mark Andrews
KWJJ/Portland
You Bring The Heart — Cache — Gary Wolf — Mercury/PolyGram

David Malmberg
KEEY/St. Paul
The Power Of Love — Charley — RCA

Barry Kent
WTHI/Terre Haute
The Right Stuff — Charly McClain & Mickey Gilley — Epic

Steve Richards
WQNT/Huntington
Somebody Buy This Cowgirl A Beer — Shelly West — Viva

Charles Moran
KRZ/Albuquerque
Faithless Love — Glen Campbell — Atlantic America

Rick Friday
KICD/Spencer
Little By Little — Gene Watson — MCA

Mark Tudor
WTQR/Winston/Salem
You’ve Got A Soft Place To Fall — Kathy Mattea — Mercury/PolyGram

Chuck McKay
WHO/Orlando
Slow Dancin’ — Kimberly Springs — Capitol

Mary Jo Kacan
WDSY/Pittsburgh
Turning Away — Crystal Gayle — Warner Bros.

Rhubarb Jones
WLWI/Montgomery
Way Back — John Conlee — MCA

SINGLES REVIEWS

OUT OF THE BOX

EDDY RAVEN (RCA B-13839)

Eddy Raven’s latest single coming off his first number one with “I Got Mexico” is an upbeat tuning stress Raven’s clear, distinct vocals. “I Could Use Another You” is the title track off his current RCA album and features some prominent backing harmonies and string sections. The single should solidify Raven’s position in the upper ranks of the country field.

FEATURE PICKS

ROB TRO (Jame J-45-015)

JOHNNY CASH (Columbia 38-04513)
The Chicken In Black (2:38) (Algie) — BMI) (G. Gentry) (Producer: Billy Sherrill)

LANG SCOTT (MCA-52399)

SANDY CROFT (Capitol P-5363)
Easy (3:26) (Sawgrass/Warner-Tamerlane/uck Songs — BMI) (P. Tillis, J. Buckingham) (Producer: Joe L. W

BUTCH BAKER (Mercury/PolyGram 880 020-7)
Burn Georgia Burn (2:34) (Miltene — ASCAP) (J. Elliott) (Producer: David Kastle)

CRAG DILLINGHAM (MCA-52406)
1984 (3:05) (Craig Dillingham/Bill Graham/Casseyem — BMI) (C. Dillingham) (Producer: Mark Sherrill)

JERRY CLOWER (MCA 545-1194)
Busks (MCA/Black Music Corp. Of America/Homerine — BMI) (J. Clower) (Producer: Snuffy Miller)

RON RICH (NSD-192)

ALBUM REVIEWS


“Plain Dirt Fashion” is the first album project for Nitty Gritty Dirt Band on Warner Bros. The five-man band got the album name from a line in the song “Long Hard Road (The Sharecropper’s Dream)” which was penned by labelmate Rodney Crowell. The platter offers the Meatloaf hit “Two Out Of Three Ain’t Bad” as well as the Bruce Springsteen-penned tune “Cadillac Ranch” which “the Boss” included on “The River” LP. Several of the songs were cowritten by some of the band members including the snappy “High Horse,” the bluegrass-sounding “Face On The Cutting Room Floor” and the ballad “Must Be Love.” The band’s rich vocals and John McEuen’s talents on such instruments as the fiddle, mandolin, banjo, guitar and lap steel top off the well-produced LP.


Produced by Marshall Morgan and Paul Worley, “Day By Day” shows the five-member band, McGuffey Lane, in top ballad form. The album is dedicated to former member Stephen “Tebes” Douglas who died in a car accident midway through the production. The album is filled with love ballads, both melancholy and upbeat, as well as the Caribbean sounding “Jamaica In My Mind.” The group topped the LP off with a tune “The Legend,” cowritten by Dan Tyler and member John Schwab, about pioneers of rock and roll Buddy Holly, Paul McCartney, Elvis Presley, Carl Perkins, Muddy Waters, Jerry Lee Lewis and Chuck Berry.

Record Crowds Mark Fan Fair

(continued from page 18)

Ingle, Hugh X. Lewis, Harold MacIntryre, Darrell McCall, Debbie Peters, Sue Philips, Ronnie Prophet, Willie Rainford and Mary Lou Turner. Later in the day Dottie West and Bill Anderson cohosted the Mixed Label Show which featured Russ Allen, Jr., Jessie Colter, Wayne Kemp, Tommy Overstreet, Dan Seals, Sierra, Karen Taylor-Good and Larry Wiloughby. At 7:30 MCA Records spotlighted Ronna Dunn, Lee Greenwood, Reba McEntire and George Strait in its show with Jerry Clower emceeing the concert.

Friday morning the Nashville Song writers Assoc. hosted a two-hour show featuring some of the top songs and songwriters of the past year. The show featured performances by such artists as Razzi Bailey, Lee Greenwood, Gary Morris and Earl Thomas Conley and songs such as “Swingin’,” “Wind Beneath My Wings,” “Stranger In My House,” and “I.O.U.,” were spotlighted. Later in the evening the International Fan Club Organization (IFCO) hosted its dinner and show.

Saturday morning saw the 21 artists competing on the Fan Fair show — the 11 American Country Games at the Vanderbilt University Stadium. Lee Greenwood’s blue team took first place, while Brenda Lee and her team came in second and Richard Sterban’s white team placed third. The annual Grand Masters Fiddling Championship was held Sunday, June 10 at the Grand Ole Opry House and concluded the Fan Fair week’s activities.
Dieting to Believe

66 She Don’t Love You Like I Love You

67 PETER’S PERFORMANCES (Phonogram 45-58) 66

68 HELLO JOSEPHINE

69 REA MENTRE (MCA-52479) 48

70 JUST A LITTLE LOVE

71 HONEY (Capitol) 45

72 AIN’T NO WAY AMIN

73 SCOTTY MOORE (Capitol 45-03449) 45

74 GOODNIGHT

75 DAVID WALSH (Charla 185) 75

76 I’M A MILLION OF EM

77 RONNIE McCOWELL (Epic 45-03449) 85

78 EVENING

79 KENNY ROGERS (RCA 39-3823) —

80 CHARLIE BANDY (RCA 45-2386) 86

81 I’VE ALWAYS WANTED TO

82 DONALD BURKHOLDER (RCA 45-2411) 76

83 SOUTH DOWN IN NEW

84 JERRY HAYES (Spinwheel/SM-184) 87

85 YOU’RE THE HEARTACHE

86 GARY WOLFE (ATV/Wingtip-34457-1) —

87 PAINT ME BLUE

88 BILL HERSH (Crestone 1746) —

89 LET’S LIVE THIS DREAM TOGETHER

90 NARVAL FELTS (Eeagreen EV-1002) —

91 HAVE YOU HEARD THE LATEST

92 BUMHAM BROTHERS (Sugarfoot-003) 84

93 A LITTLE LOVE

94 DURHAM BROTHERS (Capitol 45-1832) —

95 (WE FOUND) PARADISE

96 JIMMY CLINTON & His Kat Country 498-2 83

97 LITTLE BROTHER

98 WIGHT MAN (MCA-5410) 81

99 KANSAS CITY

100 STERLING BYTHY (The Door Knob 45-212) 91

101 I CAN'T STOP

102 BOBBY G. RICE (The Door Knob 45-212) 96

103 BLACKJACK WHISKEY

104 JIMMY CLINTON (7-40986-1) 93

105 STRANGER

106 EDWARD TRICK (Treat 406) 88

107 AS LONG AS I'M ROCKIN' WITH

108 JOHN COOLEY (MCA-3525) 59

109 VICTIMS OF GOODBYE

110 STUMBLED IN TO A GOOD THING

111 SHALON SMITH (Backbeat 111) —

112 BAD MOON RISING

113 WILL MILLER (Century 2109) 92

114 YOU REALLY KNOW HOW

115 TO BREAK A HEART

116 ALEX V. MILLER (MCA-5403) 95

117 BAD FOR ME

118 JOE SUN (A.M. 1139) 97

119 SING A SONG WE BOTH CAN

120 WILL D. CATHALLEY (Three Leaf TL-1003) 98

121 MEMPHIS DADDY

122 DARRELL MC Laughlin (Indigo 45-304) 67

123 MET LANNETTE KEARNEY

124 JOE STANLEY & JESSICA Boucher (Epico 45-315) 67

125 BETTER OUR HEARTS SHOULD

126 BANDANA (Warner Bros. -7-91215) 70

127 EOVE'S DROPPING DANG

128 JIMMY LEE HART (AM 1910) 77

54 Somebody Buy (Pipa)-MCA 39-3823

55 Somebody's Nevin' (Irving)-LMG-52479

56 I'll Bring You My Tears (MCA-5402)-PB-1

57 Get Out of Here (Swig) -45-304

58 Why You Gots (Mid-Met Music)-MCA 39-3823

59 Be It In You (Swig)-MCA 39-3823

60 Where's The Drink (Mid-Met Music)-MCA 39-3823

61 Someone I Love (Swig)-MCA 39-3823

62 You Bring The Heartache (Galton 78)-PB-211

63 You Really Know How (Pipa)-MCA 39-3823

64 You're Gettin' Out (MCA-Music City)-MCA 39-3823

65 You're Still Got A Place (Fred Rose)-MCA 39-3823

66 You Can'T Stand Her/Celestial Voice-MCA 39-3823

67 Good Morning, My Little Girl (RCA-Vogue)-MCA 39-3823

68 Someone Buy (Pipa)-MCA 39-3823

69 Somebody's Nevin' (Irving)-LMG-52479

70 I'll Bring You My Tears (MCA-5402)-PB-1

71 Get Out of Here (Swig) -45-304

72 Why You Gots (Mid-Met Music)-MCA 39-3823

73 Be It In You (Swig)-MCA 39-3823

74 Someone I Love (Swig)-MCA 39-3823

75 You Bring The Heartache (Galton 78)-PB-211

76 You Really Know How (Pipa)-MCA 39-3823

77 You're Gettin' Out (MCA-Music City)-MCA 39-3823

78 You're Still Got A Place (Fred Rose)-MCA 39-3823

79 You Can'T Stand Her/Celestial Voice-MCA 39-3823
**GOSPEL**

**TOP 15 ALBUMS**

**Spiritual Inspirational**

**Weeks on**

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Format</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROUGH SIDE OF THE MOUNTAIN</td>
<td>F.C. DARNES &amp; REV. JANICE BROWN</td>
<td>6/23 Chart</td>
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<tr>
<td>2</td>
<td>8 WEEKS</td>
<td>SANDRA CROMHOUT</td>
<td>6/23 Chart</td>
</tr>
<tr>
<td>3</td>
<td>11 FEATURES</td>
<td>Dwayne Morgan</td>
<td>Open</td>
</tr>
<tr>
<td>4</td>
<td>52 WEEKS</td>
<td>JAMES L. SMITH</td>
<td>Open</td>
</tr>
<tr>
<td>5</td>
<td>13 SONGS</td>
<td>THE MIGHTY CHILDREN</td>
<td>Open</td>
</tr>
<tr>
<td>6</td>
<td>THIS TOO WILL PASS</td>
<td>JAMES CLEVELAND &amp; THE CHARLES FOLD CHOIR</td>
<td>Open</td>
</tr>
<tr>
<td>7</td>
<td>12 SONGS</td>
<td>JESS RODGERS</td>
<td>Open</td>
</tr>
<tr>
<td>8</td>
<td>JESUS I LOVE CALLING YOUR NAME</td>
<td>SHIRLEY CAESAR</td>
<td>Open</td>
</tr>
<tr>
<td>9</td>
<td>7 SONGS COMING</td>
<td>LUCINDA SMITH</td>
<td>Open</td>
</tr>
<tr>
<td>10</td>
<td>MAKE ME AN INSTRUMENT</td>
<td>CANADIAN SINGERS</td>
<td>Open</td>
</tr>
<tr>
<td>11</td>
<td>LOVE IS REAL</td>
<td>VANESSA LEDNICKY</td>
<td>Open</td>
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<tr>
<td>12</td>
<td>JESUS SAVES</td>
<td>LITTLE DREDDICK &amp; THE HAILEY SINGERS</td>
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<td>13</td>
<td>16 SONGS</td>
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<td>18 SONGS</td>
<td>ARTHUR HIGGINS</td>
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<td>15</td>
<td>20 SONGS</td>
<td>CLARENCE TERRY</td>
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</tbody>
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**Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of reports from radio stations and one-stop and radio.**

**COUNTRY COLUMN**

**RHINESTONE PREMIERES AT OPRYLAND** — Dolly Parton and Slyvester Stallone's latest movie venture Rhinestone made its second national premiere in Nashville last week in the Acuff Theater at Opryland with both artists attending the show which benefited the Grand Ole Opry Trust Fund. New York RCA Records executives, including president Bob Sumner and other artists and guests were greeted by Parton and Stallone prior to the show. The two then joined the audience to watch the movie. After the show a press conference was held on stage of the Grand Ole Opry where the two answered questions regarding their careers. Both paid tribute to their separate careers. When asked the formula he used for the movie, Stallone replied, "I took the formula of My Fair Lady, and reversed it to 'My Fair Man.'" Parton said she was glad to be a part of the Opry Trust because of her longterm membership in the Opry. Los Angeles held its first premiere two weeks ago benefiting the St. Jude Fund for Autism Research and both artists are headed to New York for a third premiere. Parton will be returning to Nashville to work on a Christmas album and a fantasy spy film featuring Jane Fonda, Lily Tomlin and Stallone. Parton and Stallone were honored with stars on the Hollywood Walk of Fame on Hollywood Blvd. The event began with first time two artists have been awarded stars during the same ceremony. The pair, the 1,700th and 1,701st stars to be honored, are to be honored. Mayor Tom Bradley declared June 14 "Dolly Parton and Slyvester Stallone Day" in Los Angeles.

**WILLIE HOSTS ANOTHER PICNIC** — Columbia recording artist Willie Nelson will host another Fourth of July picnic in his hometown of Texas at the South Park Methodist Church facility. Nelson will be returning to Texas after celebrating last year's three-concert series in New York, New Jersey and Georgia. The traditional picnic began in Dripping Springs, Texas in 1972 and has since been held in various parts of Texas with the exception of last year's triple show and one in 1975 which was held in Tustin. Numerous artists are scheduled to perform at the picnic including Waylon Jennings, Jessi Colter, Kris Kristofferson, Leon Russell, David Allan Coe, Moe Bandy, Johnny Rodriguez, Carl Perkins, Jerry Jeff Walker, Billy Joe Shaver, Gary Byers, Johnny Bush, Ronald Young, Floyd Tillman, Steve Fromholz and the Geezerslaw Brothers. Tickets are $18 for adults and $11 for children. The show starts at 10 a.m.

**JUNE JAM TIME** — Over 41,000 people converged on Ft. Payne, Ala. Saturday, June 8 for the third annual Alabama June Jam. The record-breaking crowd enjoyed a variety of entertainment including Alabama, Lee Greenwood, Janie Friddle, Ed Bruce, Bill Medley and Ralph Emery. For the first time giant video screens were used at the outdoor concert to allow close-ups of the performers for people further back in the crowd. The screens were provided by the R.J. Reynolds Company, which also donated a check for $100,000 to the benefit concert. All net proceeds from the Jam, including ticket sales, concessions and souvenirs, go to charities and in and around Fort Payne. Last year's June Jam donated $375,000 to 117 organizations. Next year's Jam is scheduled for June 8.

**PARTY TIME IN NASHVILLE** — Several artists and organizations hosted parties and receptions last week in honor of the 15th anniversary of the ASCAP. The ASCAP opened a Nashville licensing office in the United States. Several artists were honored, including two of the most popular artists in the world, Eddie Money and鲻t Tommy. The event was held at the ASCAP building. Randy King hosted the third annual "Roost Roast" gathering of clients and friends of Disc Mastering Inc.

**GOLDEN HELPS INDIAN TRADITION** — Mountain man William Lee Golden of The Oak Ridge Boys hosted a party last week in honor of 22 Cherokee youths who are bicycling along the Trail of Tears path on the 150th anniversary of the event. Held at Golden Era Plantation in Hendersonville, representatives from the Cherokee Indian Nation enjoyed a feast with Golden and artists Ed and Patsy Bruce, Riders in the Sky, Mark James and the Dean Twins. The Indians are reenacting the forced march of 6,000 Cherokee and their ancestors from their homeland in Georgia, North Carolina and Tennessee to Oklahoma. The stop in Nashville is the only major pause in the journey since Nashvillians supposedly were the only white settlers kind to the Indians during their trek in 1838.

**DANIELS SALUTES STATUE OF LIBERTY** — Charlie Daniels and his band taped a segment for a two-hour network television tribute to the Statue of Liberty at Opryland's Theater by the Lake. Daniels and his band performed one song at the amusement park for the CBS Salutes Liberty show which will be based on concerts abroad the U.S.S. Independence aircraft carrier in the Hudson River near the Statue of Liberty. Other performers to be featured on the show are Frank Sinatra, Anthony Quinn, Glenn Ford, Denzel Washington and the Dallas Cowboy Cheerleaders. The television special focuses on the Statue of Liberty's upcoming 100th anniversary and the statue renovation project that is currently underway.

**NOTE OF GOODBYE** — I would like to thank everyone in the business for all their support and encouragement throughout the year and a half I have spent at Cash Box. This is my last Country Column as I will be leaving next week to travel cross-country for the next couple of months and pursue further interests. It's been fun.

Anita M. Wilson
Remixers Add New Artistry To 12"

(continued from page 5)

reworked by producer and remixer Steve Thompson. While the original single did quite well, it is still a staple in dance clubs and has helped to lift the LP in its climb up the album charts. Thompson remarked on his attitude towards remixing: "I'm just happy to keep the integrity of the song intact. 'It's My Life' was already a great song. I didn't want to make it into a disaster. The remix has a lot of peaks and excitement, and I wanted to create a distinct building process. I also made sure that the lines were out in front because Mark has such a great tone that you don't even have to understand the lyrics and his voice works like a charm.

Another instance in which a remix of a strong selling single helped to break the song better in niche markets is Victor Flores’ remix of Wang Chung’s “Dance Hall Days.” Flores got his re-mixing start as a Los Angeles club DJ, and his in- vestment into the club business and the studio landed him the Wang Chung opportunity. Flores used no overdubs on “Dance Hall Days,” yet by simplifying the original mix and strengthening the sound of certain sections he made the song more appeal- ing to a marketing manger who was looking for dance out for the club DJs. Flores noted, “one of the main things I work for is to make the record easier to use for the DJ. You can improve on the design of how the record builds into the main part of the song.” Thompson agreed that a remix may not want to make the record workable for the Djs, because, let’s face it, most of the 12”s are made for club use and you want to give the DJ what they want to give the DJ. So it’s easy to mix the song in. You’ve got to make it easy for them or they are not going to play it.

While these extended versions were originally designed for clubs, many remixers feel that they produce a better version of a single, which is still the DJ’s main listening point. One pioneer of remixing who feels this way is John Luongo. Luongo- go has been a DJ since the age of 16 and the person who was often asked to remix the records he promoted. One of his first remixed tracks was The Captain & Tennille’s “Body Down To The Ground” which became one of the first hugely successful 12” records. Luongo believes that not only could a DJ give a new style to a song but also sound better. “Some people take a record and merely extend it a little, but if you remix a song, it’s like a new song. And people will say, ‘I’ll see that I always try to make sure that the 12” always sounds much better than either the 7” or the album version. I try to enhance its overall sound by giving it better depth and definition with more clarity and a more spacious and open sound.”

The M&M mixing team of Sergio Manzib and John Morales also aims for a cleaner mix, and they remix several ver- sions for each track that can be more readily used on radio. Manzib explained the M&M style of production and remixing: “When we're creating a track, we are involved with radio and single play, and we keep those things in mind. Many times with a mix we're working on, we have to just the vocal and bass line which sounds great in the club, but that just doesn’t work when you are listening to it in your car. It’s that kind of thinking that’s the 7” single. For that version we keep in mind all the things we want and also keep in mind a short intro for radio and limiting the song’s length.”

Mixers like Arthur Baker, Francois Ker- vorkan and the M&M team often use a shorter version on the radio immediately after they want. For example, on Baker’s remix of Bruce Springsteen’s “Dancing In The Dark” to be released soon, there are 18 tracks of overdubs along with the original 24. Yet other mixers such as Los Angeles’ Will Crocker adhere more strictly to the term “remix.” “I go in and listen to the 24 and see what’s hidden on those tracks and try to pull out the high points. A lot of those tracks never even make it on the record at all, and there are usually quite a few surprises on the original 24 which you can bring out just by adjusting the volume.” This method, which is consi- dered more “safe” than adding substantial overdubs, still achieves the ultimate goal of a remix which is to produce a longer, better-sounding version of the song.

Remixers, who most often are ap- proached to do songs through their rep-utation rather than seeking out work, are more capable to remix a song and make it their own. Some remixer who has been in the forefront of these studio techniques since 1978 and be believes that more than a funk, remixes represents a new act of modern music. “What we're pointing toward is beyond just putting another link in the chain of making a hit record. What we're emerging through some of the best mixes is a newly developing interplay in the way music is recorded and presented that was nonexistent before. There is something new happening with this right now because it is an area where the canons and standards and rules have not been set and clearly defined. We are in an area where if we are given the access to the latest technology, we will constantly be trying to make use of it. This is the basis of this does not lie in technology, it has to do with a sensibility that will form the next generation of music.”

With many of these new versions of songs, such as Cyndi Lauper’s “Girls” and others, that new generation is here. And while each remix has its own unique hallmark and studio technique, such as striving to put a new sense of artistry and accessibility into what might be simply a three-and-a-half-minute pop single. This original song and its driving idea are still the core, yet a creative and unique remix can lift such a single to a broad new audience.

TRIO TALK TRACKS — P-Funk general and Capitol solo artist George Clinton recently dropped by Club Visage in New York where labelmates Ashford and Simpson joined him. Lee Fields of Hot Tracks. Pictured (l-r) are George Clinton, Valerie Simpson and Nickolas Ashford.

Black Video: An Evolving Format

(continued from page 12)

many in the industry for some time now. Harvey Leads, director of video promo- tion for Epic, Portrait and associated companies as well as manager for hip hop artist Wu-Tang Clan, there is a "comparable ratio" if the number of black contemporary/R&B stations is set against the number of conservative radio stations in existence. The correlation is there, said Leads, but he also stated that while that number is high, he’s not sure of the demand for more and better black music videos is a very real market.

As crossovers become more and more popular it is difficult to draw such comparisons. The amount of black music videos on the airwaves are more than just a Karaoke show back to your regular radio airplay. The definitions are disappearing, the lines are becoming blurred. There has been a meshing of the Michael Jackson Grammy sweep of awards from categories of pop and R&B as well as rock. A crossover trend was set in motion by that broad success, the expanding of convergence of musical formats which we now hear over the radio. In some cases the DJ is having to use his ear to make sense of it. Video to video is to be made, the most watertight would be the reflection that has to room. DJ’s are being challenged on the artists and their music. Sondra DaCosta, director of black promotion and publicity for Columbia Records, finds that in the past there was no thought of a trend and a trend is expanding its format, and other outlets are popping up all over the country. Columbia’s DaCosta pointed to New York City’s 105.7 WMON-FM, the source of black and urban contemporary music video programming, a source that was many of the new inroads for the format.

Black music video is an evolving me- dium, one that has gained momentum in it’s growth as the outlets continue to open up. More black music videos are being seen every day, according to Steve Lyons of Tee- man, Sleepin and Lyons (a New York- based video outlet) which is open to developing black music video, they have seen that black music video is more "show" oriented than other music video (such as pop video). They are much more "show" oriented than their counterparts, but not as less violent. But whatever path leads after further black music video, the future looks good very good — according to our sources.

Squier LP

(continued from page 5)

motion when Squier released his other single, “Stop & Go.” Quicken Loans and Walgreens were all aware of was this was the right time for Billy to make some kind of music- related statement that would indicate growth.

Tusken’s experience with radio airplay when the last Squier project was released had led him and others at Capitol to believe that AOR and CHR will both come out of the box with the first single, “Rock Me Tonight.” He explained that during Squier’s last two releases, “there were a lot of CHR stations that wouldn’t play a hard record.” He added, “Not only is radio a hard sell, it’s a very tough sell.” But board airplay for Billy Squier, but he has come up with a record that is a more commercial record without compromising his AOR base.

According to Tusken, Squier’s last LP was "making a lot of noise" but was not released from it, the title track, “Emotions In Motion” received initial AOR airplay but, he said, “what happened as soon as it hit AOR, there was a glut toward another track and that diminished the potential impact of the single.” This time around the label expects full accep- tance of the first single on both AOR and CHR.

The fact that Squier coproduced the album with Jim Steinman, who has past- ily proved his knack for producing CHR hits, is another reason for the optimistic anticipation at Capitol.

Squier's "Rock Me Tonight."
Argentina

BUENOS AIRES—PolyGram promo exec Leo Bentivoglio is delighted with the release of the double album cut by Cuban artists Silvio Rodriguez and Pablo Milanés at the Obras Stadium a month ago. The two LP set was rush released following the object of the cartel to launch a very strong demand for product by these chanters. As we have mentioned before, the recording is available with several local artists as guests: Cuarteto Zupay, León Gieco, Antonio Tarragó Ros and Victor Heredia among others.

Nestor Selsaco, president of the local Chamber of Record Producers, reported to Cash Box that the chamber is worried about the attitude of many retailers against signing a trade agreement. The agreement against selling counterfeit records has been very successful in other countries like Venezuela. The agreement, which was received and promptly signed by some of the dealers, establishes specific penalties in case a record store is discovered selling pirate recordings.

The chamber is studying what measures (if any) will be applied to the case of non-signing dealers.

CBS has been able to add more TV coverage to its recent album of Michael Jackson in the past week, which will reinforce the strength of the “Thriller” album in the near future. After channel nine devoted two Saturday morning specials to the tour, the Grammy Awards gathering, a new Monday evening (at prime time, 9 p.m.) was devoted to the re-packaging of the tape and the adding of video clips, resulting in a 90-minute program starring Jackson. Sales predictions for the “Thriller” album are down to 18 million units. RCA LP has been topping the charts for several months.

The artist Jairo is returning this week to Argentina for the unveiling of his new LP and the taping of a TV program. Jairo’s latest effort, a double album, has sold very well and the company feels that these figures will be surpassed by this new work. The label is also working hard on the promotion of the group tortured, and Chany Suarez album, aimed at the middle-class audience with urban taste.

Ian Gold, in town for some days, was discussing with Tan changed, or manufactured, with the new album. Forthcoming UK tours include Elvis Costello and The Attractions, which starts off in the fall. It is a British and Irish tour, set to promote the release of the new album, “Goodbye Cruel World.”

The Pointer Sisters, who have recently entered the top ten charts in the UK with “Automatic,” arrive in the country in July for live dates. The dates will coincide with the release of their second single from the album “Breakout,” entitled “Jump (For Your Love).”

Bill Connon, who signed to RCA at the beginning of this year, now releases his second single for the label, “Just Good Friends.” It features Haze’s brother, Neil O’Connor, and was produced by Michael Rushent.

The UK’s first compact disc charts are being compiled by Sony from sales of discs at HMV record stores. They are being distributed to hardware stores, Sony CD machine owners and some record outlets, as posters combine with a catalog listing all the CDs available in this country.

The charts show that Michael Jackson’s “Thriller” is at number 1 on the pop chart and “Bramhs Piano Concerto Number 2” by Bernard Haitink and the Vienna Philharmonic is top of the classical chart.

chrissey ley

Italy

ITALIANS CAN’T HELP IT—Italian pop is on a roll, with new albums from Alphaville, The Communards, and the new video single by Alphaville, “I’m On Fire” topping the charts this week.

Milan—CGL has entered into computer distribution. Its Videosuono division will distribute in the Italian market through the record retailers — The Commodore hardware and software products. The annoucement was made by Roberto Guerazzi, CGL Videosuono general manager.

Mario di Luigi

New Zealand Gold—Billy Idol’s recent promotional tour of New Zealand was highlighted by appearances on two local rock TV shows, an in-store appearance at the Record Warehouse in Auckland as well as the reception of double platinum and platinum LPs for the “Billy Idol” and “Rebel Yell” albums respectively. See at the presentation are (+1): Festival Records (NZ) Ltd. national marketing manager, Peter Smith, Billy Idol and Idol bandmember Steve Stevens.

The first International Video Clips Festival will take place in Cerva (Italy) from June 20-24. Many names in the movie and music industries like directors Bob Rafelson, Steve Barron, David Mallet and singer-songwriter Lucio Dalla, are expected in the jury.

Mino Reitano has signed with Five Records. His first single on the new label is “Storia D’Amore Per Due.”... Brian Auger’s new LP “Here And Now” will be released on the Disco Magic label.

Music Service has signed a distribution agreement for the Sedimus music publishing catalog in Italy... Singer Eugenio Finardi has renewed his contract with Fonit Cetra for three years.

Gianmaria Ravera will organize the 1984 edition of the “Canzone Per l’Estate” song contest in Saint Vincent from June 29-30. Among the artists attending the event will be Ottavio Brunetti, Giannis, and Graziella, the new Virgin promotion manager in Rome... Giampiero Simone, head of Vip During this week.

Francesco Papadiso was named managing director of Carisch Edizioni Musicali. His Videosuono division will distribute in the Italian market through the record retailers — The Commodore hardware and software products. The announcement was made by Roberto Guerazzi, CGL Videosuono general manager.

Mari di Luigi

Italian Bestsellers

United Kingdom

TOP TEN 45s
1. Relax—Frankie Goes To Hollywood—RCA/Island
2. Self Control—R—CBS/Carrere
3. Big In Japan—Alphaville—WEA
4. Jump—Van Halen—WEA
5. State Of Mind—Industry—EMI
6. Dance Hall Days—Wang Chung—CBS
7. Against All Odds—Phil Collins—WEA/Atlantic
8. Girls Just Want To Have Fun—Cyndi Lauper—CBS
9. Foloromanzia—Gianna Nannini—Ricordi
10. It’s My Life—T-Talks—EMI

TOP TEN LPs
1. V A Bene, V A Bessi—Vasco Rossi—Carosello
2. Musikal—Various Artists—WEA
3. Freeway—Various Artists—WEA
4. No Parking—Various Artists—WEA
5. Oro Puro—Various Artists—CBS
6. FAME—Various Artists—CBS
7. Footloose—Original Soundtrack—CBS
8. Masterpiece—Irish Artists—Disco
tre—Michael Jackson—CBS/Epic
10. Roc Faccinelli—Roby Faccinelli—CGL

Robert Kerman

Argentina

TOP TEN 45s
1. Caminando Al Sol—L. Bax—PolyGram
2. Lo Me Puedo Ojear—Angela Carrasco—Microfon
3. Ya Nunca Mas—Luis Miguel—EMI
4. Oh Cherry—Leonardo Jurado—Marcon
5. Dolce Vita—Rian Parra—Music Hall
6. Radio Ga-Ga—Queen—EMI
7. Deception—John Cougar—Polydor
8. Amiga Mia—Valeria Lynch—PolyGram
9. Mentiras—Daniela Romo—Music Hall
10. Decidele—Luis Miguel—EMI

TOP TEN LPs
1. Live In Argentina—Silvio Rodriguez/Pablo Milanés—PolyGram
2. Thriller—Michael Jackson—CBS
3. Mercedes Sosa—Mercedes Sosa—PolyGram
4. Pipes Of Honest—Paul McCartney—EMI
5. Vivas Y Besos—Los Abuelos de la Nada—SG/Interdisc
6. Al Fin Sellos—Oyangue—EMI
7. Campamento Litoral—Roldan/Ivioli—Microfon
8. Thriller—Vanilla Fudge—Miguel Canals—Music Hall
9. La Dicha En Movimiento—Los Twist—SG/Interdisc
10. El Amor Es La Furia—Monica Pasco—Intershow

Robert Kerman

Cash Box/June 30, 1984
**IFIED AD RATE 35 CENTS PER WORD**

Count words in your ad. Words counted in any 7-letter minimum ad accepted $10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS.

**FOR SALE:**

**FOR LEASE:**

**FOR HIRE:**

**FOR RENT:**

**Want Ads**

**Lost & Found**

**Wanted Ads**

**Services and Repair**

**Employment**

**Classified Ads Close TUESDAY**

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**BM** Cites Most Popular Songs Of 1983

(continued from page 9)

Down Under, Colin David Hay (APRA)/Ron Stryker (APRA)/Blackwood Music

Everything You Take, Sting (PRS)/Illegal Songs, Inc./Regatta Music Limited/Novus Music

What a Feeling, Irene Cara (PRS)/Universal Music

I'm Movin' On, Hank Snow/Unichappell Music, Inc.

How Do I Love Thee, Deborah Allen/Ray Van Hoy/Posey Publishing

Let's Go Dancing, Robin Thicke/Dennis Morgan/Unichappell Music

I Wonder, Leroy Preston/Music/Paw Paw Music/Wiskey Drinkin'

Love and War, Randy Owen/Buzz Hersh Music/Maypop Music

I'm Still Having Fun, Rhonda Fleming-Gill/Dennis Morgan/Unichappell Music

The Feeling, Lewis Anderson/Used Friends Music

Lost My Baby Blues, Ben Peters/Ben Peters Music/Peso Music/Wallet Music

Love in Store, Christine McVie/Jim Recor/Networth Mac Music

Love is a Roll, Roger Cook/Roger Cook Music

If You Love Me, I'll Love You, Linda Linda

Love Song, Steven Runkle/Youngun Publishing

Lump, Albert Collins/Mark Penniman/Vince Music

Making Love Out Of Nothing At All, Jim Steinman/Edward B. Marks Music Company

Maneater, (Second Award) Sara Allen, Daryl Hall/Oates/Fusi Buzzza Music, Inc./Hot Cha Music Company/Unichappell Music

Marina Del Rey, Dean Dillon/Hall-Clement Publishing

Memory, T.S. Elliot (PRS)/Trevor Nunn (PRS)/Andrew Lloyd Webber (PRS)/Charles Koppelman Music/Deco Music/Jonathan Three Music/Martin Bandier Music

Mornin', David Foster/Jay Graydon/Al Jarreau/Al Jarreau Music/Foster Frees Music/Renee Marra Music


Never Gonna Let You Go, Barry Mann/ Cynthia Weil/ATV Music Corporation/Mann and Weil Songs, Inc.

Originally Me, (Looking For A Place To Happen), Larry Henley/Warner House Of Music

Hey Bartender, Fordy Dixon/EI Caramba Music Publishing

Hold Me 'Til The Mornin' Comes, Paul Anka/Double Foster Music, Inc.

His A Heartache (Looking For A Place To Happen), Larry Henley/Warner House Of Music

Hey Hollywood, Don't Need You Honey I Still Do, Bob McDill/Hall-Clement Publications

I Love You, I Love You, (Fourth Award) Larry Koiber/Barry Mann/Screen Gems-EMI Music, Inc.

I'm Alive, David Foster/Foster Frees Music

(continued from page 9)

**HUMOR**

**EMPLOYMENT SERVICE**

**NITE RECORDS OF AMERICA is seeking investor for participation in new independent labels release of first country artist, Bobby Blue. Masters and video available for pickup. Contact Randy Niles, (213) 466-4707, 1585 North Western Ave., World Suite 110, Hollywood, CA 90028

**FILM PRODUCTION COMPANY** seeks a group ready/ or with national record distribution. We produce high quality, low budget music television at 16mm film. Contact: Michael Benjamin, Benjamin/Berenson Associates, (213) 620-2932.
AROUND THE ROUTE
by Camille Compasio

As a follow-up to its recently held Hollywood Palace “video party” (Cash Box 6/2/84), Rowe International is finalizing arrangements for its next big event, which will also star the factory’s V/MEC video jukebox. This time around, the party is being held in New York City, at the popular Private Eyes video club, either in late June or early July. Invited guests will include music publishers, video producers, video picture suppliers and record company executives, the plan being to expose the machine’s exposure into the various levels of the music industry. Doug Foxworthy, Rowe’s director of video operations, and Joe Beston of Coin Machine Distributors, Inc., a major Rowe distributor in New York, are coordinating the affair, which will see the introduction of a new video, especially prepared for the occasion. The title is “It’s Got T.V.”, produced by the Sure band and featuring, in addition to this rock group, a number of noted record artists. Sure members Gregg Brandlaise and Randy Leonard will be flying in from the west coast to attend the party... In discussing the V/MEC, Joe Beston said the distribution

Seeburg Leases New Facility

CHICAGO — The Seeburg Phonograph Corporation has signed a long-term lease for a manufacturing and administrative office facility located in Addison, Illinois at 1105 Westwood Avenue, according to Nicholas C. Kindman, executive vice president. The new facility, which provides up to 70,000 square feet of space, should be ready for occupancy July 15, 1984.

“We have spent four months looking for the ideal facility, conveniently located to major expressways and O’Hare Airport, and containing provisions for expansion. This facility meets all of these objectives,” commented Kindman.

A main telephone number, along with a toll free number, will be published as soon as possible. Until that time, parts orders are being taken at (312) 935-4600. Mr. Kindman and Ed Blankenbeckler, president of Seeburg Phonograph Corporation, can be reached at (312) 885-9299.

On March 26, 1984, a group of industry investors headed by Mr. Blankenbeckler and Nicholas Kindman purchased the assets of the Seeburg Division of Stern Electronics, Inc. and formed the Seeburg Phonograph Corporation (Cash Box, 4/21/84).

Mr. Kindman advised that Seeburg intends to resume production on September 1 of this year, with sample shipments to all distributors being made just prior to the company’s planned distributor show which is scheduled for late September. According to Mr. Kindman, Seeburg will have approximately twenty-five U.S. distributors by the time of the fall showing and those distributors already committed will be announced in the near future.

Namco America’s Anderson Joins BMI

CHICAGO — Edwin Anderson, manufacturing manager for Namco America, Inc. and a resident of Union City, California, has joined Broadcast Music, Inc. (BMI) as a songwriter affiliate.

At Namco America, Inc. Anderson reviews music for use in the firm’s video games. He composed the theme for the TV program “Starcade,” a J/M Production which is shown nationally on WTBS as well as other television stations.

With the BMI signing, Anderson becomes a member of one of the world’s most prominent music licensing organizations. BMI, which represents over 71,000 writer and publisher affiates, offers a selection of over a million songs and musical compositions to all public users of music. By law, these music users must pay a fee to publicly perform BMI licensed works. The fees, collected by BMI, are distributed to affiliated writers (and publishers) whose music has been performed, with a minor percentage subtracted by BMI for operating expenses.
trib is doing excellent business with it. "We're promoting it as a way to bring MTV to the bars and arcades," he explained, and this is working out just beautifully. The video jukebox has a tremendous earning potential, if it is merchandised properly, and this is where the operator comes in. It is up to the operator to sell the location on the machine by explaining how it can take the place of costly live entertainment, as Joe pointed out. He added that, from the operator's standpoint, if everything goes according to plan (and this includes securing a minimum) the jukebox should pay for itself within about 13 months ... Incidentally, Doug Foxworthy told us that Columbia, Epic, Portrait & CBS Associates (which make up CBS Video Enterprises), and VideoGRAM Records are each having a Rowe video jukebox installed in their corporate headquarters in New York, which is another plus factor in exposing the machine to the record industry.

MVS Amusements, Inc. (Indianapolis) is planning a gala open house celebration this summer to herald the opening of their new branch office in Greensboro, North Carolina. As previously reported in Cash Box, this is MVS's first branch facility and it is located at 14C Oak Branch Drive.

Game Plan's marketing veepee Hugh Gorman reports that, with the completion of distrib shipments of the "Attila: The Hun" pingame, initial reports — all are favorable — are starting to come in, much to the delight of everyone at Game Plan. What with the success of "Sharpshooter II" and the initial feedback on "Attila", need we add that the factory intends to continue its pinball thrust and has a couple of new models on the planning board.

Conversing with distribrs and ops over the past few weeks has been reminiscent of the pre-video era when there was so much league and tournament activity. Pool, foosball, shuffleboard, and now dart tournaments are happening all over the country. Valley, Dynamo, American Shuffleboard, Arachnid are all involved in regional, national and, in some cases, international tournament play which seems to be providing a much needed incentive for generating player interest and increased earnings for operators who are participating . . . On this subject, Dynamo's Kathy Brainard, director of marketing promo-

AMOA Taps For Expo '84 Program

CHICAGO — As part of this year's AMOA Expo '84 Education Program, Dr. Sue Birley, lecturer in small business at the London Business School, will conduct a presentation on "Entrepreneurship: Evaluating and Passing on a Closely Held Business." Education Chairman Jim Torcato of Black Hills Novelty (Rapid City, SD) has been extensively searching for programs that will meet the needs of operators throughout the country. Dr. Birley's seminar will explore the problems associated with the development and growth of small firms. The issues being discussed will include relationships between partners and the differences between personal and business goals.

The dates of the 1984 AMOA International Exposition of Games and Music are October 24-27 at the Hyatt Regency Chicago hotel.

Louisiana Bans Illegal Card Games

CHICAGO — Certain video games, such as double-up, blackjack, joker poker, draw poker, etc. that are equipped with knockoff mechanisms and internal counters have been defined as "illegal gambling devices" and are thus being prohibited throughout the state of Louisiana, according to a memorandum issued on June 4 by the Department of Public Safety, Office of Alcoholic Beverage Control. Notification has been made to all alcoholic beverage outlets that "aggressive enforcement" of the statutes by the OABC and the State Police Criminal Investigations Bureau will begin as of July 1, 1984 and that violators will be dealt with both criminally and administratively.

INDUSTRY NEWS

Miller Appointed Security Chief For Bally's Video Lottery Division

CHICAGO — William L. Miller has been appointed chief of systems security for Bally's Video Lottery Division, as announced by Norman LaMarre, vice president of Bally's video operations.

Miller, a 38-year veteran of the Chicago Police Department whose most recent position was chief communications officer, will be primarily responsible for the overall security and integrity of the video lottery system. During Miller's tenure with the Chicago Police Department, several innovative communications systems were implemented, including a personal portable radio system, the mobile team system which puts a computer terminal in patrol cars, and a highly sophisticated voice security radio system.

"Mr. Miller brings to Bally a tremendous amount of expertise in highly sophisticated security systems," commented LaMarre. "We know his experience and knowledge will insure the highest degree of professionalism and state of the art for our video lottery system." The Illinois State Lottery will be testing a video lottery game in bar and tavern age-controlled locations this summer in conjunction with Bally Manufacturing Corp.

From Out Of The Past

With the resurgence of interest in pinball games we thought we'd test your memory — not too rigidly, of course, but just going back a few years to the 70's, and feature a small assortment of models which were produced during that period by some of the industry's most noted pinnmakers.

Remember the single player pingame? Well, this one offers an intriguing one to 10 number sequence which permits the player to come close to scoring specials with every shot. The lighted arrow is another enhancing feature, which can be moved to 16 different positions via all of the spinning targets and ro合法s. This model is called "Golden Arrow." It was produced by Gottlieb and featured in the November 5, 1977 edition of Cash Box.

Patterned after a popular card game this pin offers nine drop targets which light up five combinations of cards in the "Scan Bonus" feature and players can double the bonus score up to 30,000 points. The "Joker Sequence" offers more opportunities for advancing scores. This particular game theme is synonymous with the factory's tradition. The name of the game is "Royal Flush" and it was produced by D. Gottlieb & Company (now Mylarst). This pin game was featured in the May 29, 1976 edition of Cash Box.
A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

**MANUFACTURERS**

**EQUIPMENT**

- **Bally-Olia 481 Max 2 (1/81)**
- **Bally-Olia Deluxe (10/82)**
- **Bally-Olia 488 (10/82)**
- **Bally-Olia 475, Furniture Model**
- **Bally-Olia 490**
- **Rowe R-65 (10/80)**
- **Rowe Jewel**
- **Rowe R-87 (10/82)**
- **Rowe R-89 (9/83)**
- **Rowe V-MEC (video jukebox) (9/83)**
- **Seeburg Phoenix (12/80)**
- **Star Gaze, Video Jukebox**
- **Stereo/Seeburg D-Vinci (7/81)**
- **Stereo/Seeburg V-MEC (11/81)**
- **VMI StarTime Video Jukebox**
- **Wurlitzer Cabarina**
- **Wurlitzer Tarock**
- **Wurlitzer Atlanta**
- **Wurlitzer Silhouette**

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

- **Bally Midway, 10 Pin Deluxe shuffle alley (4/84)**
- **Coin Computer, V-Back Shuffleboard**
- **Irving Kaye Silver Shadow**
- **Irving Kaye Lion's Head**
- **Dynasty Model 37**
- **Dynasty-The Tournament Football (5/82)**
- **Dynamo Big D Pool Table (9/83)**
- **Exidy Whirly Basket (11/82)**
- **Exidy Tidal Wave (10/83)**
- **G.T.I., V-Back Shuffleboard**
- **I.C.E., Cheex**
- **TS Tournament Eight Ball**
- **U.S.B., 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, Gussler**
- **Cinematronics, Brix (1/83)**
- **Computer Kinetics, You-Pick-It**
- **Intrepid Marketing, Encore Retro-Kit (1/85)**
- **Data East, Burger Time**
- **Data East, Bump 'N Jump (2/83)**
- **Data East, Multi Coin Kit**
- **Data East, Cluster Buster (7/83)**
- **Data East, Pro Bowling (7/83)**
- **Data East, Pro Soccer (9/83)**
- **Data East, Bomber Rang (4/84)**
- **Exidy Hardhat (2/83)**
- **Exidy, Pro Popper II (6/82)**
- **Exidy, Retroflip**
- **Exidy, Boulder Bash**
- **Exidy, Flip & Slide**
- **Exidy, Astro Chase**
- **Exidy, Briskles**
- **Konami, Gyruss**
- **Konami, Time Pilot**
- **Mistar/Gottlieb, Royal Flush Deluxe (5/83)**
- **Intrepid Roc 'N Rope (6/83)**
- **Interlink, Levers (3/83)**
- **Rock-Ola, Nibbler**
- **Rock-Ola, Eyes**
- **Rock-Ola, Survival**
- **Rock-Ola, Mermaid**
- **Rock-Ola, Rats (3/83)**
- **Nichibusu, Radical (10/83)**
- **Nichibusu, Skelag (10/83)**
- **Sega, T-Scan (3/83)**
- **Sega, Multi Coin Kit**
- **Sega, Master Bash (11/82)**
- **Sega, Super Zaxxon (1/83)**
- **Sega, Lost Tomb (2/83)**
- **Sega, Pro Flamer (3/83)**
- **Sega, Pro Flamer (3/83)**
- **Sega, Super Draw (7/83)**
- **Sega, Fast Draw (7/83)**
- **Sega, Goat To Go (1/84)**
- **Taito America, Elite Jaxx (7/83)**
- **Taito America, Elion**
- **Universal, Lady Bug**
- **Universal, Mr. Do**
- **Universal, Mr. Do's Castle (11/83)**
- **Williams, My Absolute**

**PHONOGRAPHS**

- **Lowen-NSM Consul Classic**
- **Lowen-NSM Prestige ES-2**
- **Lowen-NSM 240-1**
- **Lowen-NSM Satellite 200**
- **Lowen-NSM, City II**
- **Lowen-NSM, Soundmaster Compact**
- **Rock-Ola Grand Salon II Console (9/80)**
- **Rock-Ola 484 (11/80)**

**VIDEO GAMES**

- **Atari**
  - **Kangaroo**
- **Avi**
- **Atwill**
- **Speakeasy**, **2-p. (3/82)**
- **Grand Slam (4/83)**
- **Goldball (10/83)**
- **X's and O's (1/84)**
- **Gottlieb (see MYSTAR)**
- **Game Plan**
  - **Sharp Chopper II (10/83)**
  - **Attila The Hun (2/84)**
- **MyStar**
  - **Rocky (8/82)**
  - **Spirit (9/82)**
  - **Punk (11/82)**
  - **O'ber's Quest (2/83)**
  - **Super Orbit (4/83)**
  - **Royal Flush Deluxe (4/83)**
  - **Amazon Hunt (5/83)**
  - **Race 'Em Up (7/83)**
  - **Ready, Aim, Fire (8/83)**
- **Williams**
  - **Cosmic Gunfighter (7/82)**
  - **Defender (2/83)**
  - **Warlock (2/83)**
  - **Joust (2-p. (3/83)**
  - **Time Fantasy (4/83)**
  - **Firepower II (5/83)**
  - **Laser Cue (4/84)**
  - **Zaccaria**
    - **Soccer King**
The Official Music of the XXIIIrd Olympiad Los Angeles 1984

FOR THE FIRST TIME EVER, 11 OF THE WORLD'S BEST-KNOWN ARTISTS HAVE BEEN COMMISSIONED TO CREATE ORIGINAL MUSIC FOR THE 1984 OLYMPICS.

Bill Conti “Power” (Power Sports Theme)
Christopher Cross “A Chance For Heaven” (Swimming Theme)
Foreigner “Street Thunder” (Marathon Theme)
Philip Glass “The Olympian—Lighting The Torch”
Herbie Hancock “Junku” (Field Theme)
Bob James “Courtship” (Basketball Theme)

Quincy Jones “Grace” (Gymnastics Theme)
Loverboy “Nothing’s Gonna Stop You Now” (Team Sports Theme)
Giorgio Moroder “Reach Out” (Track Theme)
Toto “Moodido (The Match)” (Boxing Theme)
John Williams “Olympic Fanfare And Theme”

Plus the traditional Olympic Theme, “Bugler’s Dream.”

THE OFFICIAL MUSIC OF THE 1984 OLYMPICS TO BE PERFORMED, PLAYED AND HEARD AT THE GAMES. MUSIC INSPIRED BY GREATNESS, FEATURING THE NEW CHRISTOPHER CROSS SINGLE, "A CHANCE FOR HEAVEN," PLUS "REACH OUT," THE NEW SINGLE FROM GIORGIO MORODER. ON COLUMBIA RECORDS AND CASSETTES.