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EDITORIAL

Summer Tour de Force

They’re off and touring, and the key word is support. This summer marks one of the busiest years to date for extensive tour itineraries by many major artists. The Jacksons, Bruce Springsteen, Lionel Richie, Rod Stewart and an assortment of others will be crossing the country in support of their various charted albums and singles. A major artist on tour helps all of the music industry.

Now is the time that retailers and radio programmers should begin to realize and utilize the benefits that this busy summer touring season holds. Specific retail promotions before and during the time a major name is in town will only enhance sales and consumer backing. In-store appearances and specific price markdowns will draw in a vastly increased number of consumers especially after a series of successful live shows by an artist.

Radio must also play a supporting role. Station association, in studio appearances and live remotes are all integral parts of an artist’s road success.

Manufacturers also can help accelerate this prime sales time for popular music. By effectively isolating print and radio buy in the city where an artist is playing before and during the performer’s engagements, labels will noticeably increase overall concert ticket, record and promotional product sales.

Increased consumer awareness and image identification are the keys to increased traffic and sales. By working together, each aspect of the recording industry can greatly enhance this annual watershed period.

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Columbia Records’ Olympic LP is a large scale project that has been two years in the making and was mastered by coproducers Peter Guber and Jon Peters. The album is an amazing tribute and contribution to the historic Games that will be held in Los Angeles in less than a month. Containing “theme” songs for many of the Games’ events, the project was not designed merely to salute the Olympics, but to actually participate in and set the tone for many of the individual events. The music from such luminaries as Bill Conti, John Williams, Quincy Jones, Herbie Hancock, Phil Glass and many others will be played at the athletic venues at the start of the appropriate game.

“An Official Music Of The Xlllth Olympic Los Angeles 1984” has already produced one hit with the Burt Bacharach/Carole Bayer Sager-composed and Christopher Cross-performed “A Chance For Heaven” with a slew of potential singles in the wings as the Games come into full swing.

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVII — NUMBER 6 — July 14, 1984

NO BRAKES — John Waite — EMI America

LIGHTS OUT — Peter Wolf — EMI America

BRUCE SPRINGSTEEN

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Bruce Springsteen

FRANKobbies

JAZZ

WISHFUL THINKING
Earl Klugh
Capitol

GOSPEL

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F.C. Barnes & Rev. Janice Brown
Atlanta International
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#### July 14, 1984

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- **AMERICA (We'll Always Have Love)-** ASCAP
- **ANNIE (You've Got a Friend)-** ASCAP
- **ANYTHING YOU WANT-** ASCAP
- **ARE YOU FEELING LUCKY? (Are You Feelin Lucky?)-** ASCAP
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IN GOLD AGAIN — Joe Tariso, president of Sigma Sound Studios, and producer Kenny Gamble, Labelle; Tariso and producer Leon Huff.

Afluent Targeted by ‘LMR’ Radio Marketing Technique
by David Adelson

LOS ANGELES — Imagine a company that could deliver to its advertisers an audience with a cumulative population of 20 million, a mean age of 34.5, a mean income of $19,700, as well as an 61.3 percent professional/executive (research compiled by Monroe Mendelson Research Inc.). According to its vice president and director of sales, this is the audience that Leisure Market Radio delivers through its unwired network of 20 stations in 15 markets.

"By using radio smartly, we are only employing 13 tiny, little radio markets and those 13 markets will reach one third of the total affluent population of this country this year," said John Hawks, vice president and director of sales. Hawks explained that Leisure Market Radio has done was, selected a unique group of radio stations, put them all together and sold them as a package to national advertisers. The criteria for selecting a station is crucial. According to Hawks, the market had to be the destination point of the affluent. It had to have significant tourism so we could have penetration at the national level and most importantly it had to be isolated in a broadcasting sense. It had to be non-fragmented by media, dominated principally by one radio station.

The markets represented by the company are: Aspen, CO; Hilton Head, SC; Jackson Hole, WY; Lake Placid, NY; Lake Tahoe, CA; Newport, RI; Maui, HA; Pinhurst, NC; Steamboat Springs, CO; Sun Valley, ID; St. Croix/St. Thomas, VI; Vail, CO; and Mammoth Lakes, CA. Each market has only one dominant radio station, each is isolated from other signals, and each attracts a large population of affluent visitors at different times of the year. By buying the stations as a package, the advertiser penetrates these markets at peak tourist seasons. "By themselves they are not big enough to interest a national advertiser," remarked Hawks who, along with company president Robert Richer, is celebrating Leisure Market Radio's first anniversary.

Audio/Visual Production Law Sought By Congress
by Gregory Dobrin

LOS ANGELES — Efforts to create a separate office which would coordinate the federal government's audiovisual needs and require most of its productions to be contracted by private industry have for many years been a concern of the production community. Friday, June 30, a bill written by representative Edward Roybal (D. — Calif.) that would create such an office was put before Congress, to the chagrin of The Office of Management and Budget.

The Royal bill, which is greatly supported by the production community, was presented in a hearing before a govern- ment hearing subcommittee. Testifying in opposition to the bill was Donald Sowell, administrator for federal procure- ment policy, who reportedly feels that the Royal bill is unnecessary in light of what he described as current guideline revi- sions that would cause more private sec- tor activities in government productions. "I believe that our mutual objective of effective spending in this area can be accomplished without establishing a se- parate audiovisual management office.

WB/Polygram Case Begins New Round In L.A. Court

LOS ANGELES — A Pasadena Circuit Court of Appeals is setting the stage for the second round of a fight over the proposed merger between Warner Bros. records and PolyGram records. The Federal Trade Commission, which is contesting the merger, lost the first battle last April when a preliminary hearing blocking the merger was denied by U.S. District Court Judge Manuel Real.

The FTC's central argument is that a merger between Warner and PolyGram, the second and fifth largest distributors of recorded music, respectively, "may create a monopoly." Warner and Poly- Gram lawyers contend that the merger would actually make for better competition between them and would save them substantial expenses in duplicated distribution processes.

In the two parties' initial statements made last Monday in the Pasadena court, Warner/PolyGram lawyers waved off the possibility of collusion and price setting between the resulting big four record companies should the merger be allowed.

Citing home taping as a positive influence on label competition, Warner attorney Stuart Robinowitz said, "Home taping has kept prices down 20 percent. You can't have tacid collusion and raise prices," as consumers will more actively make home tapes.

The FTC's deputy general counsel rejoined that home taping "has nothing to do with the economic issues we are fac- ing." The three-judge panel took the case under advisement after the hearing.
SPORTS FANS — Joining Chrysalis recording artist Huey Lewis backstage after his recent shows at Los Angeles' Universal Amphitheatre are (I-r): Russ Bollinger of the L.A. Rams; Chrysalis' VP marketing/promotion Billy Buss; Lewis and Keith Donley of the Detroit Lions.

BUSINESS NOTES

Chrysalis Names Two — Chrysalis Records has announced two appointments. Jerry Lembo will be northeast regional promotion manager and will continue to be responsible for urban contemporary radio and club play at Chrysalis. Charlie D'Atri will be Boston regional promotion manager. Previously Chrysalis was known as A&M Records prior to the previous president of Platinum Promotions. D'Atri was formerly a regional promotion manager for Rockshire Records.

Changes At Embassy Home Entertainment — The company announced the following appointments: LeFram Named — Jacques LeFram has been appointed creative assistant for LeFram Entertainment. He comes to the company from Hunter College and prior to that served in various positions at The Entertainment Company. Andress Promoted — Keith L. Andress has been appointed for electronic marketing, VCA Teletronics, from his former position as manager of VCA Satellite Operations.

Viacom Joins Fox — Sunti Tzcqip is has been named executive director of movies and series at Viacom Records. Previously she developed and produced the pilots for Showtime and was a producer for the 1984 NBC salute to the CBS affiliate in Boston.

Holmes Joins Arbitron — Jeffrey Holmes, formerly general sales manager of WEZ-FM, Fort Wayne, Indiana, has been hired as an account executive at WLEX-FM, Chicago office.

Zachary Named — Zachary, who has been general manager of WLUK-AM, New Orleans, since October 1983, has been named vice president and general manager of the Broad Street outlet. He has been Broad Street in 1980 and had been director of operations for sister station WQUE-FM.

Graham Named — Michael Graham has been named MTV news director. He came to MTV from MoTel Associates, Broadcast News Consultants and Talent Representatives, where he was president.

McLaughlin Named — Michael McLaughlin has been promoted to regional manager for Drake-Chenuft's consulting sales division. He was formerly in Drake-Chenuft's special features division.

Campaigns Named — Mount Entertainment Corporation chairman of the board Donald Knapp has announced that Barbara Campbell, Marque executive vp will be named at the firm's Los Angeles office, functioning as a buyer for the Circle and the Sunrise Musical Theatre.

Changes At Elektra — Shilo Klein, James Lewis and Jerry Levin were each named vice president at Patrick Rains' Associates, Klein, who has been with the company for two and one-half years, was named vice president of creative services. Lewis, who has been with management for the two and one-half years, will be serve as director of promotions and marketing. Levin, who was named vice president of touring since 1981, was promoted to vice president of touring and merchandising.

Clunis Named — Mary P. Clunis, a veteran sales executive who joined the Associated Press four years ago, has been appointed to direct AP's broadcast membership and sales activity in 17 central states. In 1980, she was hired by AP as broadcast executive for Oregon and Washington, based in Portland. Last August 1 she took the same position in Dallas for South Texas.

Two Named — The board of directors of Philip Morris incorporated has elected R. Nelson Bean as vice president and controller; he had served as senior vice president of finance and administration for Philip Morris U.S.A., since December 1981. William C. Smyle was appointed staff vice president and general auditor. He was previously controller of the corporation.

Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the following appointments: Doug Freiberg as director of financial planning, and Glenn Effetz as assistant director of finance. In addition, WEA's national radio director, Robert Lewis, who was previously with Time Inc., has been named vice president of promotions, and marketing. Lewis and his staff have also been involved in the promotion of Jane's Addiction, a new rock band.

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Changes at MCA — MCA/UMG Home Video has announced the appointment of Brian Segal as vice president of business affairs. He had been counsel to the Michael Chertoff, chief executive officer of the company.

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**REVIEWS**

**OUT-OF-THE-BOX**

**ALBUMS**

**VICTORY** — The Jacksons — Epic QE 38946 — Producers: The Jacksons — List: 8.98 — Bar Coded

A group effort marks the release of the long awaited disc from The Jacksons. With the most talked about tour in memory in support of the LP just underway, retailers can expect extremely heavy demand. This is just Michael with his brothers backing jackie, Tito, randy, Marion and Jermaine all sizzle on their respective cuts. Programmers take your pick, this one’s going to rocket.

**BREAKING CURFEW** — Red Rider — Capitol ST-12317 — Producers: David Tickle et al. — List: 8.98 — Bar Coded

This fourth LP for Capitol recording artists Red Rider is laced with potential rock ‘n roll from start to finish. The guitar of Ken Greer races fast and heavy against vocalist Tom Cochran’s sharp lead. Each tune save one (“One Way Out”) was penned by Cochran, and the cutting vocals he provides then display his knowledge of their full-rocking intensity. The single from this LP is “Young Thing, Wild Dreams (Rock Me)” an explosive cut that is certain to corner some prime rock radio airplay.

**REVIEWS**

**OUT-OF-THE-BOX**

**SINGLES**

**QUIET RIOT** (Pasha ZS4 04505) Mama Weer All Dazze Now (3:38) (Barn Publishing — Slade Ltd. — ASCAP) (N. Holder — J. Lea) (Producer: Spencer Proffer)

Knowing a good thing when they’ve got it, Quiet Riot has released its second Slade cover, a sure bet to strike the heart of AOR listeners. Driving metal combines the thicket of guitar hooks with screeching lead vocal and a ringing chorus informing mama that her offspring is indeed a ram. A perfect choice for the teenaged revolutionary who will undoubtedly flock to the stores for this one.


Former Geils’ frontman Peter Wolf displays the same soulful, gritty vocals that marked his tenure with the popular Boston band. The Neil Young Wolf, wailing in front of an up beat rhythm provided by fiery percussion, trembling guitar work, and an impressive group of background singers. Those afraid the magic would be gone with the Wolf/Gelis split need worry no more. Peter Wolf is back.

**FEATURE PICKS**


Robin Gibb makes his Mirage Records solo debut with an album of tunes written by brother Maurice, with Barry lending a hand to one cut. Harmonics on this LP are meaty, consistent of the chart presso fluid sound, thanks to Robin Gibb’s personal vocal expertise gives each cut a fresh magnetism that will attract a totally new audience. Dance rhythms abound on “Secret Agent,” with an electronic edge the frat rock clubs. CHR hit fodder already in release with the single “Boys Do Fall In Love.”

**FORGING AHEAD** — Bad Manners — Portrait BFR 39413 — Producer: Roger Lomas — List: 8.98 — Bar Coded

One of the few original British ska bands still together, Bad Manners still pursues the ska interacial ideology and游玩 from the accompaniment characteristics of the movement, but here prove that the genre still has a lot of vitality left in it. "Forging Ahead" merges playful dance tunes like “Tonight Is Your Night” with eclectic social commentary as on “Got No Brains.” While the music is great fun, lead vocalist “Fatty” Buster Bloodvessel is still the force behind these musical mariners.

**BREAKING HEARTS** — Elton John — Geffen 24031 — Producer: Chris Thomas — List: 8.98 — Bar Coded

John and his original mates on “Breaking Hearts” have again put together a substantial LP of Taupin/John originals that hearken back to the heyday of Captain Fantastic. While the first single “Sad Songs (Say So Much)” is a poignant and touching track, cuts such as the beautifully melodic title song, the hard rocking “La’s Ain’t No Reason” and Davey Johnowitz and Tony McHite show more of the essential chemistry of this seminal pop combination.

**I’M IN A PHONE BOOTH BABY** — Albert King — Fantasy F-9633 — Producers: Albert King and Tony Llorens — List: 8.98 — Bar Coded

To borrow from the album notes, "Albert King is a blues singer with two voices, one in his throat, one in his hands and both deep in his heart." King has taken the blues to new heights with his combination of hard-edged vocals, guitar wizardry and a strong brass section. Eimore James "Dust My Broom," has been covered uncannily well by uncomplicated artists yet King manages to make it a new and exciting experience. "Phone Booth" will make a solid connection with blues lovers everywhere.

**THE TIFFANY TRANSCRIPTIONS 1946 & 1947** — Bob Wills And His Texas Playboys (Kaleidoscope F-19 — Producers: Various — List: 8.98)

Kaleidoscope takes you back to Tulsa with this priceless collection of gems from the king of Texas Swing. Originally recorded for the Tiffany Company for radio syndication, consumers would be hard pressed to find a better representation of Wills at his best. From "San Antonio Rose," to "Corrine Corrina," this one will definitely get your feet a stompin’.

**BILLY JOEL** (Columbia 38-04514) Leave A Tender Moment Alone (3:49) (Joel Songs — BMI) (Joel) (Producer: Phil Ramone)

Billy Joel’s fifth single from the mega-selling “innocent Man” LP is a tender consideration that is highlighted by the veteran songster’s introspective, emotionalizing, and vocals. Featuring some choice harmonica colorings, “Leave A Tender Moment Alone” is aptly tuned up the way of “Tell Her About It.” “The Longest Time” and “Innocent Man” as Joel again demonstrates his always-on-target pop sensibility.

**BAR-KAYS** (Mercury 880 045-7 DJ) Dirty Dancer (3:45) (Warrior — Tamerlane Music, Bar-Kays Music/BMI) (Bar-Kays/A. A. Jones) (Producer: Allen A. Jones)

“Dirty Dancer” shows the consistency of the Bar-Kays high voltage material. Pounding synthesizers charge the rhythm with electronic force as the slick vocal track sparks the beat of this cut. From the Mercury LP “Dangerous,” “Dirty Dancer” will keep the Bar-Kays on the charts this summer, continuing the Top 10 triumph of “Sreakshow On The Dance Floor.”

**BONNIE POINTER** (Private Eye ZS4 04449)

Your Touch (3:33) (Nile Rodgers-Lou Murray Music — BMI) (Pointer-Bowen-Derricks-Derricks) (Producer: Jeffrey Bowen)

This solo effort from Pointer Sister Bonnie is an upbeat and bittersweet tale of romance that features an especially fluid melody line and impressive airy production. Pointer’s voice is at once both an emotional and well-honed pop tool that powers this dance cut along with a bouncy beat. Should be attractive fare for CHR, B/C and A/C formats, following closely on the sister’s hits “Automatic” and “Jump.”


This tasteful track from Windjammer’s “Windjammer II” LP is a perfect warm weather delight that is both sunny and soothing enough for CHR. The sweet soulful enough for B/C formats. Featuring a seamless lead vocal a la the Stevie Wonder, “Anxiously Waiting” again proves Windjammer’s adept instrumental and songwriting prowess.

**EARONS** (Island 7-89727)


As a follow-up to these Eartronics energy’s debut hit “Land Of Hunger,” “Beat 16” displays the group’s formidable rhythmic drum talent and distinct knack for dance grooves. Though this cut is more standard club material than the socially conscious “Land” track, it should still attract audiences of all persuasions and keep them bopping to this funk rocker.

**JUICY** (Atlantic 7-88655)


Juicy’s “Beat Street Strut” forgoes the rapping high energy groove of Grandmaster Melle Melle’s first Beat Street single for a more gritty and loping rhythm. Featuring a sawing musical backing and a hypnotic vocal track, Juicy scores a slick winner here that should cross the pop, B/C and dance lines at radio and retail.
**New Faces to Watch**

Anyone who has lived in Los Angeles for any period of time has undoubtedly coffee across a weekly newspaper called "The Record." It is a twice-weekly tabloid that features listings of major Los Angeles area clubs, concerts, and attractions. The Record also contains classified ads for just about anything free of charge. Besides being interesting, it offers the chance to view ads from other newspapers such as the Los Angeles Times, which is owned by Tribune Company.

**Lyricist Gladstone Dies**

LOS ANGELES — Lyricist Jerry Gladstone, 61, died June 12 in a Los Angeles hospital. He was recovering from cancer surgery.

Gladstone had over 450 published and recorded works including motion picture, television and radio credits. Originally from New York, his career began as a comedian and singer in the Catskills. His first record credit was "Fast Movin' Mama" sung by Dinah Washington. He had written jingles for Trewest Products, Dr. Pepper, and Dr. Pepper beverages is the result of his work. Other recordings included "Blues For Breakfast" sung by Tony Bennett. "The Lurelei" recorded by Jack Jones, "White Roses From A Blue Valentine" sung by Johnny Mathis, "Happy Valley" recorded by Al Hibbler, "My Truest Friend" recorded by Jack Jones, "Sweeter Than Wine" sung by Johnny Mathis, "The Entertainer" sung by Tony Bennett. Gladstone was a prolific songwriter whose music has been featured in many films and television shows. His work has been performed by many of the biggest names in the music industry, including Frank Sinatra, Bing Crosby, and Doris Day. He was a true innovator of his craft and his legacy continues to inspire new generations of songwriters.

Peter Holden
**EAST COASTINGS**

WILSONS' REVENGE — It was last year's July 4th concert which sparked international controversy when former Secretary of the Interior James Watt refused to allow rock musicians to perform because he felt they encouraged the "wrong element" in the audience. Watt was publicly rebuked by President Reagan and the first lady. This year, Secretary of the Interior William Clark rectified that heinous situation and the Beach Boys headlined the Independence Day concert at the Washington Monument Mall. But the beach boys were only the beginning. What more fitting band to join the beachcombers as special guests but, you guessed it, America. And that ain't all. Clark went pop crazy in his quest to make up for last year's snub and enlisted the O'Jays, Julio Inglesias, LaToya Jackson, Hank Williams Jr. and Three Dog Night. And we thought Wayne Newton was the voice of America.

BORN TO SELLOUT — Bruce Springsteen broke a number of ticket sales records when he sold out the entire inventory of 202,000 available seats for his 10-concert stand at New Jersey's Byrne Meadowlands Arena in August. The tickets were sold through Ticketron and by phone through Teletron and the Meadowlands' Charge-A-Seat to insure the best seats and minimize scalping. In the first hour of sales on June 19, 16,000 tickets were sold, an average of 280 per minute, almost double the highest rate ever tallied by Ticketron. 29,000 tickets were sold the first day and 21,000 the second day via Teletron alone. All the tickets were sold by the second day, with gross receipts of $3,232,000. All agreed the sales method was more efficient and equitable than in 1981, when Springsteen's six-week Meadowlands stand received enough ticket requests to sell out in 10 days.

DIGGIN' UP THE GOOD STUFF — Music Works, which brought up the critically acclaimed "Elvis: The First Live Recordings" (no small feat for a series of "lost" recordings) has announced the release of "The Hillybilly Cat." It's second collection of rare early-Priscley performances. The recordings are taken from the original discs cut by KWKH in Shreveport from its Louisiana Hayride program for the Armed Forces Network. Included is a live version of "That's All Right Mama" sung by a 19-year-old Elvis just months after the studio cut Priscley's vinyl debut was issued.

(continued on page 27)

**STUDIO PROFILE**

Mad Hatter: Corea's Creative Studio

When Chick Corea and sound engineer Bernie Kershott got together in 1980 to build a recording studio for the multi-talented keyboardist, one goal was of course superior sound capabilities. While this was attained with such recording equipment as a Studer A-80 24-track recorder, a Trident series 80 console and such musical instruments as 15-year-old 19" Hamburger Steinway and a Boesendorfer concert grand, something even more elusive was also captured. There is a feeling of relaxation and comfort in the Mad Hatter recording studio which, while as important as good recording equipment, is much harder to achieve.

Located in the hills below Griffith Park in Los Angeles, the Mad Hatter was originally designed for Chick Corea. As a result, the emphasis was on a pleasant recording space reminiscent of a painter's studio, or in Corea's words "the concert stage," noting "that is where I feel most comfortable." Corea helped put together a technically flawless and creatively compelling studio that is now open to all recording artists. Realizing that so much of his time is spent on the road, Corea has made the Mad Hatter available to all musicians and as a result the studio has seen the likes of Stanley Clarke, David Lindley, Al Stewart, Janis Ian, Hubert Laws and many other pop, rock and jazz artists grace its rooms.

The comfortable setting of the studio is highlighted by the main recording room. Complete with a beautiful skylight and an 18-foot ceiling, the 1,300-square-foot room has hardwood floors and sliding wall panels which can adjust to deaden or liven the sound. The 500-square-foot control room is complete with two Studer master mix down machines, a custom monitor system designed by John Meyer and Lexicon 224X digital reverb, Prime Time and Super Prime Time digital delays as well as the Studer 24-track and the Trident console.

While Corea is obviously a jazz-oriented musician, engineer Bernie Kershott remarks that "the room is not specifically for jazz players. We can record any type of music here because the studio is very versatile." Kershert, a veteran engineer of the renowned Electric Lady studio in New York is Mad Hatter's head soundman, while Ron Moss is manager. While Corea still loves to record at his "home" studio, he's finding it a bit more difficult to book hours at Mad Hatter due to the fervent competition for the chance to make use of the studio's combination of rich sound and clean, relaxed atmosphere.

* Recipients of the 1984 Cashbox #1 12" Single Award for the song "White Horse"

* Both "Sunshine Reggae" and "White Horse" are featured on Laid Back's Sire debut album, Keep Smiling © 1984 Sire Records Company.

Produced by Laid Back and the 7 Dwarfs © 1984 Sire Records Company.
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.

**NATIONAL BREAKOUTS**

1. **Rod Stewart**
2. **Ghostbusters**
3. **Elvis Costello**
4. **Jefferson Starship**
5. **Teddy Pendergrass**
6. **Streets of Fire**
7. **Patrice Rushen**
8. **Twisted Sister**
9. **Kashif**
10. **Elvis Costello**
11. **Stevie Ray Vaughan**
12. **Peabo Bryson**
13. **Roger**
14. **Little Steven**
15. **Van Stephenson**

**REGIONAL ALBUM ANALYSIS**

**NORTHEAST**

1. **Stevie Ray Vaughan**
2. **Rod Stewart**
3. **Elvis Costello**
4. **Ghostbusters**
5. **Twisted Sister**
6. **Streets of Fire**
7. **Teddy Pendergrass**
8. **Patrice Rushen**
9. **Kashif**
10. **Little Steven**

**SOUTHEAST**

1. **Ghostbusters**
2. **Rod Stewart**
3. **Teddy Pendergrass**
4. **Patrice Rushen**
5. **Peabo Bryson**
6. **Kashif**
7. **Jefferson Starship**
8. **Teddy Pendergrass**
9. **Little Steven**
10. **Stevie Ray Vaughan**

**Baltimore/Washington**

1. **Stevie Ray Vaughan**
2. **Elvis Costello**
3. **Rod Stewart**
4. **Jefferson Starship**
5. **Teddy Pendergrass**
6. **Patrice Rushen**
7. **Ghostbusters**
8. **Streets of Fire**
9. **Kashif**
10. **Peabo Bryson**

**Midwest**

1. **Rod Stewart**
2. **Ghostbusters**
3. **Elvis Costello**
4. **Stevie Ray Vaughan**
5. **Jefferson Starship**
6. **Streets of Fire**
7. **Teddy Pendergrass**
8. **Patrice Rushen**
9. **Kashif**
10. **Peabo Bryson**

**North Central**

1. **Rod Stewart**
2. **Stevie Ray Vaughan**
3. **Jefferson Starship**
4. **Elvis Costello**
5. **Teddy Pendergrass**
6. **Streets of Fire**
7. **Patrice Rushen**
8. **Ghostbusters**
9. **Kashif**
10. **Peabo Bryson**

**Denver/Phoenix**

1. **Stevie Ray Vaughan**
2. **Jefferson Starship**
3. **Elvis Costello**
4. **Twisted Sister**
5. **Rod Stewart**
6. **Teddy Pendergrass**
7. **Patrice Rushen**
8. **Ghostbusters**
9. **Streets of Fire**
10. **Kashif**

**South Central**

1. **Jefferson Starship**
2. **Stevie Ray Vaughan**
3. **Elvis Costello**
4. **Rod Stewart**
5. **Teddy Pendergrass**
6. **Patrice Rushen**
7. **Ghostbusters**
8. **Elvis Costello**
9. **Streets of Fire**
10. **Peabo Bryson**
12" SINGLES

WHEN 17 9 3 12 5 2 29 10 12 1 9

THE BUST
(LESTER PIERRE)

PATRICE GO)/6:48 ASCAP)

Bop
Picked
its
Music-Perfect
style
FURIOUS
COWBOY
MASTER
DREAM
delivers
Cover
The
MEAN
has
breakdowns
and
now
MIX)/8:01

COVER (GARCIA)

Fine
(Dark
Dream/Prelude
Lyric
(Levi)
SH BABY/
MIX)/6:54

JW-

BRAIN/29:18 A

FURIOUS
COWBOY
MASTER
DREAM

TRAVELING THE STONE:

6:05

IF THIS AINT LOVE/28:03

THE REFLEX (DANCE MIX)/6:33

DURAN DURAN (Capitol V-8587)

19 12

I'LL BE AROUND/69

CARIBBEAN QUEEN/
(SPECIAL MIX)/5:53

LULU OCEAN (JLS-1991)

22 4 6

HEY D.J./6:10

THE YEAR OFFICIAL TEAM (island 8-9586)

26 4 6

LET'S HEAR IT FOR THE BOYS/DJ

DENICE WILLIAMS (Columbia 44-5735)

10 12

DANCE HALL DAYS/DON'T LET GO/T2:7/21/12

WANG CHENG (Getton/Warner Bros. 20184-GD)

35 9

LADY OF HUNGER (EXTENDED VERSION)/7:06

RAIN (7-0589)

20 8

STREET DANCE/6/28

BRLK MACHINE (Sire 2-02189)

21 11

12" REVIEWS

PHILIP LEVI (Margo 7815)

Mi God-Mi King (4/01) (Levi) (Producer: C.A.U.T.I.N.)

While this track is not an extended single, it has already gathered up an extensive audience with its dub reggae groove and Levi's amazing rapid-fire rap. The melding of this style has already been forged by a host of Jamaican tastemakers, yet "Mi God-Mi King" delivers the lyrical and musical style most effectively. A big favorite at college radio and adventorous dance clubs, Levi's music is perfect for those long hot summer nights.

BRUCE SPRINGSTEEN (Columbia 44 05028)


This latest Arthur Baker remix heightens Springsteen's single's dance appeal with a much hotter percussion track and added backing vocals that give the cut more depth and sonic dimension. Already topping the pop charts, "Dancing In The Dark" is now primed to capture the attention of clubgoers across the country with its mini breakdowns and musical climaxes.

MIAMI SOUND MACHINE ( Epic 49-05023)

Dr. Beat(6:26) (Garcia) (Foreign Import Publishing) (Producer: Emilio Estefan)

CHIPS (Atlantic DMD 752)


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ALICIA BRIGGS (Second Wave LP 20025)

Under The Cover Of Darkness (6:22) (Bridges-Hutcheson) (Lowery Music — BMI) — ASCAP (Producers: Rick Rcheriff)

LENNY LENCHY


BLANK TAPE SALES RISE — Manufacturers' sales of blank video cassettes in the United States rose dramatically by more than 125 percent in 1983 compared with 1982 unit volume, but dollar volume was up only 58 percent. The International Tape/Disc Association (ITA) announced. Unit sales of blank audio cassettes were up 72.9 percent in units and increased just under six percent in dollar volume. It's blank tape sales statistics include all U.S. sales — consumer retail, industrial and bulk. Combined video cassette unit sales in 1983 were 87 million units versus 38.5 million units in 1982, while dollar volume was $551.9 million compared with $412.3 million in 1982. Blank VHS tapes soared to 65.9 million units in 1983 versus 27.4 million in 1982, an increase of 140 percent, while the dollar volume, which amounted to $500.3 million in 1983 versus $210.1 million in 1982, was up by 61.4 percent. Blank Beta tapes rose from 11.2 million units in 1982 to 21.2 million in 1983, an increase of 88 percent, accounting for a rise in dollar volume from $102.3 million in 1982 to $151.5 million in 1983, an increase of 48.1 percent. Unit sales of blank audio cassettes rose from 223.7 million in playback to almost 240,000, in 1983, while dollar volume increased from $258.9 million to just under $274 million in 1983. Total industry figures were compiled by combining the sales reported by ITA member companies that participate in the statistical program with the combined sales of the estimates submitted by those member companies of sales made by non-participating manufacturers and suppliers.

NEW FROM ALPSS — Alpss expands by introducing its new Video Demonstrator (Model #2540). The plastic demonstrator uses lights and relays to inform the consumer why choosing a VCR with an Alpss Video Cleaner is important. Dealer price at $15.

Audio/Visual Legislation Sougth

(continued from page 2)

Sowell is quoted as saying:

"Those who testified in favor of the bill included James Faishney, chairman of the audiovisual committee of the Director's Guild of America, Richard Ryan, director of the New York Council of Motion Picture and TV Unions; Joseph DiBono, president of the Videotape Producers Association; and William Williams, president of the Independent Media Producers Association, who was generally in favor with some reservations. Proponents of the Roybal bill are struggling to do away with what has been labeled the federal government's "heirloom" on the Potomac" audio/video in-house operation, an industry reported to be valued at up to $500 million according to a government report of 1978, $100 million according to last year's report. "We don't believe the government should be in competition with the taxpayer who is paying for (the government productions)," said Director's Guild audio/visual committee chairman Faishney.

Sowell was questioned by the subcommittee on several points to which he was unable to respond conclusively, according to Faishney. The questions addressed the number of jobs, salaries and studio equipment involved with government audio/video production. Sowell has been requested to submit a statement to the committee listing that information. According to Faishney, getting the federal government out of competition with private sector producers would bring work not only to directors, but to technicians, talent and everyone else in the industry. Faishney stated that according to a Newsweek survey of several years ago, sources revealed that there were an estimated 20,000 employees in audio/visual in the federal government. In reports from the Office of Management and Budget itself, said Faishney, it was learned that the average salary of those employees was roughly $25,000 a year. Recent reports list a nearly $2 billion in revenue of government audio/video production equipment and facilities. The President's Task Force on Government pointed out the constant evolution of audio/video tech
American Jazz Radio Fest Set

NEW YORK — The American Jazz Radio Festival, a new two-hour weekly series of taped live performances by a galaxy of jazz musicians — produced by WBGQ-FM, New York, with the cooperation of National Public Radio — will air weekly beginning July 7. Check your local NPR station for times and dates for Wayne Shorter (week of 7/7), John Hicks (7/14), Michel Petrucciani/Muhal Richard Abrams (7/21) and the Mingus Dynasty Band (7/28) with Chick Corea, Dexter Gordon, Larry Coryell and the Gramavision All-Stars slated for August.

JAZZ

TOP 30 ALBUMS

HAVING A BALL AT CITY HALL — At the opening performances for the Kool/Jammin’ 2 Time festival, Grammy Award-winning bassist and vibraphonist Gary Burton led the Carla Bley Trio featuring pianist Michel Portal on a spirited set that included arrangements of standards and original compositions.

TUESDAY — Carnegie Recital Hall was the setting for something different in the way of solo piano concerts: Terry Walsh, a Eubie Blake protege, plays some droll ragtime, peppered with droll commentary. The performance was perfectly refreshing, a slight echo of the ragtime performed in Weill's 

MODERN JAZZ達到最高潮。1956年，艾爾文·李曼在紐約的巴比倫夜總會演出，他的即興演奏得到了眾人的熱烈反響。Crescent Records的創始人拉里·加德納（Larry Garden）見到了李曼的表演，對他的才能印象深刻，決定發行他的唱片。

FRIDAY — Joe D’Amato’s “The Jukebox Tapes” is a collection of early recordings by some of the most important jazz musicians of the 20th century. The series was recorded at various venues in New York City and features performances by Louis Armstrong, Count Basie, Duke Ellington, Ella Fitzgerald, and many others. Each tape captures a snapshot of the era, providing a window into the music of the time.

SATURDAY — The traditional Staten Island Ferry ride got off to a rotten start — the weather was dark and threatening. The Colburn Miller Trio, featuring trumpeter Peter White and pianist John Coltrane, opened the night with a rousing set that included original compositions and arrangements of classic standards. The energy was high, and the crowd was engaged.

COFFEE TALK WITH THOMAS MANHATTAN — At a nearby coffee shop, jazz musician Thomas Manhattan was discussing the challenges of recording music in the digital age.

SUNDAY — The annual Jazz on the Green festival was held at the Central Park Zoo, featuring performances by local and national artists. The crowd was lively and the atmosphere was festive.

MONDAY — A special concert was held at the nearby Symphony Space, featuring a performance by the legendary pianist Thelonious Monk.

THURSDAY — The weekly Thursday night jazz jam at Dizzy’s Playhouse featured a variety of local talent, including saxophonist John O’Malley and pianist Emily Haines.

WEDNESDAY — The popular Wednesday night jazz series at the Village Vanguard featured performances by a variety of musicians, including trumpeter Chris Botti and pianist Randy Weston.

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VIDEO WRONGS — The International Phonogram and Videogram producers, based in London, is a nonprofit, nongovernmental organization that represents the interests of both audio and video producers at national and international levels. The IFPI has over 600 members (companies) in 68 countries, and it is currently working to do something to alleviate the growing problem of piracy of audio and video recordings. It's pretty upset, in fact, and who can blame it: according to IFPI surveys that were conducted for the Record Industry Association of America, it was estimated that album sales of almost $1.5 billion a year are lost to private audio copying. Losses due to video piracy are becoming equally severe, and as those losses escalate, many in the industry have gone public with their frustration at having their products constantly ripped off. There have been several suggestions as to what the audio and video industries could do to protect themselves before being robbed into utter bankruptcy, and one of them has been the institution of a royalty fee to be attached to the sale of blank tapes. That's where the IFPI comes in. Not only does the IFPI find the current piracy situation grave, but it is also the producers of recorded entertainment, they feel that in the long run it will be just as unfair to the consumer because, without compensation for its losses, the amount of money ordinarily spent by the industry in the development of entertainment will not be recouped, resulting in a serious decline in the quality and range of that entertainment. The IFPI feels that pushing the blank tape royalty, it has even come out with a booklet to promote it. The Case For A Home Taping Royalty is the aptly titled booklet, and it deals extensively with charts and statistics which, if they don't sell you on the notion of a royalty tax altogether, will certainly educate you as to the serious problem faced by the recorded entertainment community. It is the IFPI opinion that the only way to deal with private copying is to give its blessing, the technology is simply too advanced and too prevalent to ever go away. But in return for that blessing, the IFPI feels that a tax attached to each blank tape would be adequate compensation. Exceptions would be made to blind persons and tapes of 15 minutes or less. IFPI Secretariat can be reached at 54 Regent Street, London, W1H 5PJ. Phone: 01-434-3021. Telex: 919044 IFPI G.

VIDEO RIGHTS — Time Inc., that gargantuan of the communications biz, has ventured one of its big feet into the home video business, just as it has been saying it would for some time now. A deal has been struck between Time-Life Films Inc. and Orion Pictures that gives Time the U.S. and Canadian video rights to 33 titles from Orion's roster, a number that includes several films not due for release in theaters until next year. Reports imply that before it becomes a reality, the IFPI is pushing the blank tape royalty, it has even come out with a booklet to promote it. The Case For A Home Taping Royalty is the aptly titled booklet, and it deals extensively with charts and statistics which, if they don't sell you on the notion of a royalty tax altogether, will certainly educate you as to the serious problem faced by the recorded entertainment community. It is the IFPI opinion that the only way to deal with private copying is to give its blessing, the technology is simply too advanced and too prevalent to ever go away. But in return for that blessing, the IFPI feels that a tax attached to each blank tape would be adequate compensation. Exceptions would be made to blind persons and tapes of 15 minutes or less. IFPI Secretariat can be reached at 54 Regent Street, London, W1H 5PJ. Phone: 01-434-3021. Telex: 919044 IFPI G.

VIDE CLIP UPDATE — The International Video Music Corporation bills itself as the first music video label in America, and it may well be. The strategy is to get away from the notion of music video as simply a means for selling and to develop the video as an art form unto itself. It should be. The company launched on the maiden voyage with three releases, each of a provocative rock nature: Bauhaus, Shadow of Light, The Video, a music video compilation creation by England's Bauhaus which includes clips of songs from their LPs, among them "Ziggy Stardust," "The Stranglers," "The Video Collection," a music video documentary that covers five years of the band's career (77 to '83), and UKID/3, A Film About Punks and Skinheads, a documentary that examines the English punk movement. Each release will also be released in Beta and VHS and will retail for $25.95. - Island / Bravado / Black Label is releasing a video for British hard rockers Bronz. The clip is "Send Down an Angel," and it was directed by Stewart Orme (of Genesis and Phil Collins video fame). Country rock crooner Martyr Murphey has just released video of his single "Disenchanted" from his "The Heart Never Lies" LP for EMI/Liberty. Francis Delia of The Wolfe Company directed, marking his first venture in the direction of country pop video (Delia is known for his work with bands like the Plimsouls and the Ramones) ... Second Wave Records has announced the release of Alicia Bridges' video for her new single "Under The Cover of Darkness," produced by Mark Litwak for New Citizen Productions and co-directed by student filmmakers John Moslow and Peter Rader, recently of Harvard University.

gregory dobrin

WHICH ONE'S THE NETWORK EXEQT — Billy idol (1) recently taped a "Super-groups" segment broadcast over the ABC Radio Network on June 23. He will be pictured with Willard Lockridge, vice president of special programming for the network. 814-635-5825. The address is Suite 46, 346 West 85th Street, New York, N.Y., 10024.

THE OLYMPICS IN CHICAGO — The Loop/FM 98 in Chicago and Budweiser beer media and promotions director Bill Parisi has the hundred different "Olympic Moments" sponsored by Budweiser were produced at the station to be aired live to six times per day over a three-week period beginning June 23. Listeners are invited to call in when they hear one to qualify for a trip to the Summer Olympics. Each qualifier and a guest is invited to a private party on Saturday, July 1 at 1 p.m. at Murphy's Bistro Bar across from Chicago's Wrigley Field. There they will play Budweiser-Bingo to determine the winners, and sports announcer Harry Caray will award the Olympic trips. All qualifiers and their guests will be given tickets to the L.A. Dodgers-Cubs game later that afternoon. The winners and their guests will leave Chicago on July 27 for a week in Los Angeles with aircraft, hotel, spending money and tickets to five Olympic events provided by Budweiser and the Loop.

CLASSICAL KCRW — A program of Twentieth Century classical music will begin July 7, 1984 at 7:15 p.m. called "The Classical Beat" hosted by David Cloud. The program will air every Saturday on National Public Radio affiliate KCRW, 89.9 FM in Los Angeles. Cloud will present a diversity of classical music ranging from Copland and Stravinsky to more avant garde composers as Philip Glass and Terry Riley. Cloud will have performers and composers as special guests live in the studio. As music director of KPFK, 1971-1978, he hosted the programs The Noon Concert and Zymurgy, a program that also featured contemporary classical music. He continues as a producer at KCRW. He has featured notable guests such as John Cage, Pierre Boulez and Gyorgy Ligeti. "Most people think that you have to be dead to be a classical composer," Cloud said. "My interest is to show that great classical music is being written and performed today."

NEW FRANCHISE, COUNTRY CROUSE — Normand Productions, Inc. producer and syndicator of the radio series, Country Crouse, will broadcast a special program with recording artist T.G. Sheppard and Dallas-based recording artist Dean Lee. Presented by Country Crouse, recently taped an interview with Normand in Nashville. The resulting program will highlight and detail Normand's extensive career from his beginnings as a studio musician and arranger to becoming a producer of such recording artists as T.G. Sheppard, Anne Murray, Mickey Gilley, Michael Murphey and Johnny Lee. The special will include many of the hit records Normand has been responsible for, such as "You Needed Me," "A Little Good News," "The Right Time Of The Night," "Slow Burn," "Stand By Me" and "What's For Ever." Normand also talks about his appointment as executive vice president of Warner Brothers Records, Nashville Division, and his recent projects with Gary Morris, T.G. Sheppard, Pinkard & Bowdon and Bandana.

GOODBYE OF MR. ROSE — After a radio and television career which spanned over four decades, KABC (Los Angeles) Talkradio's Hilly Rose has retired effective immediately, it was announced by the station. Rose will be relocating to Santa Cruz with his wife Mary and son Adam, age two. He recently purchased the "Farmer's Exchange," a 6,000-square-foot-building housing 11 different businesses specializing in gourmet foods, cookware and special wines. Active in the talkradio format for the past 21 years, Rose launched his career in the Bay Area at KCBS and later at KGO Radio/Television. He moved to Los Angeles in 1970 where he has spent the last 14 years at KFI, KMPC and KABC where he held the 7-9 pm position.

traffic jam — A triumphant display of keys and cars by the 23 lucky winners of KJH Los Angeles' "A Car A Day In The Month Of May" contest. Also pictured are (l-r): KJH program director Rick Scary, midday personality Kim Amidon and KJH vice president and general manager Allan D. Chowlietz.

New AFRTS Center To Open

LOS ANGELES — National TeleConsultants is in the final design phase for the new 42,000-square-foot Broadcast Center for Armed Forces Radio and Television Services (AFRTS) in Sun Valley, CA. The firm is under contract with the U.S. Army Corp of Engineers, Los Angeles District, which is responsible for the overall project implementation.

The self-contained facility supports the production and distribution requirements of the AFRTS worldwide radio and TV audience. Included in the facility are radio production studios, radio broadcast studios, automated radio master control, TV post-production, automated TV central program operations, TV master control, TV origination stage and both radio and TV quality assurance operations.

The programming is distributed to the worldwide audience both live via radio and TV satellite network, and through recorded media. Multiple networks supporting a variety of programming types are offered through selective integration of the available commercial sources such as ABC, CBS, NBC, PBS, CNN, ESPN and others, as well as locally originated material. On-site downlink of the major network originators as well as land-based fiber and microwave links to other broadcasters is incorporated into the facility.

Responsible for all phases of Radio and Television Systems Planning and Engineering, National TeleConsultants also has prime responsibility for all aspects of architectural design for the facility. For this project in the area, National TeleConsultants has teamed with Holmes & Narver, Inc. of Orange, CA to provide increased depth in overall planning and design capability. The Army Corp of Engineers will be publishing the request for proposal for the facility construction in mid-1984 and the Broadcast Center is expected to be in operation in 1985.

S.C. MAN CHARGED WITH PIRACY

NEW YORK — A Columbia, S.C. federal grand jury returned a 24-count tape piracy indictment to George Washington Cooper III, who was charged with 11 counts to copyright infringement, a single count of conspiracy and 12 counts of trafficking in counterfeit labels. Cooper, who was previously convicted of one count of criminal copyright infringement, faces trial on Aug. 6.

record plant gets smokey — Missouri artist Smokey Robinson (1) recently stopped by to guest on PG Productions Live From The Record Plant. He is seen here with PG executive producer Patrick Griffith.

real life—4, ANGELS—1 — MCA/Curb records recording artists Real Life recently visited with the Angel's Bobby Grich to learn the finer points of baseball and to hear their song "Send Me An Angel" played during the first inning of the game. Siocking are (l-r): Real Life's Richard Zatorski and David Sterry; Angels' Bobby Grich; Real Life's Allan Johnson and Danny Simic.
Rick Sklar, ABC radio's win president of new businesses is also the man responsible for programming the country's most popular and influential station during the 1960s and early '70s. The station is WABC in New York and Sklar's experiences there as program director as well as his early days at New York's WINS are the topics for his new book, Rocking America.

Sklar has managed to convey what it was like to work with such personalities as Allen Freed and Murray The K at WINS, as well as the tragedy and drama that swept the radio industry during the payola scandals. He gives a detailed account of his days at WABC, when he took the station from a complete unknown to the most listened to station in the history of radio.

The book is dotted with anecdotes about such colorful WABC personalities as Cousin Bruce Morrow, Don Ingram and Harry Harrison as well as accounts of the station's exclusives during the Beatles' first U.S. tour as well as the massive promotions that marked WABC's rise to prominence.

Rick Sklar remains one of the most respected and listened to personalities in radio. Recently honored by the U.S. Department of State as one of 50 Americans that have in some way profoundly influenced our lives and our culture, Sklar, anxious to see radio stations regain the huge ratings once attained by WABC. He recently sat down with David Abraham to talk about his book as well as the current state of the radio industry.

Cash Box: When you decide to write "Rocking America?"
Sklar: I felt it was a part of the history of the entertainment business that had to be told and to be preserved. With radio, everything evaporates into the air, it vanishes. Unless you go to the trouble to get it written down, it goes into the library and the next generation coming along can get a perspective on where the industry was and where it's all disappeared. Maybe they'll get some ideas and be more creative in their work.

Cash Box: In the book you claimed, "The segmentation of radio programming and audiences also greatly reduced the number of national hit songs that had formed the broad base of the music business and may have contributed to the industry's decline in the late '40s and early '50s." Could you elaborate?
Sklar: Radio is and always will be an essential part of the marketing process of a new song. It is part of the overall marketing process of music. What happened in the mid-1970s had its origin in 1967 when the government ruled that you had to have separate programming and separate formats. As a result the number of stations in the U.S. in effect doubled. The population explosion of radio stations brought back the competitive, price-sensitive, radio listening audience for station owners. There were just too many competitors so the philosophy that evolved was, "well, instead of playing all the music on FM, we'll just narrowly appeal to one segment of the audience." It was narrowcasting as opposed to broadcasting. Every conceivable format was developed and as a result you no longer had those giant blockbuster tunes and those great profound numbers. It was those giant blockbusters that were the strength, the backbone of the music industry, and suddenly as radio fractionalized, the whole marketing process of those big songs just fell apart. It is interesting that this occurred at the same time the music industry went into a tailspin and I have to believe there was a connection among the marketing process, radio splintering up and the sudden tailspin of the industry.

Cash Box: And you mention in the book that the proliferation of music videos has helped bring those blockbusters back?
Sklar: Again it's the economics of the business. Suddenly we are saying, "hey guys, we've got to make a video from this album and these videos are costing us a lot of money so let's pick a song we have the most faith in." This emphasis is back on one song at a time so the result is that the marketing process is focused on individual songs again. This has been one of the factors that has allowed hit radio to come back.

Cash Box: Are there any other contributing factors to the re-emergence of Hit Radio?
Sklar: Another important factor is that most of the music has moved to FM. A lot of those competitive stations on AM have now gone another route. They are no longer music so there is a chance on FM to get a bigger slice of the music audience pie. One station can again say, "maybe we can get into double digit shares or close to it."

Cash Box: In the book you placed a lot of emphasis on a program director's knowledge and utilization of the various technologies available to him or her. Could you give some examples?
Sklar: I wanted to use technology to help us as much as possible. If you understand what the tools of the trade are and use them as effectively as possible you get higher ratings. One example was the sound chain of the station, the way the sound was processed. We ended up with was a very busy sound. It sounded like we were in a concert hall. It was a combination of a number of factors including an old-fashioned EMT echo chamber that was six feet long and made of wood. People could hear that WABC sounded different, even if you tuned it in to a commercial. You always knew you were on WABC. Also in the studios we used bioengineering. We designed the consoles around the people who had to work there. So when someone went to touch a button or reach for something, everything worked. It fit the human anatomy, the human psyche as well as the peripheral vision of the disc jockey.

Cash Box: WABC was renowned for the way it programmed its music. You and your staff set the example for many other stations across the country. What was the formula you followed?
Sklar: I had the top songs on timing device that the disc jockey played a song he would enter that song into a computer and it would track when a song's time was due again. We didn't rely on a lot of those computerized brains like a lot of stations do where they make up a playlist ahead of time. We worked in real time and I think that's more effective in a lot of ways. For the big hit songs I would personally set the time each week for the cycle of that song. Each song had its own cycle and it had nothing to do with what ever else was being played. In other words if the number 1 song's time came up to be played again, I didn't care if the previous song's tempo was the same or if the previous artist was also a male vocalist or whatever. When that song's time came, it played. If the number 1, 2, 3, and 4 song cycles all happened by accident to hit at the same time, they were fired off in a row. Now most program directors were saying that this was madness and you don't do things like that. Well, we forced all the way to the bank. I'd do it the same way today.

Cash Box: You also placed a lot of faith in the musical judgements of your disc jockeys.
Sklar: Yes, there was a lot of emphasis on human values. The disc jockeys themselves constructed within the formulas the individual records below the top hits. As long as they stuck to the formulas and the categories, I let the human element filter in. It was more unpredictable, more spontaneous. It was more human. If you wouldn't get tune out from any one significant group of listeners.

Cash Box: The book deals a lot with the emphasis on great promotions at WABC. How important is the promotion to the ratings of a radio station and how have they changed over the years?
Sklar: We always had enormous promotions going on at WABC. I think they are important and I think the emphasis, or whatever it is done now is sometimes monotonous and repetitious. All you hear is, "Call in to win, call in to win." So there is a small group of listeners who get hooked on this and call in to win but the rest of them, they could care less. People are forgetting that radio is show business. You've got to get out and you have to entertain and excite people. People are afraid to have fun with the radio or with music and it's only when you search everything ahead of time till the research gets each contest and each idea so bland and so homogenized that there's no more surprises, even the really big promotions, that's one reason why everyone's getting a four or five share. They forget how great radio can be.

Cash Box: In all honesty do you miss the old days?
Sklar: Absolutely, they were a lot of fun. There is nothing as great as hands on operation of a radio station when you're on the front line and in actual combat. It's all in the decisions you make. During the week a program director will make hundreds of decisions and the more correct those decisions are, the higher the ratings are going to be. You look at a station that has enormously high ratings, you have a program director there who is making these day-to-day decisions and each decision is as optimum as it can be. If you look at a station that is just hanging in there in the middle, that means half of the PD's decisions are right, half of them are wrong and remember there are hundreds of programmers making decisions. Of course you have a handful of great program directors around at one time that really know what they're doing.

Cash Box: Is there ever going to be another WABC?
Sklar: I know there would be if we could do it again but to a lot of people it means learning. I would hope that the book would give a new generation to get a new perspective.
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BLACK CONTEMPORARY

TOP 75 ALBUMS

THE RHYTHM SECTION

FIVE CARD STUD AND THREE-HALF-PART HARMONY — The room is a long straight shoebox of a place in which to hold a concert. The smoke and conversation mesh as the Caesar's Palace air conditioning sucks them up and out of the box, through passageways of alabaster and out into the New Jersey. It was The People's Byron Allen eases into his 30-minute set, and only the smoke remains. Allen starts slow, but halfway through he's got the casino crowd just where he wants it and proves, with just a handful of songs, that he has some genuinely funny observations on the Black experience to a crowd that might not be ready for it.

Eddie Murphy. Finally the headliners arrive and open with an oversized version of one of their minor hits, what they call their "warm-up song." The crowd gives them an equally warm reception and they rearrange microphone stands for the next number. Someone in the crowd calls out "Eddy Bunny," and Rodger Point, the prettiest, oldest and most polished of the sisters handles it with the same kind of cool, even the lounge band — continued on their methodical, humorless way out of there.

NO WE CAN'T-CAN — The only thing over about Pointers' statement is that there wasn't "Steam Heat," before or after the "Fire." In fact, it seemed to be all the Poiters could do to get their Richard Perry hits crammed into the tight 50-minute show. Nothing succeeding like the little acoustics show showdown a year or so ago, the shoebox seemed a reflection of the scurrying, money-changing American microcosm outside. This is not unusual for a Vegas show (or its eastern counterpart), but it is unusual for the Poiters, who, although playing hotel showrooms, have no hotels as a headline act, used to fill such rooms with an energetic innocence that came from being the best all-around singers in the business, which they still are. So who's complaining. They proved with "A Novel Thing" that they can get to an incredibly well-crafted, contemporary dance tune. The reaction to "Jump (For My Love)" has been even greater. (The response to it, the show's encore, was more enthusiastic than those for the rock and soul songs, like a show business.) The Poiters have created enough hits since joining Planet Records to easily fill an hour show ("Should I Do It" didn't even make the Caesar's roster). So why should they dredge up dinosaurs like "Yes We Can—Can," "Betcha Got a Chick on the Side," "Salt Peanuts," "Save the Bones for Henry Jones," even "Fairy Tales," their biggest hit from the pre-Planet days? I'm not suggesting they should, but it would be a shame if the Poiters or their audience forgot about some of the incredible contributions the sisters made to American music before they devoted themselves to the trashy record label.

VERSATILITY BREEDS CONTEMP — Sometime between Michael Jackson and Lionel Richie, the Pointer Sisters set out to become a crossover act. At the same time they were establishing their 43s image and appearing on TV with Carol Burnett and Flip Wilson, they were also appearing on "The Donny & Marie Show." When they were cutting blistering versions of Lambert, Hendricks and Ross' "Cloudburst," Dizzy Gillespie's "Salt Peanuts," and Neil Hefti's "Little Pony," they either competed with them or were clearly inspired by the sound and arranged ballad rendered in Nashville. While they were packing them in at theguitars, they were rocking hall-raising pheasants like Austin's Aramis Adelard World Headquarters. When they have created enough hits since joining Planet Records, they can carry on with three — Ruth, Anita and Bonnie. When Bonnie decided to take a solo career, again they carried on. For all these achievements, the payoff didn't measure up somehow. Their ABC/Blue Thumb records sold less and less, and the "novelty" moniker began to outweigh the versatility factor. They were faced with the problem that happens over and over again to knowledgeable, open-minded artists. They had to have a "sound." Or maybe just more sound guidance.

SO EXCITED — Whatever it was, Richard Perry gave it to them. The hits have been virtually uninterrupted since the girls were signed by Perry's Planet Records. They have their sound and, in fact, the sound gets better and better. The only unfortunate thing is that the Poiters, unless an entire audience of the sisters to acknowledge the knock in the early days, Steve and "That's A Plenty" certainly made for a better show than the wide barrage of hits allowed at Caesar's. The Pointer Sisters, like Herbie Hancock and George Benson, recognized the need to compromise and embrace other styles in order to achieve the kind of success they wanted for themselves. Unlike these two jazz greats, they haven't found room to include any of that work in their performances, and the world has lost two (or four) of the most naturally gifted jazz singers the music business has produced, let alone their other stylistic accomplishments. Perhaps this is for the best, however, it is entirely possible that the Poiters, who were popular with the backup singers (for Boz Scaggs, among others) before their jazz act was molded by Hancock's manager, David Rubinstein, only wanted to sing the kind of dance rock the Poiters have become identified with. Their success is not in question. Nor is their talent. If they could only make a little time for their earlier work, assuming they themselves appreciate it, they could remind America that with their past two pop albums the Poiters have been an unqualified 10-year artistic success, and they could set themselves apart from the clanging, million-dollar-machinery of the Caesar's Palace casino.
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<tr>
<td>And I Don't Love You</td>
<td>Slicky Robinson/Thomas Wright/Chief/ percussionist</td>
<td>1975</td>
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<tr>
<td>Shackle</td>
<td>West Streetkehr</td>
<td>1975</td>
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<tr>
<td>Hello</td>
<td>Lionel Richie</td>
<td>1975</td>
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<tr>
<td>Close To The Bone</td>
<td>Art Of Noise</td>
<td>1976</td>
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<tr>
<td>Simple</td>
<td>Johnny Mathis</td>
<td>1976</td>
</tr>
</tbody>
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**Alphabetized Top 100 B/C (Including Publishers and Licensees)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Publisher/Licensees</th>
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</thead>
<tbody>
<tr>
<td><strong>Heart Don't Throb/Without You</strong></td>
<td>wiley/BMI</td>
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<tr>
<td><strong>I Love You</strong></td>
<td>wiley/BMI</td>
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<tr>
<td><strong>Loving You</strong></td>
<td>wiley/BMI</td>
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<tr>
<td><strong>Saying It Out Loud</strong></td>
<td>wiley/BMI</td>
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<td><strong>I've Had Enough</strong></td>
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<td><strong>I Love You</strong></td>
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<tr>
<td><strong>I Love You</strong></td>
<td>wiley/BMI</td>
</tr>
</tbody>
</table>
**MOST ADDED SINGLES**

1. **RICK JAMES** - GORDY/MOTOWN

2. **WAKS** - WAKO, KMJQ, KUKO, WPAL, KPRS, WILD, WGV, WADT, WLCO, WLOU, WWDM, WDRQ, KYVS, WPLJ, WJLM, WXMG, WZAK, XL, WLUM

3. **I'VE BEEN WATCHING YOU (JAMIE'S GIRL)** - RANDY HALL - MCA

4. **YOU KEEP ME COMING BACK** - THE BROTHERS JOHNSON - A&M

5. **DANCER** - BAR-KAYS - POLYGRAM/OLYMPUS

6. **CARRIBEAN QUEEN (NO MORE LOVE ON THE LINE)** - BILLY OCEAN

---

**RETAIL BREAKOUTS**

1. **GHOSTBUSTERS** - RAY VANCE, JR., ARISTA

2. **STATE OF SHOCK** - JACKSONS - EPIC

3. **CLOSE (TO THE EDIT)** - ART OF NOISE - ISLAND

4. **ICE CREAM CASTLES** - THE TIME - WARNER BROS.

5. **HEAVEN SENT YOU** - STANLEY CLARK - EPIC

6. **STUCK ON YOU** - LIONEL RICHIE - MOTOWN

7. **STRAIGHT AHEAD** - KOOL & THE GANG - DE-LITE/POLYGRAM

8. **INTIMATE CONNECTION** - KLEEER - ATLANTIC

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**BLACK RADIO HIGHLIGHTS**

**WACK** - ATLANTA - LARRY TINSLEY, PD


**WINN** - BOSTON - KEITH NEWMAN, PD


**WNN** - BIRMINGHAM - MICHAEL STAHR, PD


**WRL** - BOSTON - JOE FISHER, JR., PD


**WPEG** - CHARLOTTE - MIKE ROSSI, MD - #1 - J. BROWN


**WBMX** - CHICAGO - LEE MICHAELS, PD


**WCDQ** - DAYTON - TONY LAFONDA STEPHENS, PD


**WZK** - CLEVELAND - LARRY TOLLIVER, JR., PD


**WZLX** - CHICAGO - LAUREN REEDER, PD


**KPRS** - KANSAS CITY - DELL RICE, MD - #1 - PRINCE


---

**WHLT** - MEMPHIS - BOBBY O'JAY, JR., PD - #1 - J.BROWN

Chic Doherty Honored By MCA

NASHVILLE — Chic Doherty, retiring after 37 years with MCA Records, was honored by the company, business associates and industry personnel last week with "An Evening With Chic Doherty," a dinner and special presentation held at Nashville's Vanderbilt Plaza Hotel.

Doherty, vice president of marketing MCA/Nashville, began his career in 1946 in New Orleans as a shipping clerk for Decca Records and served as branch manager there and later in Cincinnati, before being appointed district manager for Decca Records in Dallas. In 1970 he moved to Nashville as Decca's national country sales director and was made a vice president in 1973.

To honor Doherty, Brenda Lee led in a presentation which included tributes from Joe Walker Meador, executive direc-
tor of Ken Bradley, former vice president A & R MCA/Nashville; Bruce Hinton, senior vice president & general manager MCA/Nashville; Sam Pascamano, senior vice president, special markets: MCA/Los Angeles; Troy Bowen, sales MCA/Dallas; Charlie Douglas, Music Country Radio Network; Dave Wheeler, director national country sales RCA/Nashville; Glenn Sneed-

oy, owner of Woodland Studio; David Skipe, Bill Anderson, and Bill Monroe, joined by The Oak Ridge Boys for a verse of "Blue Moon Of Kentucky." Jimmy Bowen, president MCA/Nashville, presen-
ted Doherty with MCA's gift of a trip to Scotland. Special guests included Doherty's wife Dot and daughter Pattye.

During the evening, Brenda Lee also read telegrams of regards from Loretta Lynn, John Conlee, John Oak, Tandy Rice, Tony Mantelli, Lou Sebok, Hutch Carlcock, Sy Godberg, Lou Wasserman, chairman of the board MCA Record Group, and Irving Azoff, president MCA Record Group. Entertainment was pro-
duced by the Nashville String Machine.

ICM Expands

NASHVILLE — International Creative Management (ICM) chairman Ralph Mann announced two promotions and the opening of a new executive office at ICM/Nashville.

Rogge Mac, who since January has been vice president of ICM/Nashville, has been promoted to vice president/general manager and George Mailard, ICM/Nashville agent, has been promoted to vice president. Jack McFadden, former vice-

president/general manager, resigned from the agency to pursue other interests. The agency, which opened Nashville offices in Nov. 1983, will move to the Telco Research Building at 1207 17th Avenue South in a suite that will include five executive suites and a boardroom that allows contact with ICM offices, both domestic and international. Mann said, "We are extremely proud of our Nashville office. Nashville is the final link in the overall grand scheme of ICM's music division."

Triad Signs Caldwell

NASHVILLE — Phil Walden, chief exec-
utive officer of Triad Records, announced the signing of Toy Caldwell, former lead guitarist of the Marshall Tucker Band, to a recording contract.

Caldwell, who wrote "Can't You See," "Take The Highway," and "Searchin' For A Rainbow," is recording his debut album for Triad with producer Chris Moman at Capricorn Studios in Macon, Ga.

Triad Records, newly formed by Walden, Moman and Rudy Kilian, has also signed artists Tony Orlando, Toni Wine, Jessi Colter, and Atlanta Rhythm Section.

Patton Opens New Publishing Offices

NASHVILLE — New Clarion Music Group president Sue Patton and Dan Birdwell, secretary-treasurer, announced the opening of offices for Golden Reed Music, Inc (ASCAP) and Trimvirate Music, Inc. (BMI). The company is located at 1099 16th Avenue South, with the mailing address being P.O. Box 121081, Nashville, TN 37212.

Conlee Moves Office

NASHVILLE — John Conlee Enterprises announces the opening of its new office at 340 B Trinity Lane West, Nashville, TN 37207. Housed at the new building will be Conlee's manager Dave Roberts, producer Bud Logan and Conlee.

David presents Writer's Rooms — During the recent opening of ASCAP's Nashville office, ASCAP's publisher, Hal David, met with some of Nashville's ASCAP writers to show them around the three writer's rooms which are available to them from 9 to 5 daily. Shown (l-r) are: Lven Chira; Tommy Rocco; Hal David; Pat McManus; and Ralph Murphy.
COUNTRY COLUMN

CONCERTS AND FIREWORKS — Several country recording artists were celebrating their 4th of July with concerts from Texas to D.C. Willie Nelson was back in his homestate hosting his celebrated picnic at the South Peak Meadows facility with an all-star lineup which included compatriots Waylon Jennings, Jessi Colter, Kris Kristofferson and David Allen Coe. In Nashville, The Oak Ridge Boys performed two concerts at Opryland U.S.A. with its second concert being followed by fireworks at the festival grounds. The Statler's held its 15th annual July 4th celebration in its hometown Staunton, VA with special guest Mel Tillis. Kim and Kemen Reid, Harold Reid's daughters and newly signed Complet recording artists, also performed at the event. In the nation's capital, Hank Williams, Jr. guest starred at the D.C. Beach Party '84 hosted by the Beach Boys. Recently, Hank, Jr. offered the slogan idea "Major Move: To Dispel Hungry," based on his latest "Major Moves." LP, to the Minnesota Food Shelf Network and recorded public service spots.

UNFORTUNATE FIRST — Larry Gatlin and the Gatlin Brothers Band were also going to perform in D.C. during the Congressional Seafood Festival at the invitation of President Reagan and Mrs. Reagan until Larry was hospitalized and treated for hepatitis. The unfortunate cancellation marked the first time in the group's 28-year history that they've missed a date. Charlie Daniels did, however, perform at the event on the south lawn.

CONWAY PLAYS HOMETURF — Music Village U.S.A. in Hendersonville, TN held its week-long grand opening which included four concerts by Conway Twitty at the Music Village Theater. The performances marked the first time that Twitty has played at the facility, which houses the Twitty City. David Frizzell, Jerry Reed and Ronny Robbins were also featured in concerts during the week, while James and Michael Younger held their showcase at the theater the week prior. Music Village U.S.A. includes the Marty Robbins Memorial Showcase, the Ferlin Husky Wing of Dove Museum, the Showcase of the Stars and Twitty City.

ON STAGE FROM NASHVILLE — Dick Heard Television Productions completed the first season of taping for the Nashville Hutton Report segments of "On Stage America," a nationally syndicated two-hour variety show which is carried in 80 markets. In its 13 weeks of airing the show will include appearances by Barbara Mandrell, Loretta Lynn, The Oak Ridge Boys, Charley Pride, Lee Greenwood, Waylon Jennings and Jessi Colter, Mickey Gilley, Larry Gatlin and The Gatlin Brothers, Tammy Wynette and Alabama. Acting as guest host for the weekly segments will be Minnie Pearl, Chet Atkins, T.G. Sheppard, Bobby Bare and Janie Fricke.

QUITE A COMBINATION — Ronnie Milsap has been working in L.A. on his new video, "She Loves My Car." The video, directed by David Hogan, has quite a cast combination going for it. Included are Brit Ekland, Rebecca Holden of Night Rider, Herve Villechaize, formerly Tattoo of Fantasy Island, as well as members of the group X.

GREENWOOD HITS AGAIN — Lee Greenwood's version of "The Wind Beneath My Wings," from his British MCA album, "Somebody's Gonna Love You," has hit the 40s on the British top 200 music chart. The award-winning performer recently joined MCA labelmate Barbara Mandrell in St. Joseph, MO to tape an upcoming CBS-TV special. In a concert-type setting, the two talents performed, "To Me," their new duet single from their soon-to-be released album, "Meant For Each Other." ANOTHER DUO — Tom T. Hall and producer Jerry Kennedy have teamed up again for Hall's forthcoming Mercury/Polygram LP, "Natural Dreams." Hall, always "The Storyteller," wrote all of the songs on the album with the exception of "P.S. I Love You," a 50s pop hit by The Hilltoppers, and "Famous In Missouri," a song he discovered on a recent "songwriting trip" in which he ended up at the original Carter Family homestead in Poor Valley, VA.

OSMOND FANS FROM AFAR — The Osmond Family European Fan Club, 200 members strong, returned to Utah for their seventh annual 3-day visit with the family. A barbecue, hosted by Osmond Brothers Alan, Wayne, Merrill and Jay, was planned for the fans as well as movies and slides presentations of the family, and a visit to the Osmond Teleproductions Studios during the "Osmond Wondertour."

SONGWRITERS SHINE — While in Nashville, MCA Music executives from Los Angeles were treated to performances by the company's songwriters. The showcase, held at the World's End restaurant, was an evening of fine music and song by the talents of J.D. Martin, Dave Loggins, Mike Campbell, Carrol Chase, Don Schlitz, Lisa Silver and Will Rambeaux and the Delta Hurricanes.

10TH YEAR FOR RABBIT — On July 17 Eddie Rabbit will celebrate his 10th year as a recording artist, with his first single, a self-penned tune called, "You Got To Me," having been released on that date in 1974. Rabbit, who annually takes a five-month break from personal appearances to write, record, mix and master the one album he puts out each year, commented on the time he devotes to each project, "When I was a kid and I paid for an album and got two hits and the rest of the songs were not up to the same standards as the singles, I was really disappointed. So I won't put out an album that has a couple of hits and the rest filler." On his 10th anniversary Rabbit will be headlining at the Universal Amphitheatre in Los Angeles.

Vern Gosdin follows his first #1 Hit Single with another smash!

"What Would Your Memories Do"

Produced by Blake Mevis

From his Album "There Is A Season"

Personal Management
The Management Group
14 Music Circle East
Nashville, Tennessee 37203

Bookings:
Top Billing international
1035 18th Avenue South
Nashville, Tennessee 37212
Telephone: (615) 327-1713
MOST ADDED COUNTRY SINGLES

1. LET'S CHASE EACH OTHER AROUND THE ROOM — MERLE HAGGARD — EPIC — 33 ADDS
2. TURNING AWAY — CRYSTAL GAYLE — WARNER BROS. — 19 ADDS
3. ON THE TURN IN THE DARK — LEON EVERETTE — RCA — 18 ADDS
4. LOVE OVER OLD TIMES — SYLVIA — RCA — 15 ADDS
5. FREEBORN MAN — TIM PERRY — BGM — 14 ADDS

MOST ACTIVE COUNTRY SINGLES

1. THAT'S THE THING ABOUT LOVE — DON WILLIAMS — MCA — 74 REPORTS
2. GOD BLESS THE U.S.A. — LEE GREENWOOD — MCA — 74 REPORTS
3. ANGEL IN DISGUISE — EARL THOMAS CONLEY — RCA — 74 REPORTS
4. MAMA HE'S CRAZY — THE JUDDS — RCA — 72 REPORTS
5. JUST ANOTHER WOMAN IN LOVE — ANNE MURRAY — CAPITOL — 68 REPORTS

THE COUNTRY MIKE

STATION CELEBRATES 20 YEARS IN COUNTRY — KFDI/Wichita celebrated its 20th anniversary on the air as "The KFDI radio ranch." A party was held July 8 at the Joyland amusement park and featured such entertainers as Exile, Hank Locklin, Kathy Mattea, and the Wichita Linemen. Other special programs were put together by the station, such as music of the past 20 years, memories of air personalities of yesteryear and a special broadcast of the top stories of the past two decades prepared by senior news editor Nelson Schock.

TOPS IN COUNTRY AND POP — This week Exile was number one on the Cash Box country singles chart for the first time in its career with 'I Don't Want To Be A Memory.' The group, however, had a number one pop record with 'Kiss You All Over' in November 1978. In fact on this week's country singles chart, 10 recording artists boast both number one country and pop singles, including Tom Jones, Crystal Gayle, Kenny Rogers, Glen Campbell, B.J. Thomas, Dolly Parton, Bellamy Brothers, Conway Twitty and Eddie Rabbitt. Half of those artists listed have had more than one number one on each chart. Now that's really crossing over.

DUNKING FOR AMERICA'S STATUE — WH/NY/New York has been named the official radio station of the New York Statue of Liberty Celebration Foundation for the New York metropolitan area. The Westchester County Fair at Yonkers Raceway was the site of one of the first fundraising activities planned for the statue's two-year restoration program. The station put its air personalities and selected staff into a dunk tank and charged fairgoers $1 for three chances at hitting the bullseye. The promotion drew the largest crowd of any exhibit or ride at the fair, with over 150 people participating during the first hour alone.

STATION PROFILE — KSGO/Den Moines is a 5,000-watt AM country station that covers all of central Iowa. The station began broadcasting in the early 1920s and is owned by Stoner Broadcasting. The station general manager is Bill Wells and the sales manager is Jerry Swanson. The station lineup includes 6-10 a.m., the "Tom & Jerry" show with Tom Collins and Dennis Jerry James; 10 a.m.-2 p.m., Bobbie Anderson and Billy Cole (music director); 2-6 p.m., Jarrett Day (program director); 6 p.m.-midnight, Mark Ramsey; and midnight-6 a.m. Jim Patrick. KSGO has been programming country since 1974.

THE WINNING RESPONSE — Charlie Daniels and Judith Massa, Voice of America music editor and worldwide English broadcaster, drew 200 winning letters. The letters were sent in response to the VOA's live broadcast of the Volunteer Jam X earlier this year. The selected winners from around the world will receive Charlie Daniels Band T-shirts and Daniels will personally sign responses to everyone who wrote.

NEW AND DEVELOPING

MEMPHIS (MHI-1691)
We've Got To Start Meeting Like This (2:59)
(Hall-Clement-BMI) (K. Bell, J. Skinner, J.L. Wallace) (Producer: Ron Oates)
"We've Got To Start Meeting Like This," from newcomers Memphis, is a spunky love tune with a smooth production that allows them to show some finely blended harmonies. The theme of "boy wants to meet girl" is taken on with catchy lyrics and a cellophane-flavored chorus. Looks like a fine solid start for the young group.

ALBUM REVIEWS

Charley Pride's "Power Of Love" LP carries through on its title with songs which cover the theme of love from unrequited to fulfilled. Pride's always strong, pure vocals are taken from the graceful arrangements of songs such as the title cut, "The Power Of Love," which is bulleted at 30 on the Cash Box charts, and "Falling In Love Again" to the rollicking "Elle" on this fine Norro Wilson production.

EYE OF A HURRICANE — John Anderson — Warner Bros. 25099-1 — Producer: John Anderson, Lou Bradley - List: None — Bar Coded
The fine young country stylist offers a strong mixture of tunes on "Eye Of A Hurricane." Ranging from his hit single "I Wish I Could Write You A Song," to the bluesy "She Sure Got Away With My Heart," Anderson lets his catching, bending vocals run flawlessly through this LP full of well-wrought material. Coproducer Lou Bradley also makes an interesting debut on chainsaw on the black "humored "Take That Woman Away."

"Every Now And Then" is an LP filled with the mellow country ballad sound that has made A.J. Masters a favorite live performer. There is a touching tenderness to every cut that creates a style thoroughly entrenched in the tradition of male country vocalists that each cut serves as a tribute to the masters, of which A.J. is no exception.
NEW YORK, MADISON SQUARE GARDEN — Billy Joel, who put something of a revivalist with the arrangements of his latest hits, reminded a sold-out Madison Square Garden crowd that his work is timeless, employing the full sweep of his lyrical and musical vision. Joel is the only true successor and counterpart to Lennon & McCartney in his ability to craft meaningful and melodic songs that draw on the full range of human experience and the total vocation. From the vocabulary of popular music, vocally, he can invoke McCartney. Mick Jagger or Frankie Valli at will, just as the Beatles could tough Little Richard, Buddy Holly or Bob Dylan. All of Joel's creations spring to life at the Garden.

If there was a tune in the show that wasn't a hit, it was indistinguishable. Joel sang them all — Just The Way You Are, Piano Man, Lydia, Always A Woman, Pressure, It's Still Rock & Roll To Me, My Life, an Innocent Man, Uptown Girl, The Longest Time, encore of You May Be Right and Tell Her About It, and on and on. He frollicked over the multi-tiered stage and engaged in some fraternal wrestling with the band members. He acknowledged rear-view patrons repeatedly, to their delight. His backup band included a one-eyed guitar player, and another, his flawless compliments on the a capella For The Longest Time and An Innocent Man. Todd Thiemann contributed his tasteful harmonica to Leave A Tender Moment Alone. Joel performed half of the show, then the rest of the stage center for the conclusion, relying on a rock solid crew for support.

There is neither room nor need for frills in a show with such a repertoire like Joel's on which to draw. But he found room to thank the audience and crack jokes in his own natural style, which seems to come straight out of the audience itself and conveys more personality than the majesty of stage rap. Joel also has the knack to leave the stage. Milking applause? In this case, just another way that Billy Joel gives an audience more than its money's worth — in music, mirth and memories.

TASTE ON STAGE

Billy Joel

pressing a horn. The Saturday evening show at the open amphitheatre high in the chapparel of the Greenleaf. Joa foot hills was funny from start to finish. L.A. radio personality Dr. Demento, a man who is credited with having launched Yankovic's initial major airplay acted as master of ceremonies. Between the Demento de liricia and the bizarre buffoonery comic Howie Mandel, the outdoor au dience awaiting Yankovic was more than warranting the "disc jockey's" presence.

Jumping immediately into Another One Rides The Bus, Yankovic's version of the Queen hit One Another Hits The Bus, the 25-year-old student was received with out-and-out glee by the thoroughly assembly-enthusiastic audience. From the very first note right to the end, the audience was interested. As the crooner went about this evening's setlist, the audience quietly laughed itself to death for almost two hours.

gregory dobin

POINTER SISTERS

CAESAR'S PALACE, ATLANTIC CITY — The Pointer Sisters are not what they used to be. As is not the case, Bob and June now possess a string of Top-40 hits that can burst the seams of any live show, and their voices, the tightest, most soulful harmonies and pop music. But anyone who remembers the break-neck energy of the trio's early day, when the Pointer sisters had the universe in their hand, will appreciate the group's new devotion to their music. The Pointer sisters have produced a series of albums, each more ambitious and innovative, in which Ruth Pointer utilizes her impressive baritone range to cover the Stevie Wonder-like verse. The Pointer sisters tour has become a sell-out phenomenon, and the summer tour is expected to be one of the group's biggest hit albums.

Nevertheless, aficionados of the Pointe r sisters' current material and two of their Planet Records repertoire were treated to a rousing retrospective of the sisters' pop hits, highlighted by the group's most recent hit, "Jump (For My Love)." As an encore, and the crowd showed it considered the tune a perfect choice. The tour stops in the intimate, showy venue.

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

Thrid Al

Talent on Stage

NYACK — Blood, Sweat, and Tears, a group whose only serious hit was Once Upon A Time, is the opening show for the upcoming concert at the new amphitheatre. The group, which has been the opening show for a number of concerts, is expected to draw a large crowd.

Al Jankovic

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On opening night the Pointer's backup band experienced numerous difficulties, perhaps owing to the transition from concert to concert. The group have often come up to show gremlins. Once cranked up, they delivered faithful representations of the album arrangements. Bayesian Byron Allen of "Real People" opened the show.

ruthy cutchlin

SALTIN' — Shirley Caesar — My Girl SPCN 7-01-673206-1 — Producer: Shirley Caesar, Sanchez G.Harley, Dave Lehman

The First Lady Of Gospel sails on pop and country-oriented waters with help from guest vocalists Al Green, Anne Caesar Price and Bishop Harold Williams. Caesar's soulful walls are enhanced by crisp string and horn arrangements, bass and synthesizer riffs and powerful background vocals. "Is Anybody Crazy Anywhere," featuring a steel guitar solo, the title tune "Saltin'" and "Lord Let Your Spirit Fall On Me" allow Caesar to cover the various musical styles with ease. Entertaining and uplifting, Caesar's latest LP is smooth saltin' from every angle.

AEROPLANE — The Fox Brothers — Morado MZS 040 — Producer: Roy Callowy

The Fox Brothers navigate their "Aeroplane" with harmonies and a good time country feel. Clanking banjos, solid backbeats and fiddle help the LP to soar, while such selections as In The Middle Of The Night, "Aeroplane," and That Old Time Religion's Coming Back fuel the quintet's stellar performance.

"Aeroplane," with production by Roy Callowy, is a pleasant spiritual flight guaranteed to make a safe and happy landing.

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Christian Artists'Music Seminar Set

ASHVILLE — The tenth annual Christian Artists' Music Seminar will be held July 8-3 at Estes Park, CO. Artists included in the extensive line-up for the nightly concert series are: Phil Keaggy, Russ Taff, Michele Pillar, Sandi Patty, Sheila Walsh, Dallas Holm, Debby Boone, Sandra Crouch, John Michael Talbot and Bobby Jones New Life.

BOX July 14, 1984

28
Argentina

BUENOS AIRES—Interdisc topfer Ruben Aprile traveled to the United States for negotiations regarding the linking of labels for representation in Argentina. Aprile will also spend some days in Rio de Janeiro before returning to Argentina, and his idea is to secure a share of the international market after the decision of WEA to establish its own affiliate in Argentina, after being represented by Interdisc for two years. Aprile told Cash Box that currently 70 percent of the label's sales correspond to local artists but that he foresees that international music will sell well in Argentina in the future, considering the success of Latin pop. He's album (which is sold in excess of 50,000 units and is expected to reach between 120,000 and 150,000) and other product sung in English.

Sicamericana's Nestor Selsaco reports that guitar player Ernesto Bitetti is once again in Argentina to play dates in Buenos Aires and cities of the interior. Bitetti specializes in classical music and has received several awards in European countries; his two albums (which is sold in Spain and travels frequently to France, Germany and Latin America. PolyGram recording artist Victor Heredia is fulfilling the last dates of his current repertoire and is starting a new album that will reportedly mark a sharp change in his career. Heredia has been appearing actively on stage during the past months but claims that the lyrics of his songs will change along with the new Democratic government elected last year. The label is also releasing a new series of recordings, tagged "Music For The Millions" to be aimed at classical music fans on low budgets. RCA promotion manager Jorge Cano has returned from a trip to the interior of the country, where the company has been able to establish firm regional artists and groups. Chabere, Laser, Sebastian, Carlos Rolan and Los Alfites are among the best sellers and are achieving success not only in their original provinces but also in other parts of the country, thus accounting for a reasonal increase in the record market in the whole nation. With regional TV and radio campaigns, the appeal of these artists increases even more.

EMI is working hard on the promotion of the new album by Jonas Angel Trelles, already mentioned in this column, with a strong TV campaign broadcast till year's end and in several channels of Buenos Aires and the interior. Another interesting item is the first album by Fito Paez, which has been also released (on limited edition) as a "picture disc," with immediate acceptance by the trade and plenty of press and coverage. Paez has been composer of many of the Juan Carlos Bogliotto tunes and has been also playing with the Charly Garcia rock band, and is very popular among fans of this type of music.

CGB promotion manager Norberto Tejerero reports very strong sales figures for Michael Jackson (whose video clips are prominently displayed on TV during the days, including Thriller). "Llena Tu Cabaza De Rock" compilation LP, and the Pompeirina and Maria Martin Serena Lima albums, all of which are under heavy promotion.

miguel smirnoff

Playboy Jazz Festival Available In Japan On Videocassette

LOS ANGELES—A home video of the 1982 Playboy Jazz Festival is now available in Japan and North America. The release marks the debut of Playboy home video in Japan. The video includes performances by Lionel Hampton, Grover Washington, Jr., Maynard Ferguson and Nancy Wilson.

North American distribution of the video will be handled by RCA/Columbia while Playboy recently concluded an exclusive licensing agreement for videocassettes and discs with Pony, Inc. and Mabics Inc. to handle Japanese distribution.

Rodriquez To Record Spanish, English LPs

LOS ANGELES—Comedian Paul Rodriquez, star of the recent Norma Lear television series "a.k.a. Pablo" has signed a contract with The Entertainment Company to record two comedy albums—one in English and a Spanish language LP—with different material to be distributed by CBS Records.

Currently recording the English disc at Los Angeles' Comedy Store, Rodriguez is set to record the Spanish comedy disc at one of East Los Angeles' nightclubs. Material on both albums will be different except for one five-minute routine which will be included on both LPs.

Reed Supports "New Sensations" In Europe

LOS ANGELES—In support of his latest RCA LP "New Sensations" Lou Reed recently embarked on a mini-European tour which took him to Denmark, Belgium and France. Backed by the album's players—Fernando Saunders on bass, Fred Maher on drums, Peter Wood on keyboards and veteran guitarist Robert Quine, Reed opened June 30 in Copenhagen at the Roskilde Festival. Other dates included a July 3 performance in Paris, July 5 in Grenoble, France and the tour closed July 7-8 in Belgium with labelmate Nona Hendryx.

INTERNATIONAL BESTSELLERS

Japan

<table>
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<tr>
<th>TOP TEN 45s</th>
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<tr>
<td>1</td>
<td>Self Control—CBS/Carrere</td>
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<td>2</td>
<td>Relax—Franckie Goes To Hollywood—Ricordi/Island</td>
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<td>3</td>
<td>Treni Di Tocour—Alioc—Franco Iabattoni—EMI</td>
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<td>Against All Odds—Phil Collins—WEA/Atlantic</td>
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<td>State Of The Nation—Industry—EMI/Capitol</td>
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<td>Foltoromana—Gianna Nannini—Ricordi</td>
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<td>Big In Japan—Alphaville—WEA</td>
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<td>8</td>
<td>Girls Just Want To Have Fun—Cyndi Lauper—CBS/EMI</td>
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<td>Hot Hawaiian—Visions Su Tiempo—RCA</td>
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<td>Jump—Van Halen—WEA</td>
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<td>Va Bene, Va Bene Costo—Vasco Rossi—Carosello</td>
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<td>2</td>
<td>Freeway—Various Artists—WEA</td>
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<td>3</td>
<td>Musicamente—Pino Daniele—EMI</td>
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<td>4</td>
<td>Corn In The U.S.A.—Brice Springsteen—CBS</td>
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<td>5</td>
<td>Puzzle—Gianna Nannini—Ricordi</td>
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<td>Fantastics—Boz Scaggs—CBS</td>
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<td>7</td>
<td>Fame &amp; Fashion—David Bowie—RCA</td>
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<td>8</td>
<td>Oro Puro Tre—Various Artists—CBS</td>
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<td>9</td>
<td>Emotions—Various Artists—CGD</td>
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<td>Pin Up—Various Artists—CGD</td>
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<td>1</td>
<td>Caminando Al Sal—Laid Back—PolyGram</td>
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<td>Ya Nunca Mas—Luis Miguel—EMI</td>
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<td>3</td>
<td>No Me Puedo Quedar—Angel Carrasco—Microfon</td>
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<td>4</td>
<td>Corazon Magico—Dyango—EMI</td>
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<td>5</td>
<td>Amor De Mujer—Camilo Cotto—Microfon</td>
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<td>6</td>
<td>Foot Loose—Kennny Leggels—CBS</td>
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<td>7</td>
<td>Dolor—Yan—Paris—Music Hall/Donald</td>
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<td>Radio Call—Quen—EMI</td>
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<td>Oh Cherry—Leonardo Jurin—Microfon</td>
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<td>Amar Dese Del Rimo—Dive Strict—PolyGram</td>
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<td>Thriller—Michael Jackson—CBS</td>
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<td>2</td>
<td>Live In Argentina—Silvio Rodriguez/Pablo Milanes—PolyGram</td>
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<td>3</td>
<td>No Puedo Alforjar—Lionel Ritchie—Interdisc</td>
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<td>4</td>
<td>Mercedes Sosa—Mercedes Sosa—Spanish Language LP with different material to be distributed by CBS Records.</td>
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<td>5</td>
<td>El Sol Soleado—EMI</td>
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<td>6</td>
<td>Amor De Cada Dia—Jiro—RCA</td>
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<td>7</td>
<td>Vasco Y Brasileños—L.A. Los Abusados De La Nada—SG/Interdisc</td>
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<td>8</td>
<td>Figos De Paz—Paul McCartney—EMI</td>
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<td>9</td>
<td>Umano Comun—Piero—CBS</td>
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<td>10</td>
<td>Del 63—Fito Paez—CBS</td>
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Pressario
1963. There is now an opportunity to program up to people who don't know them, to add.

In addition to the unwired network which receives no programming from MR, the company owns and operates two 20 stations in the network. It is at noon tonight at the Rhode Island and WIVI in St. Croix, that the company has implemented a format change. The format of this format, the brainchild of LRM vice president and creative director Phil Stout, is still being fine-tuned, but that plan is under way to purchase many of the relations in the network and eventually roll them out nationally beyond our network.

The "Elegant Sound" logo features a wide variety of music from such artists as Count Basie, Bobby Short, Tachara Cook, Miles Davis, Chet Baker, Linda Ronstadt, Spyro Gyra and others.

As Hawkins explained, "you really have to listen to it and know what it's about."

At this point in time, the format is still fine-tuning plans for a national "Elegant Sound" network. At the back of the network is to take a long-term planning horizon with market advertisers with an elite clientele through LRM's unwired network moves swiftly ahead. As the number of advertisers in the network increases or as John and Hayes cats the "post baby boomers continue in full corporate stride," the format is to make sure this part of the population will continue to grow. By taking 13 very unique and special markers that meet specific marketing criteria, Leisure Market Radio has penetrated a previously unreachable market by radio. Hawkins concluded, "we have the first major marketing source in the name of resorts which isolate a psychographic profile with almost abun-
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dantly unique characteristics."
**AROUND THE ROUTE**

*by Camille Compasio*

We'll start this week's column by responding to those of you who called the Cash Box office requesting info on this year's JAMMA convention. First off, the show dates are October 3-4, at the Tokyo Ryotei Center, which is located at 1-1, Heiwajima 6-cho, Ota-ku, Tokyo 143 Japan. This year's event will mark the convention's 22nd year. For information on registration, exhibitors, etc., contact the Japan Amusement Machinery Manufacturers Asn., Room No. 704, Showa Nagata-cho TRC Bldg., 1-2, Nagata-cho 2-2-chron, Chiyoda-ku, Tokyo 100 and direct all inquiries to the attention of Yutaka Kato.

And speaking of Japan, Centuri proxy Arnold Kaminkow was there on June 10 for the international finals of the Track & Field Tournament, which featured the top three U.S. finalists competing against Japan's top players. Event proved to be a super climax to a highly successful project! Centuri is currently in full production on "Hyper Sports," its latest Konami licensed video game, which offers a sports theme (a la Track & Field) with seven new events. Model went into delivery about three weeks ago and initial feedback is terrific, as we learned from sales manager Tom Siemieniec.

Sorry to learn of the recent death of Fredric Koehler Jr., a dedicated employee of Banner Specialty Company for the past 23 years, who was a vending equipment repair man.

(continued on page 29)

**FCC Contributes Info On 'Copy' Games**

CHICAGO — The Federal Communications Commission will begin sharing information regarding the quantity, type and location of copy games with the Amusement Game Manufacturers Association and the FBI as the result of a recent meeting sponsored by AGMA June 6-7 in Atlanta, according to the association's executive director Glenn Braswell.

"For quite some time, we've known that copy games exist and that they pose a significant problem for us, but there's been little organized sharing of information between the industry and agencies like the FCC, which just happened to discover these machines while conducting routine compliance checks," Braswell explained.

"As a result of several FCC citations issued earlier this year for games that were later determined to be copies, the AGMA Technical Advisory Committee, comprised of members' engineering staffs, requested the meeting with the FCC's Southeastern regional director, Angelo Ditty, for instructions on how manufacturers might help the agency in its inspections of coin-operated amusements.

Ditty complimented the industry's compliance record to date, but emphasized that uniform understanding of the following features of the Class A Computing Device standard would be helpful:

1. Coin-operated electronic video arcade games manufactured after December 1, 1984, are to be labelled with what the FCC proposes by "minimum suggestion lan-

(continued on page 29)

**AMOA Issues Radio Interference Alert**

CHICAGO — In its ongoing series of "Industry Watch" bulletins to operator members, AMOA issued an alert June 11 advising operators to be aware that all amusement games, jukeboxes and vending equipment having electrical parts "may cause interference to police and other emergency communications." The association cited the numerous complaints received by the Federal Communications Commission concerning interference with police and emergency communications that have been caused by electric pulses from video games which have not been properly shielded.

**Conversion Kits Affected**

AMOA was represented at the June 6 FCC meeting in Atlanta (See story this issue) to discuss this problem and apprise operators of the specific FCC guidelines and the precautions that must be taken to avoid violation of the law.

Conversion kits must also adhere to the FCC requirements, as AMOA emphasized. They must be properly installed in line with the specific directions contained in the installation manual since improperly installed kits will be "a violation against the person responsible for installation." Any modifications...
ARRING THE ROUTE (continued from page 28)

specialist at Banner's Philadelphia branch. Personally saddened by the loss of a valued member of the team, Banner chairman AI Rodstein said, "We deeply regret the untimely passing of Fred, who has been a reliable and efficient technician. All who knew him as the perfectionist that he was highly respected his knowledge and ability. He will be missed." We join the people at Banner in extending our condolences to Fred's wife, Honey, and his three children, Fred, Tom and Kris.

FCC Shares Info On Copy Games (continued from page 28)

guage," which states that the equipment complies with the Class A Computing Device standard.
2. The label must be permanently attached to the equipment for the life of the machine in an area of "least traffic," yet remain clearly visible from the outside.
3. If the installation of a conversion kit involves significant electromechanical alteration, it too requires labeling with "minimum suggested language," as well as a warning supplied by the manufacturer that improper installation could lead to an FCC noncompliance citation.

AMOA Issues Alert (continued from page 28)

made in order to increase the power will be considered a violation on the part of the operator.

Any questions regarding compliance may be directed to the attention of the Public Services Director of the district office of the FCC or the AMOA headquarters at 2000 Spring Road, Suite 226, Oak Brook, Illinois 60521 for forwarding to the Atlanta office of the FCC.

AGMA AWARDS DINNER — A highlight of the recently held annual membership and board members of AGMA was the second annual awards dinner which this year honored the late Don Osborne of Atari (Cash Box, 6/23/84). Osborne's wife, Betty, was in attendance to accept the "Joe Robbins Coin-Op Award," which was presented by AGMA's president Joe Robbins in tribute to Osborne's many contributions to the coin machine industry. Pictured in the accompanying photos (page 1, 2, 3, 4, 5, 6) are presented to the winners of the 2004 Dodge Doubles, a tournament where two players compete in pairs using two machines.

Table Soccer Tourney Dollar Success (continued from page 1)

Mondial Hosts Wurlitzer Open House

CHICAGO — Mondial International Corp. hosted an open house June 6 in its Springfield, New Jersey facility for Wurlitzer phonograph operator customers in the New York, New Jersey and Connecticut areas. The purpose of the event was to officially announce Mondial's appointment as exclusive distributor for the Wurlitzer phonograph line in the states of New York, New Jersey and Connecticut. George Seidel, Wurlitzer's chief executive officer, came in from Germany for the occasion. In addition, Jerry Reeves, Mondial's representative for the United States, was also in attendance, along with a full turntable of operators who viewed the Wurlitzer SL700 and SL1400 phonographs which were prominently displayed in the showroom.

Bill of fare included a delicious buffet meal with open bar. On the following day, the district held a Wurlitzer service school. Tony Yula and themondial's appointment as exclusive distributor for the Wurlitzer phonographs in New York, New Jersey and Connecticut, drew a packed house of operators from three areas. Pictured below the welcome banner, which hung propped up in the corner of the room, is photo 1, Steve Dagnall (Mondial, sales); Jerry Reeves (Wurlitzer); Tony Yula (Mondial, gen, mgr.); and Dan Trivino (Mondial, sales). Also pictured (photo 2) are George Seidel, conducting the Wurlitzer service school, which took place the day after the showing; (photo 3) Dan Trivino, Alan Waldor (ABC Dist. Co.), George Seidel and Tony Yula at one of the Wurlitzer models which were prominently displayed in the Mondial showroom; and (photo 4) a view of guests enjoying the delicious meal that was provided to cup the festivities (that's Tony Yula, left, at the front table).

en's Doubles, Tina Rhon (Denver), Women's Singles; Adrian Zamora and Tom Pippen (Fremont, Calif.), Novice Doubles; Scott Stewart (Fremont, Calif.) Novice Singles; and Todd Lordfredo (Denver), Goalert War. In addition to their prize money, the champions received trophies and embroidered satin jackets.

A new players organization, the Dynamo World Table Soccer Assn. (DTWA) officially came into existence at the Denver tournament. Membership applications were accepted throughout the weekend, with each new member receiving a free JPEGSA t-shirt. The association's board of directors held a meeting Friday afternoon, May 25, to discuss programs and long-term goals. Several committees were formed, which include the Pro Status Committee Rules and Open Class Committee, Ethics and Standards Committee and the National League Program Committee.

"We're very pleased with the turnout at the Denver tournament and with the response to the DWTS," commented Kathy Brainard, Dynamo's director of marketing promotions. "An active players association is vital to the growth of the sport. The new association will be instrumental in the organization of the nationwide promotions, such as our national league program that will begin in October." The Dynamo 1984 Table Soccer Tour will continue throughout the summer with regional tournaments scheduled to be held almost every weekend up to the 1984 $40,000 World Championships, set for Labor Day weekend in Dallas.
**MANUFACTURERS**

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

**ATARI**

Space Invaders (5/82)

**COMPUTER KINETICS**

Super Monty Carlo, c.t. (10/83)

**EXIDY**

Pepper II (6/82)

**FEVER**

11/83

**NFL**

Football Down (5/82)

**GOTTIEB**

(see MYSTAR)

**GAME PLAN**

Hold 'Em Pokor (3/83)

**GDI**

Silitter (8/82)

**GUTEY**

(see MYSTAR)

**INTERLOGIC, INC.**

Roc 'N Rope (6/83)

**KENNY'S**

Money Game (7/83)

**KINGS**

Grand Rapid (11/83)

**LAKES**

11/83

**LAMBDA**

(10/82)

**LIDEAL**

(10/83)

**MAD**

(10/83)

**MAYS**

Wood (10/83)

**MICRO CIRCUIT**

(10/83)

**MYSTAR**

Reactor (7/82)

Q'bert (12/82)

**MYSTAR/GREMLIN**

(3/83)

**NARROW**

(3/83)

**O'KEEFE'S**

(3/83)

**POW**

(10/82)

**PROBE**

(5/82)

**ROCK-O-OLA**

(11/83)

**ROBERTS**

(10/83)

**SALT**

(10/83)

**SUNRISE**

(10/83)

**TAITO**

America (7/82)

**TAHOE**

Basketball (2/83)

**TECHSTAR**

Spirit Casino, c.t. (12/82)

**TENNANT**

(10/83)

**THRESHOLD**

(3/83)

**TRENT**

(3/83)

**UNITED**

(10/83)

**WIN**

(10/83)

**WINSLOW**

(10/83)

**XEROX**

(10/83)

**YODA**

(10/83)

**ZACCARIA/BUHZAC**

(10/83)

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

Bally Midway, 10 Pin Deluxette shuffle alley (4/84)

Coin Computer, V-Back Shuffleboard

Irving Kaye Silver Shadow

Irving Kaye Lion's Head

Dynamo Model 37

Dynamo-The Tournament Football (5/82)

Dynamo Big Dog Pool Table (9/83)

Exidy Whirly Buckett (11/82)

Exidy Tidal Wave (8/83)

G.T.I., V-Back Shuffleboard

I.C.E., Cheex

I.C.E. Fire Escape

TS Tournament Eight Ball

U.B.I. Bronco

Valley Cougar

Valley Tiger Cat Bumper Pool (6/82)

Valley Cougar Cheyenne (8/82)

Williams Big Strike Shuffle Alley

Williams Triple Strike Shuffle Alley (11/83)

**CONVERSION KITS**

(Inc. interchangeable games & enhancement kits)

Atari Pole Position II (11/83)

Atari, Oojak & Dagga (11/83)

Bally Midway, Pac-Man Plus (12/82)

Bally Midway, Jr. Pac-Man (12/83)

Centuri, Gullzer

Cinematronics, Brix (1/83)

Computer Kinetics, You-Pick-It

Intrepid Marketing, Encore Retro-Kit (1/83)

Data East, Burger Time

Data East, Bump 'N Jump (2/83)

Data East, Multi Conversion Kit

DataEast, 8-bit Cluster (11/83)

Data East, Pro Bowling (7/83)

Data East, Pro Soccer (9/83)

Data East, Boomers Range R (4/84)

Exidy Hardhat (2/83)

Exidy Pepper II (6/82)

Exidy Reflex

Exidy, Boulder Dash

Exidy, Flip & Flop

Exidy, Astro Chase

Exidy, Bristles

Konami, Gyruss

Konami, Time Pilot

Konami, Time Pilot '84

Mylstar/Gottlieb, Royal Flush Delux (5/83)

MYSTAR

(8/82)

**SEGAMATIC**

(11/83)

**SEGA**

(10/83)

**SEEBURG**

(11/83)

**SEIDEN**

(11/83)

**SLEDGE**

(11/83)

**SOLAR**

(11/83)

**SPERLE**

(11/83)

**Stern**

(11/83)

**TAHOE**

Basketball (2/83)

**TENNESSEE**

(11/83)

**TITTAN**

(11/83)

**TUNG**

(11/83)

**UNITED**

(11/83)

**WESTERN**

(11/83)

**YAMAHA**

(11/83)

**ZACCARIA/BUHZAC**

(10/83)

**ZAGG**

(10/83)
ALMOST PARADISE . . . LOVE THEME FROM "FOOTLOOSE"
MIKE RENO AND ANN WILSON (Columbia 38-04418)

I'M FREE (HEAVEN HELPS THE MAN)
KENNY LOGGINS (Columbia 38-04452)

SHE'S MINE
STEVE PERRY (Columbia 38-04496)

LEAVE A TENDER MOMENT ALONE
BILLY JOEL (Columbia 38-04514)

THE WARRIOR
SCANDAL featuring PATTY SMITH
(Columbia 38-04424)

ALL OF YOU
JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)

FICTION FACTORY — (Feels Like) Heaven (Columbia 38-04519)
THE ONLY FLAME IN TOWN — Elvis Costello and the Attractions
(Columbia 38-04502)
HERO TAKES A FALL — Bangles (Columbia 38-04479)
REACH OUT — Giorgio Moroder (Columbia 38-04511)
LOVERBOY — Karen Kamōn (Columbia 38-04474)
HALF A BOY AND HALF A MAN — Nick Lowe (Columbia 38-04486)
SOMEBODY'S EYES — Karla Bonoff (Columbia 38-04472)
TIME ISN'T CHANGING YOU — Stan Bush (Columbia 38-04487)

ALL OF THE ELEMENTS OF A GREAT PLAYLIST ARE ON COLUMBIA RECORDS