

CASHBOX

July 7, 1984
PART 2 OF 2 PARTS

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LABELS HALT FUNDS FOR NATL. "GIFT" CAMPAIGN
JUKEBOX BILL HEARING LEAVES BOTH SIDES HOPEFUL
MAJOR LABELS ANNOUNCE THIRD QUARTER RELEASES
RCA/ARIOLA MERGER COMPLETED
WHAT A DIFFERENCE A YEAR MAKES (Ed.)

Inside: THE STATE OF JAZZ — 1984

Duran Duran

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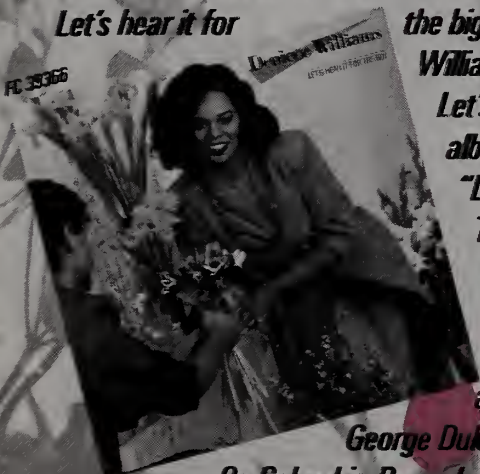
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EDITORIAL What A Difference A Year Makes

Here we are at the beginning of another third quarter. At this time last year Michael Jackson's "Thriller" was approaching the five million mark in sales. It was our hope at that time that Thriller's momentum would help the other "hot new product" being released. Last year's "hot new product" included such releases as the Police's "Synchronicity," and Lionel Richie's "Can't Slow Down." At that time we felt, "the potential for a strong quarter becomes obvious." It is one year later and we are happy to say that the music industry realized that potential and utilized all its resources to live up to it.

With the release of this year's "hot new product," it is more apparent than ever that a strong third quarter is at hand. Prince's "Purple Rain"

and the Jacksons' "Victory" are just a couple of examples of albums that will continue to bring customers into retail outlets. Last year's cautious optimism has been replaced by a confidence in ourselves as an industry and a challenge for the opportunities at hand.

It was hard to envision a record selling 30 million units last year, but that experience has taught us that again anything is possible in this industry. We look to this quarter as not just another period to maintain our momentum but as an opportunity to exceed this year's expectations. Think back one year ago; with our combined efforts this quarter, anything can happen.

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ON THE COVER

What can we say about Duran Duran? Skyrocketing from underground favorites to national phenomena in just two and a half years, the group has established itself as one of the country's leading pop acts. With the band's capitol release "Seven And The Ragged Tiger" continuing to garner substantial sales and radio airplay, the band's potential popularity is just beginning to be realized.



Perhaps most importantly for the band and for the music industry in general, Duran Duran has taken the art of popularizing music videos and perfected it. Their popularity has spread throughout all demographics thanks in part to the combination of strong vocal harmonies and an extremely appealing and charismatic stage and screen presence. As long as Duran Duran keeps supplying its unique brand of top rate music, it will undoubtedly leave fans "Hungry Like The Wolf" for more.

TOP POP DEBUTS

SINGLES

64

ROCK ME TONIGHT — Billy Squier — Capitol

ALBUMS

79

GOODBY CRUEL WORLD — Elvis Costello and the Attractions — Columbia

POP SINGLE

DANCING IN THE DARK
Bruce Springsteen
Columbia

B/C SINGLE

WHEN DOVES CRY
Prince
Warner Bros.

COUNTRY SINGLE

SOMEBODY'S NEEDIN' SOMEBODY
Conway Twitty
Warner Bros.

JAZZ

WISHFUL THINKING
Earl Klugh
Capitol

GOSPEL

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

NUMBER ONES



Bruce Springsteen

POP ALBUM

BORN IN THE U.S.A.
Bruce Springsteen
Columbia

B/C ALBUM

CAN'T SLOW DOWN
Lionel Richie
Motown

COUNTRY ALBUM

ROLL ON
Alabama
RCA

MUSIC VIDEO

WHEN DOVES CRY
Prince
Warner Bros.

12" SINGLE

SOMEBODY ELSE'S GUY
Joselyn Brown
Vinyl Dream/Prelude

CASH BOX TOP 100 SINGLES

July 7, 1984

	Weeks On Chart
1 DANCING IN THE DARK	7
2 WHEN DOVES CRY	6
3 THE REFLEX	12
4 EYES WITHOUT A FACE	10
5 SELF CONTROL	13
6 JUMP (FOR MY LOVE)	11
7 TIME AFTER TIME	13
8 ALMOST PARADISE... LOVE	9
9 BORDERLINE	18
10 INFATUATION	7
11 DOCTOR! DOCTOR!	7
12 LET'S HEAR IT FOR THE BOY	13
13 SISTER CHRISTIAN	17
14 LEGS	8
15 STAY THE NIGHT	10
16 OH SHERRIE	14
17 THE HEART OF ROCK & ROLL	12
18 MAGIC	8
19 SAD SONGS (SAY SO MUCH)	5
20 DANCE HALL DAYS	11
21 GHOSTBUSTERS	4
22 MODERN DAY DELILAH	12
23 BREAKIN'... THERE'S NO STOPPING US	6
24 STATE OF SHOCK	2
25 NO WAY OUT	9
26 I'M FREE (HEAVEN HELPS THE MAN)	4
27 I CAN DREAM ABOUT YOU	10
28 WHAT'S LOVE GOT TO DO WITH IT	7
29 ROMANCING THE STONE	7
30 DON'T WALK AWAY	7
31 OBSCENE PHONE CALLER	9
32 SUNGLASSES AT NIGHT	7
33 PRIME TIME	8
34 IF EVER YOU'RE IN MY ARMS AGAIN	8

	Weeks On Chart
35 FAREWELL MY SUMMER LOVE	7
36 IT'S A MIRACLE	9
37 YOU CAN'T GET WHAT YOU WANT (TIL YOU KNOW WHAT YOU WANT)	12
38 PANAMA	3
39 WHO'S THAT GIRL?	10
40 STUCK ON YOU	3
41 HELLO	19
42 ALIBIS	7
43 SHE'S MINE	2
44 RUN RUNAWAY	14
45 BREAKDANCE	16
46 THE FIRST DAY OF SUMMER	4
47 WHAT IS LOVE?	11
48 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	20
49 A LITTLE LOVE	6
50 10-9-8	5
51 BOYS DO FALL IN LOVE	6
52 SHE DON'T KNOW ME	5
53 TURN TO YOU	3
54 MY EVER CHANGING MOODS	12
55 TO ALL THE GIRLS I'VE LOVED BEFORE	19
56 TAKING IT ALL TOO HARD	4
57 SEXY GIRL	2
58 ROUND AND ROUND	4
59 STRANGERS IN A STRANGE WORLD	5
60 HOLD ME	4
61 I'LL WAIT	13
62 ROCK YOU LIKE A HURRICANE	15
63 THE LONGEST TIME	16
64 ROCK ME TONIGHT	—
65 LOVE OF THE COMMON PEOPLE	8
66 IT'S MY LIFE	16
67 THE MOMENT OF TRUTH	4
68 THE GLAMOROUS LIFE	3

	Weeks On Chart
69 DANCING IN THE SHEETS	18
70 BRINGIN' ON THE HEARTBREAK	4
71 NO MORE WORDS	17
72 THE GHOST IN YOU	9
73 IT CAN HAPPEN	2
74 MISSING YOU	2
75 THE WARRIOR	2
76 WHISPER TO A SCREAM (BIRDS FLY)	11
77 HEAD OVER HEELS	3
78 YOUNG THING, WILD DREAMS (ROCK ME)	3
79 A CHANCE FOR HEAVEN	3
80 LEAVE A TENDER MOMENT ALONE	1
81 BREAK-A-WAY	3
82 MY OH MY	1
83 ALL OF YOU	1
84 HOLD ME NOW	22
85 BELIEVE IN ME	11
86 JAM ON IT	1
87 BLACK STATIONS/WHITE STATIONS	1
88 FEELS SO REAL (WON'T LET GO)	1
89 HIGH ON EMOTION	1
90 SO. CENTRAL RAIN (I'M SORRY)	1
91 FOOTLOOSE	24
92 THE LEBANON	4
93 MUSIC TIME	10
94 SO YOU RAN	4
95 HEART DON'T LIE	10
96 LOVE WILL SHOW US HOW	11
97 YOU MIGHT THINK	18
98 AUTHORITY SONG	17
99 GIVE ME TONIGHT	15
100 THEY DON'T KNOW	3

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Chance (New Hidden Valley/Another Page — ASCAP/Capitol)	79	Ghost (Blackwood—BMI)	72	Legs (Hamstein—BMI)	14	Self Control (Edition Sunrise, adm. by Careers—BMI)	5
A Little Love (Cement/Chickent—ASCAP)	43	Give Me (Shapiro Bernstein & Co./Emergency/Green Star — ASCAP)	99	Let's Hear It (Ensign—BMI)	12	Sexy Girl (Night River/Red Cloud—ASCAP)	57
Against All Odds (Hit and Run, adm. by Warner Bros. & Golden Torch—ASCAP)	48	Head Over Heels (Daddy Oh/Some Other—ASCAP)	77	Longest Time (Joat—BMI)	63	She Don't (Bama—ASCAP)	52
Alibis (Snow—BMI/T. Mac-PRS/Bibo/Welk/Welbeck—ASCAP)	42	Hear Don't (Innerthought—BM/Amirful—ASCAP)	95	Love Of The (CBS/Tree—BMI)	65	She's Mine (CBS/Street Talk Tunes/April/Random Notes—ASCAP)	43
All Of You (Elektra Music Inc./April Music inc./B.V. Pop Songs Rotterdam/Dyan Music/Braintree)	83	Hear Of (Hulex, adm. by Red Admiral—BMI)	17	Love Will (Alimony—BMI/Cemert Chicken—ASCAP)	96	Sister Christian (Kid Bird/Rough Play—BMI)	13
Almost Paradise (Ensign—BMI)	8	Hello (Brooklyn—ASCAP)	41	Missing You (Hudson Bay/Paperwaite/Falwater/Markinson—BMI—ASCAP)	74	So. Central Rain (Night Garden/Adm. By Unichappell)	90
Authority Song (Riva—ASCAP)	98	High On (Irving Music—BMI)	89	Modern Day (Warner-Tamerlane—BMI)	22	So You Ran (Papier-Mache—ASCAP)	94
Believe In (Hickory Grove/April—ASCAP)	85	Moment Of (Golden Torch/Gold Horizon/Tuneworks/Big Stick/Careers—ASCAP/BMI)	67	Moment Of (Golden Torch/Gold Horizon/Tuneworks/Big Stick/Careers—ASCAP/BMI)	67	State Of (Mijac/Adm. by Warner-Tamerlane—BMI)	24
Black Station (KAPC Publ./Current Sound)	87	Music Time (Stylian, adm. by Almo—ASCAP)	93	My Ever (EM/Goigams—EM—ASCAP)	54	Stay The (Double Virgo—ASCAP/Foster Frees—BMI)	15
Borderline (Likasa—BMI)	9	My Oh My (Whilo John)	82	No Way Out (Pet Wolf—ASCAP)	25	Strangers In (Wind Hill—ASCAP)	59
Boys Do (Giab Brothers/Unichappell—BMI)	51	No More (Berlin Era, adm. by Warner-Tamerlane—BMI)	71	Obscene (Jobete/Pet Wolf—ASCAP/Stone Diamond/Kikiko—BMI)	31	Stuck On You (Brockman — ASCAP)	40
Break-A-Way (CBS Unart Catalogue — BMI)	61	No More (Berlin Era, adm. by Warner-Tamerlane—BMI)	71	Oh Sherrrie (Street Talk Tunes/April/Random Notes—ASCAP/Pants Down/Phosphene—BMI)	16	Sunglasses (Crescent/Harco — ASCAP)	32
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI)	45	Oh Sherrrie (Street Talk Tunes/April/Random Notes—ASCAP/Pants Down/Phosphene—BMI)	16	Panama (Van Halen — ASCAP)	28	Taking It (Pun/Warner Bros.—ASCAP)	56
Breakin' (Ollie Brown Sugar/Almo/Crimson—ASCAP)	23	Panama (Van Halen — ASCAP)	28	Prime Time (Woolson/Career—BMI)	33	10-9-8 (InnerMan—ASCAP)	50
Bringin' On (Zomba—BMI)	70	Reflex (Triter Ltd.)	3	Rick Ma. (Songs Of The Knight—BMI)	64	The Glamorous Girl's Song — ASCAP)	68
Dance Hall (Chong, adm. by Warner-Tamerlane—BMI)	20	Rock Me. (Songs Of The Knight—BMI)	64	Rock You (Summer Breeze—ASCAP)	62	The Warrior (CBS/Makiki/Arista/Admiral—ASCAP)	75
Dancing In The (Famous—ASCAP/Ensign—BMI)	1	Rock You (Summer Breeze—ASCAP)	62	Romancing (Greenheart — ASCAP)	29	They Don't Know (Stiff—PRS)	100
Dancing In The Dark (Bruce Springsteen—ASCAP)	1	Round And Round (Time Coast/Rightsong—BMI)	58	Run Runaway (Wild John pending)	44	Time After (Bella—BMI/Cub Notes—ASCAP)	7
Doctor (Unknown)	11	Sad Songs (Intersong—ASCAP)	19	Sad Songs (Intersong—ASCAP)	19	To All The Girls (April/Casa David—ASCAP)	55
Don't Walk (Vogue—BMI)	30					What's Love (Warner-Tamerlane—BMI)	47
Eyes Without (Bonedo/Rare Blue/ Rock Steady—ASCAP)	4					What's Love (Chappell/Rondor/Good Single, Adm. by Irving—ASCAP/BMI)	28
Farewell (Stone Diamond—BMI)	35					When Doves Cry (Controversy—ASCAP)	76
Feels So (Baby Fingers—Ascap/Freddie Dee—BMI)	88					Whisper (Chappell—ASCAP)	72
First Day (Rockoko/GmbH/Gema) Adm. by April—ASCAP)	46					Who's That (Blue Network—ASCAP)	39
Footloose (Famous—ASCAP/Ensign—BMI)	91					You Can't Get (Pokazuka Ltd., adm. by Almo—ASCAP)	37
						You Might (Hic Ocasek, adm. by Lido—ASCAP)	97
						Young Thing (MCA — ASCAP)	78

⊖ = Exceptionally heavy radio activity this week ⊕ = Exceptionally heavy sales activity this week

AGAIN THIS WEEK . . .
BRUCE SPRINGSTEEN
“BORN IN THE U.S.A.”

THE #

1

ALBUM AND

“DANCING IN THE DARK”

38-04463

THE #

1

SINGLE

IN AMERICA
THANK YOU.

COLUMBIA RECORDS

Produced by Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt.

Recorded by Toby Scott.

Mixed by Bob Clearmountain

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Labels Halt Funds For NARM "Gift" Campaign

by David Adelson

LOS ANGELES—Ending months of speculation, record manufacturers and The National Association of Recording Merchandisers (NARM) have jointly agreed to suspend plans for a nationwide "Gift Of Music" advertising campaign. Labels will cease funding for the campaign effective immediately. NARM officials say the campaign will "definitely" continue with some manufacturers participating in individual projects.

Label funding for a national campaign was an uncertainty up until the announcement. NARM officials had pushed the virtues of the campaign aggressively over the past year hoping to develop a national program as opposed to regional campaigns previously implemented. In early March Joseph A. Cohen, then-executive vice president of the trade association, released the results of the study of a fourth quarter Los Angeles based "Gift" advertising campaign (Cash Box March 10, 1984). The study showed incremental increases in sales at Los Angeles retail outlets compared to the previous year as well as to control stores in other areas that were isolated from the campaign.

Cohen had presented the figures to a meeting of manufacturers on February 28 hoping to secure funding for the national campaign. At the time he noted that some of the label executives acknowledged that, "the first year effort was great and these numbers will get better as we learn from the previous years." It is now apparent that those executives were not in the majority.

Noel Gimbel, current president of NARM, feels the manufacturer's decision is the result of three factors. He stated, "One, the labels didn't see any immediate results. Two, certain customers were disappointed that they weren't included in the marketing of 'The Gift Of Music.' Three, the labels saw that the amount of money needed to make the campaign successful was far in excess of what had

been allocated for this year." Gimbel added, "some manufacturers are still going and contributing to the campaign while others are reassessing it on a piecemeal basis."

The trade association president acknowledged that NARM will continue the in-store "Gift" promotions but at the moment, "we are just finding out what kind of dollars are available so we can go on." Gimbel sticks by his contention that a national "Gift Of Music" campaign is in the best interests of the music industry. He commented, "I think it shows the industry in a positive light and I believe that gift-givers are a major source of revenue for the industry to be capitalized on." As it stands now a national "Gift Of Music" campaign of any size will have to be done without the cooperation of the record manufacturers.

RCA/Ariola Merger Completed

by Chrissy Iley

LONDON — The proposed merger between RCA and Ariola was made official last week. A joint announcement was made by the RCA Corporation and German Bertelsmann that they had reached a preliminary agreement to merge their worldwide record and music publishing and music video businesses.

The merger is still subject to a number of conditions, including the approval by the boards of both companies. RCA and Ariola/Arista staff are hotly debating the matter in London this week.

At the moment there is no definite outline as to the likely form that the company might take. Both companies stressed that the record businesses of each company will continue to exercise "creative control" over their respective operations, while being supported by joint services in the manufacturing, distribu-

(continued on page 24)



BMI GIBBS OUT AWARDS — Barry, Robin and Maurice Gibb (aka the Bee Gees) were awarded the Most Performed Song of the Year award for 1983 at the recent BMI awards dinner in New York. It's the third such award from BMI for the Gibbs, the only repeat winners in the history of the award. Pictured at the dinner are (l-r) Theodora Zavin, BMI senior vice president, performing rights, Robin Gibb, Maurice Gibb and Edward M. Cramer, president of BMI.

Jukebox Bill Hearing Leaves Both Sides With Hope

by Gregory Dobrin

LOS ANGELES — Legislation which would aid the jukebox industry by substantially lowering fees has been met by fierce lobbying on behalf of the performing rights organizations. At a hearing June 20 on Capitol Hill members of ASCAP, BMI, SESAC and other interested parties met to oppose the bill written by Senator Edward Zorinsky (D-Neb). In support of the bill were members of the Amusement and Music Operators Association and manufacturers and distributors of jukeboxes, including Wesley S. Lawson, Lawson Music Co., Don Van Brackel and Jerry

Gordon of Rowe International Inc.

The so-called "jukebox bill" (SB 1734) proposed by Sen. Zorinsky replaces the annual license fee paid by jukebox operators with a one-time-only fee. Instead of the yearly \$50 per machine, operators would pay the \$50 fee just once for a license to operate a new machine, \$25 for used machines. The existing annual \$50 fee set by the Copyright Royalty Tribunal three years ago is up from the original \$8 fee imposed by Congress when the Copyright Act of 1976 was drafted.

The hearing left proponents of each

(continued on page 13)

Major Labels Announce Third Quarter Releases

by Peter Holden

LOS ANGELES — While many of the year's top blockbusters have already hit the streets — Bruce Springsteen "Born In The U.S.A.," Prince's "Purple Rain" and the various soundtrack LPs — there are still numerous records that the music industry is eagerly awaiting. Along with The Jacksons' "Victory" LP due out any day and Frank Sinatra's first album in three years, the labels are set to release a wide selection of new and compilation albums that should make 1984's third quarter an especially productive one.

A & M

Highlighted A&M albums with street dates in July include a Janet Jackson solo effort and new albums from Y & T and The Brothers Johnson. Also set for release in July are new LPs from Bruce Cockburn, the Hoodoo Gurus, Falco and a set of midline re-releases from Herb Alpert. August will see new vinyl from Billy Rankin, Andy Summers and Robert Fripp, a solo LP from Styx guitarist Dennis DeYoung, a live package from the Animals, a Windham Hill five-record set and a new disc from Jools Holland. The end of the third quarter should produce A&M records from The Textones, Jeffrey Osborne and the debut LP from General Public.

Arista

New albums from A Flock Of Seagulls, Gil Scott-Heron, Sonny Okonjonu and Ja-

ney Street are featured on Arista's July release schedule while August will see new albums from Tom Browne, Whodini and hard rockers Krokus.

Atlantic

Atlantic is set to put out a host of new music in early July including the second soundtrack LP from *Beat Street*, Sparks

latest effort entitled "Pulling Rabbits Out Of A Hat," a new Rolling Stones compilation disc. Also expected new music from Robin Gibb, Bryan Loren and INXS.

Capitol

The selection creating the biggest buzz at Capitol is Billy Squier's latest entitled "Signs Of Life." Other highlighted re-

leases are a solo disc from Roger Taylor, Industry's LP "State Of The Nation" and new records from Lillo Thomas and Richard Burgess. Capitol's August releases include LPs from Steve Miller, Anne Murray and Ashford & Simpson.

CBS Associated/Epic

Quiet Riot's long-awaited disc on Pasha/CBS should be out in early July, as should greatest hits records from Teddy Pendergrass and the O'Jays. Other new discs are expected from Mickey Gilley, Bloodstone, Survivor and a "best of" selection from Kansas. August releases include discs from George Duke, Fashion, Jeff Beck, The Limit, Exile, Kids At Work, Bonnie Pointer and greatest hits collections from Merle Haggard and George Jones.

Columbia

Columbia has just put out new LPs from Fastway, Schoolboyz and a body-building helper from Arnold Schwarzenegger and July should see new discs from Scandal, Romeo Void, two from Julio Iglesias, Neil Diamond, Paul McCartney & Wings, Metro Polis and a new Jane Fonda workout album. Also expect a two-record set from Willie Nelson early this summer entitled "City Of New Orleans." In August, Columbia is releasing new albums from the Fiction Factory, Dave Edmunds, Herbie Hancock, Chuck Mangione and Roseanne Cash.

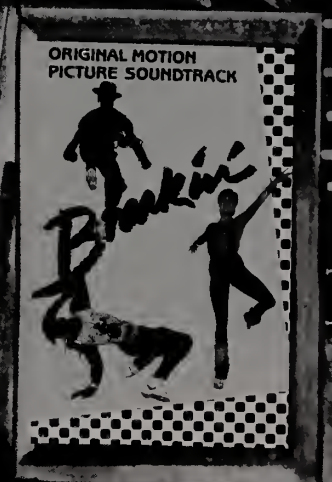
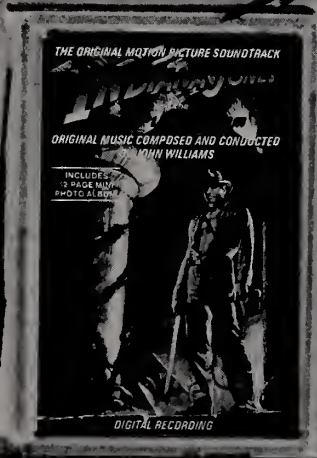
(continued on page 23)



DEM'S THE BREAKS — West Covina's Red Onion nightclub was the site of a PolyGram and *L'Espresso* Pizza-sponsored breakdance competition, in connection with "Breakin" the soundtrack from the movie of the same name. Pictured here are (l-r) Ken Kasahan, Red Onion promotion director, Tom Silver, PolyGram; Ollie E. Brown and Jerry Knight, performers of "Breakin'... There's No Stoppin' Us," and Al Heard, Red Onion director, entertainment operations.

PolyGram

INDIANA JONES • THE KARATE KID
BREAKIN' • SPINAL TAP
ONCE UPON A TIME IN AMERICA
CHARIOTS OF FIRE
FLASHDANCE • STAYING ALIVE



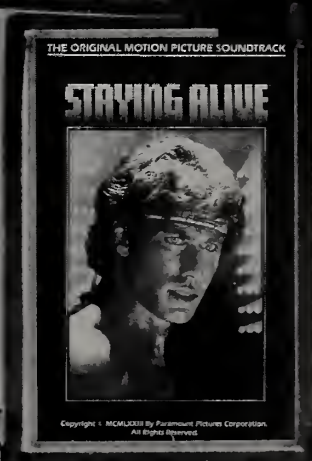
**POLYGRAM RECORDS
PRESENTS... "TAKE THE
MOVIE WITH YOU,"**

A soundtrack campaign bar none, with an all-star line-up featuring the biggest box office hits ever assembled under one banner promotion. From the current first-run favorites; "Indiana Jones And The Temple Of Doom," "Breakin'" and "The Karate Kid," to the all-time best-sellers, "Flashdance," "Saturday

Night Fever," "Grease," "Chariots Of Fire," and "Staying Alive." PolyGram Records... the industry leader in original motion picture soundtracks.

Records

STAR WARS/EMPIRE/JEDI • GREASE
RAIDERS OF THE LOST ARK • FAME
GONE WITH THE WIND
SATURDAY NIGHT FEVER
ON YOUR TOES • BABY • THE RINK
BROADWAY CAST RECORDINGS



PolyGram Records

* Since 1975, 33% of all gold and platinum soundtrack albums issued have been on PolyGram Records.
* July is PolyGram's blockbuster, "Soundtrack Promotion Month," spotlighting the theme, "Take The

Movie With You." To insure high visibility, a variety of merchandising aids will be available, including banners, trims and posters, all displaying the campaign's theme.

For details contact your PolyGram sales representative.

EXECUTIVES ON THE MOVE

Pritchitt Named — Stephen Pritchitt has been named director of international promotion at PolyGram Records. He joins PolyGram from IPS Entertainment where he was vice president and general manager.

RCA Names Wiesen — Joan M. Wiesen has been appointed manager, talent contracts, business affairs for RCA Records. She joined RCA in 1983 as contract specialist, business affairs after having been a full-time associate with the New York law firm of Silfen and Glasser, P.C.

Rogers Named — Palo Alto Records has announced the appointment of John Rogers as marketing manager, west coast. Previously at Concord Jazz Records, he was responsible for national press/promotion and local sales.

Cardwell Named — James F. Cardwell has been appointed vice president, planning and operations - Worldwide, for Warner Home Video (WHV), a Warner Communications company. Cardwell, who joined WHV last year as director of planning and administration, assumes responsibility for the company's financial planning and management on a global basis.

CBS Names Two — Amy Ellen Jenkins has been appointed records counsel based in New York and Marc Diener has been named records counsel based in Los Angeles for the CBS/Records Group. Jenkins comes to CBS from the law firm of Webster & Sheffield and Diener was associated with the law firm of Loeb and Loeb.

RCA Appoints Two — RCA Red Seal Records has announced the appointments of Carol Brown and David Wiese as, respectively, west and east coast managers of Field Sales, Red Seal Division. Brown will be based in San Francisco and Wiese at the label's headquarters in New York. Prior to joining RCA Records, Brown was with Classical Wax, a record store in Menlo Park, California. Wiese has been with RCA Records since 1972, most recently as manager of singles sales for the eastern region.

Garcia Promoted — Millie Garcia has been promoted to facilities supervisor at PolyGram Records. She was previously office services administration.

Chrysalis Promotes Glass — Chrysalis Records has promoted Daniel Glass to national promotion director. He joined Chrysalis in 1983 as director, new music marketing and in January 1984 he became director, promotion.

Morrison Appointed — Robert F. Morrison has been appointed director of advertising and promotion for WKTU-FM. He joined WKTU in April of this year as promotion consultant.

Changes At WEA — The WEA New York Regional Branch has announced the following three promotions in the marketing department. Craig Kamen, formerly a field merchandiser, has been appointed special projects coordinator/singles specialist. Paul McDermott, formerly an inventory representative, has been appointed field merchandiser. Mike Carden, formerly a radio service/merchandising display mailroom clerk, has been appointed inventory representative.

Changes At Selcom — Bill Servick has been named vice president/general manager of Selcom Radio's Atlantic office. He joined Selcom Radio in 1979 as an account executive in their Chicago office covering the Minneapolis region. And Dan Hudson has been named general manager of Selcom Radio's Philadelphia office. He recently joined Selcom Radio in New York as an account executive after having served as the national sales manager at WHN, New York.

Wood Named — Brian Wood has been appointed vice president, Video Club, Columbia House, CBS/Records Group. Since 1980 he has been director, Video Club Marketing, Columbia House. He joined the Division in 1976 as senior analyst, management sciences.

Hazan Promoted — Pat Hazan, a correspondent for AP Network News, has been promoted to director of station services for the AP Broadcasting Division, in Washington, D.C., replacing Sofia Mannos. Prior to coming to the AP, Hazan worked at the Mutual Broadcasting System and local radio and television stations in New York.

TDK Names Booth — Douglas G. Booth has been named national sales manager of Industrial Products for TDK Electronics Corporation. Booth, who was western regional manager/pro industrial for TDK prior to his appointment, replaces Ed Pessara who recently left the company.

Stone Appointed — S/T Videocassette Duplicating Corporation has announced the appointment of Douglas Stone as sales representative. He comes to S/T from Avalon Research of Union, NJ.

Miller Appointed — William L. Miller has been appointed chief of Systems Security for Bally's Video Lottery Division. He is a 38 year veteran of the Chicago Police Department whose most recent position was chief communications officer.

Auerbach Named — Arista Records has announced the promotion of Jess Auerbach to associate director, production. Prior to this appointment, he was Arista's co-manager, production.

ICM Names McCue — ICM has announced that Jim McCue has joined the Los Angeles Fair department as an agent. He was previously an agent with the ICM New York concert department for the past five years.

Jerauld At Tuesday — Jim Jerauld has been named managing partner of Tuesday Productions. Jerauld, formerly executive vice president, had headed Tuesday Productions' commercial production division for the past 14 years.

Shaw Named — Robert G. Shaw has been appointed president of International Jensen Inc., a subsidiary of Estronics, inc. He joins the company from A. T. Kearney, Inc., a management consulting firm, where he served in a variety of positions ranging from staff member to client officer.

Doll Appointed — KalaMusic, the syndicator of radio programming worldwide, has announced the appointment of Bob Doll as representative and consultant. Besides programming, managing and owning his own stations, he has been active in the RAB, NAB and other radio organizations.

Gramavision Finch — Gramavision Records has named Tom Firch as the production manager for the label. Prior to this he has production manager for Boardwalk Records.

Ralfini To Vestron — Ian Ralfini has been named vice president, Vestron MusicVideo. He comes to Vestron from Alive Video, where he was president.



WEISMAN HONORED — ASCAP member Ben Weisman displays a plaque presented to him in commemoration of the world premiere of his "Concerto for Elvis," performed by the Los Angeles Pops Orchestra June 1 in Los Angeles. Weisman has composed hundreds of songs, including some 57 performed by Elvis on records and in films. Shown here are (l-r) conductor Carlo Spiga, Weisman and ASCAP vice president Arthur Hamilton.

BUSINESS NOTES

WB, Sony Team For Album/Video Promo

NEW YORK — Warner Brothers Records and Sony Video Software Operations will be testing the effectiveness of cross merchandising album and video product with the release of Devo's new album, "Shout". An insert with the album, due in July, will offer fan club merchandise on one side and an offer to purchase the Sony Video Lp, "We're All Devo" on the other. Sony's ad will urge purchasers to pick up the videocassette at record and video stores.

"We see this type of merchandising information inserted into album product as an extremely effective way to reach our target market at a relatively low cost," said Andrew Schofer, marketing manager of the Sony home video wing. Added Craig Kostich, director of dance and contemporary music product for Warner Brothers Records, "We're happy to conduct this test with Sony. We see a continuing relationship with the video company, with the possibility of other joint projects not far down the road."

National Music Publishers Association Holds Annual Meeting In California

LOS ANGELES — The 67-year-old National Music Publishers Association held its annual meeting June 26 at the Beverly Hilton in Beverly Hills. The meeting was the first on the west coast held by the NMPA in its history and included reports on a variety of music industry topics. Speaking at the meeting were NMPA chairman Salvatore T. Chiantia and NMPA president Leonard Feist. Attendance at the meeting was reportedly the largest for any such NMPA gathering and was followed by an open discussion period and a cocktail reception.

ASCAP Announces Workshop

NEW YORK — The ASCAP Foundation will sponsor its sixth season of the ASCAP Musical Theater Workshop, ASCAP president Hal David announced June 26.

Workshop participants will have the opportunity of presenting selections from their original works in progress to panels of well known professionals in musical theater. Workshop members may also be selected to take part in the Dramatists Guild Development Program. Interested writers may apply by submitting a resume and cassette of four original songs to Bernice Cohen, Director of Musical Theater Activities, On Lincoln Plaza, New York, New York 10023. Deadline for entries is August 17.

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

NEW YORK — Rockamerica's video/music seminar, "which promises to be possibly the largest gathering of video/music professionals anywhere," will take place Aug. 10 at NY's Waldorf-Astoria. At the same gathering, Eastman Kodak will present its award for best music/video cinematography. For details write to Seminar Office: 41 E. 20th St.; New York, NY 10010...ShowTech '84, a Trade Fair and Congress for Entertainment Technology and Show Business, will take place in Berlin, Aug. 15-17. Write to AMK Berlin; P.O. Box 191740, Messedamm 22; D-1000 Berlin 19...The Beach Boys and America will be rocking the Washington Monument Mall, July 4; while the Windy City will play host to a Go-Gos freebie on that same day, courtesy WLS Radio and Budweiser. That's at Chicago's Grant Park...William Morrow & Co. has just released *The Guitar: The History, The Music, The Players* by a number of writers (\$24.95, cloth; \$12.95, paper)...Bill Conti has just signed to score *The Bear*, the movie that will find Gary Busey playing "Bear" Bryant...Oliver Lake, Peter Gordon, and Ellen Fisher are among the performing artists who will join a number of visual artists and architects for Creative Time's "Art On The Beach" series of performances, July 7-Sept. 16 at NY's Battery Park City Landfill...American Screen Accessories has placed Roger Glover's *The Mask* video in 15 So. California movie theatres, running it as a selected short subject.

REVIEWS

ALBUMS

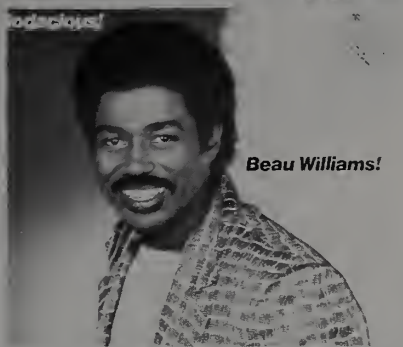
OUT OF THE BOX



PURPLE RAIN — Original Motion Picture Soundtrack — Prince and the Revolution — Warner Bros. 25110-1 — Producer: Prince — List: 8.98 — Bar Coded

The long-awaited Prince follow-up to "1999" displays a further maturity of this artist's provocative genius. From the first single "When Doves Cry" and its shimmering lyric imagery to the slow-dancing romanticism of "The Beautiful Ones," Prince consistently breaks new ground with both his amazingly elastic vocals and the overall lyric and musical score. This soundtrack for an upcoming autobiographical film features selections for every format from the CHR breaker "Let's Go Crazy" to the AOR gospel/heavy metal epic "Purple Rain." A masterpiece.

NEW AND DEVELOPING



Beau Williams!

BODACIOUS! — Beau Williams — Capitol ST-12344 — Producer: Allen Abrahams — List: 8.98 — Bar Coded

Beau Williams proves that he is equally at home with smooth, crooning ballads as he is with full-on funk on this latest LP for Capitol. With vocals that range from the street sassiness of an uptempo dance tune like "Danger Zone," to the gentle, romantic modulation of "You Are the One," a cut that has already been released as the first single. Instrumentation is especially rich on this LP, with mesmerizing violins accompanying the softer tunes. B/C and Urban airplay for sure.

OUT OF THE BOX



BILLY SQUIER (Capitol B-5370) **Rock Me Tonight** (3:67) (Songs Of The Knight — BMI) (Billy Squier) (Producers: Billy Squier and Jim Steinman)

With his last two albums selling in excess of 2½ million copies each, Billy Squier really shoots to break his career wide open with this latest release. Coproduced with Jim Steinman, this debut single from Squier's forthcoming "Signs Of Life" LP, will most likely have CHR coming out of the box right along side album stations. The key to this effort is the musical growth displayed through a driving rhythm mixed with a shot of melodic metal. A sure bet for summer playlists.

NEW AND DEVELOPING



RICK JAMES (Gordy 1730GF) **17** (4:03) (Stone City Music Company — ASCAP) (Rick James) (Producer: Rick James)

With a highly danceable beat combined with a pop music hook, Rick James appears to be headed for the crossover success he richly deserves. The cut is classic James with strong driving instrumentation and distinctly piercing vocals. This one should quickly develop the urban base and make the jump to the pop charts. The time for Rick James' brand of electric pop/funk has never been better and this one is high voltage.

FEATURE PICKS

CHOPS — Chops — Atlantic 7 80155-1 — Producers: Marvin Daniels — Fred Mills — Garrie Wayne — Chris Lord — Alge — List: \$8.98 — Bar Coded

Chops' debut for Atlantic is a pleasant surprise as it works within the dance/funk format but features a pop sensibility and flawless jazz skill. From the opening "Bust Me Out" to the smooth dance groove of "Your Red Hot Love," Chops offers irresistible funk that is highlighted by some of the tightest horn work since the heyday of Tower Of Power. Syncopation is the order of the day on this impressive debut.

JAM ON REVENGE — Newcleus — Sunnyview 4901 — Producers: Joe Webb/Frank Fair — List: 8.98

This is a monster debut LP for Newcleus which has already spawned the funk and dance club staples "Jam On It" and "Jam On Revenge." The group's sound is made distinctive by the streetwise beat box grooves and the Wookiee vocal interludes. The LP shows off simple and effective bass playing and rapping lead vocals which make Newcleus a distinctive new sound in a genre rapidly becoming overplayed.

CARIBBEAN SUNSET — John Cale — Ze IT 8401 — Producer: John Cale—List: 8.98

"Caribbean Sunset" offers a mixture of intriguing and riveting musical pieces which offer bleak and exotic lyric tales. Throughout the LP, experience with such diverse artists as the Velvet Underground and Squeeze shines through together with Cale's own immediate punkish rock energy. The unlikely textures of such songs as "Model Beirut Recital," "Villa Albani" and the title track help forge this LP of challenging modern pop.

ALL FIRED UP — Fastway — Columbia BFC 39373 — Producer: Eddie Kramer — List: 8.98 — Bar Coded

Heavy metal jammers Fastway churn out some rampaging rock with this fiery new LP for Columbia. Guitar riffs and electric vocals swelter and soar in the heat of this thoroughly combustible LP. Dave King shows careening power on virtually every cut, giving each tune a full force vibrancy that has become a Fastway specialty. Hard rock stations will find plenty of room for this one on their playlists, as Fastway fans demand more from these British rockers.

WOW — Wendy O. Williams — Passport 6034 — Producer: Gene Simmons — List: 8.98

This album is a combination of Wendy O. Williams' Plasmatic sexuality and violence and Kiss bass player Gene Simmons' comic book rock attitude which merge into a heavy metal tour de force. Featuring guitars that sound like accelerating dragsters and vocals that capture the rough-and-tumble essence of rock, "WOW" is highlighted by such pounders as "I Love Sex (And Rock And Roll)," "Bump And Grind," which spotlights Ace Frehley on lead guitar, and the symphonic love song "Opus In Cm7."

FEATURE PICKS

JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)

All Of You (3:57) (Elektra Music, April Music — ASCAP; B.V. Pop Songs Rotterdam, Dyad Music, Raintree Music — BMI) (T. Renis, J. Iglesias, C. Weil) (Producers: Richard Perry, Ramon Arcusa)

Recording greats Diana Ross and Julio Iglesias join for this outstanding duet which combines the strictly American magic of the first lady of Motown with the Spanish silk of the biggest selling pop vocalist in the world. The solid gold Ross style soars as Iglesias delivers his own brand of sultry, lilting vocals. "All of You" is a love song filled with the dynamic intensity provided only by the perfect chemistry of the Ross/Iglesias combination. "All of You" is a CHR chart topper.

RICHIE HAVENS (Connexion CX-001)

This Is the Hour (3:54) (ELO Music/Bagaria) (Havens — Danielle) (Producers: Richie Havens-Pino Danielle-Allan Goldberg)

Richie Havens returns to the public eye with this pleasing example of his melodic and rhythmic expertise. Written with European vocalist Pino Danielle, Havens serves up a soulful and upbeat tune that smolders with choice horn solos from Mel Collins. This is the first recording on Havens' own Connexion label and it marks the return of a moving vocalist and songwriter.

SLADE (CBS Associated ZS4 04528)

My Oh My (4:12) (Wild John Music) (Holder-Lea) (Producer: John Punter)

On this latest Slade offering, melody takes the drivers seat with a heartfelt lead vocal and piano intro that leads into Slade's classic power-rock sound. The choral vocal and heavy drum backbeat again prove that this group is not one to be messed with. Already gaining strong AOR airplay, "My Oh My" is now starting to climb the pop charts.

THE COYOTE SISTERS (Morocco 1742CF)

Straight From The Heart(Into Your Life) (3:45) (Welk Music Group — It Rains Music-Middlefield Music/BMI) (Kunkel-Berg) (Producers: David Holman-Roger Paglia)

The Coyote Sisters debut is a sensitive ballad that is highlighted by the three vocalists' soaring talents. A definite contender for CHR and A/C airplay, "Straight From The Heart(Into Your Life)" captures a sincere emotional feeling and delivers it with a clean pop performance. You'll be hearing much from these gifted women with this opening release.

KARLA BONOFF (Columbia 38-04472)

Somebody's Eyes (3:33) (Ensign Music — BMI) (T. Snow, D. Pitchford) (Producer: John Boylan)

From the magnificently successful *Footloose* soundtrack comes this latest single release. "Somebody's Eyes" is Karla Bonoff's sensational contribution to the list of *Footloose* hits — a list that is sure to grow with this cut. With Bonoff's rich, gutsy vocal and a tuneful light rock backup, "Somebody's Eyes" will undoubtedly follow in the tradition of *Footloose* Top 10 hits. CHR music for Olympic listeners, this tune is ripe for summer playlists.

POINTS WEST

THE OTHER SIDE OF THE MOON — With **Pink Floyd** in a semi-retired hiatus, two Floydians are striking out on their own with a good measure of success. **Roger Waters** is currently touring Europe in support of his latest "The Pros And Cons Of Hitchhiking," with an all-star cast in tow, and guitarist **David Gilmour** is also in the midst of a tour of his own. Gilmour brought his solo show to L.A. last week for a series of engagements at the Universal Amphitheatre. While the band did open the shows with a crowd rousing "Money," Gilmour et al, including **Mick Ralphs**, stuck admirably to solo fare. With his "Blue Light" achieving a surprisingly enthusiastic dance crowd backing, and the LP "About Face" recently peaking at #28 on **Cash Box's** album chart, Gilmour is obviously not musically stranded without his mates. While this sort of solo success points to an accessibility that even Floyd lacked, Gilmour is quick to point out his varied roots influences, citing people like **Pete Seeger**, **Leadbelly**, **Sonny Terry & Brownie McGhee** on up to **Jimi Hendrix**, **Leo Kotke** and **Eddie Van Halen**. "I've been influenced throughout my career by a very wide sort of popular music, blues music and folk music. That's one of the things I'm finding these days, is that there is so little coverage of music like that. On the radio when I was young, there was hardly any popular music, there were far more esoteric sort of things. You heard a wider variety of completely different styles. A lot of the older people in this business have had a lot wider spectrum of influences than some of the young people emerging right now. So many people live entirely and exclusively in the realm of rock'n'roll." Even with the notoriously wide open charts of his homeland in mind, Gilmour feels that many segments of the music industry are "losing courage. So many people are thinking only about what other people think. They don't just go for something and say 'forget what other people think!'"

Obviously, it is this sort of disregard for outside opinion that helped to shape some of **Pink Floyd's** best music, and it is implicit that Gilmour himself adheres to this idea. Is music becoming more homogenized? Possibly, but the crossing over of "Blue Light" to a previously untapped dance market, (for Pink Floyd members anyway) might in fact be signaling a new open-mindedness on both the part of the artists and the audience.

FOLKLORE: AN AMERICAN DREAM — With the re-emergence of **Van Dyke Parks** onto the performing and dance scene a few months ago, fans of American folklore and musical theatre gained an important touchstone. Parks has been around for years, working with the likes of such truly American songwriters as **Randy Newman** and **Lowell George**, and working in the recording medium as well as films and on stage. With his album "Jump" capturing a specific segment of the American and European audience, Parks is now looking to further his influence with a stage treatment of the LP's music. Parks explained his current project with **Points West** recently. "I'm working on a project for musical theatre, and necessarily it will be in New York, so I've got to go east. With the latest album, I've demonstrated my willingness to get involved with musical theatre, and I recently had a conversation with **Joseph Papp** (a renowned Broadway producer: *A Chorus Line*, *Pirates Of Penzance*, etc). I went to New York a short time ago and played some live shows and spoke with him, and now we're in the process of finding 'book' writers. I'm looking at a collaboration which is based on the tradition of American folklore, but not a revue sort of show, something with a script, something highly structured.



ZAPPA MEETS ET — An unlikely candidate for an Entertainment Tonight spotlight, **Frank Zappa** meets the press, see here with ET's **Jeanne Wolf**. Zappa will be in town for a six night stand at the **Palace** July 17-22.

SOCAL SOCIETY BLUES — The Southern California Blues Society is presenting its second anniversary "Celebration of the Blues" Saturday, July 7 at the **Will Geer Theatrum Botanicum** in Topanga. The all-day show includes **Etta James**, **Big Joe Turner**, **Percy Mayfield**, Santa Barbara's **Tom Ball & Kenny Sultan**, **Lee Allen** and many, many others. For more info call (818) 286-2830.

BITS & PIECES — "L.A. Is My Lady" is the title of **Frank Sinatra's** first LP in three years which is set for July 30 release. The Qwest album was produced by **Quincy Jones** and includes, along with the Olympic tribute title track, classics such as "Mack The Knife" and "Stormy Weather"...the **Minutemen's** latest on SST is called "Double Nickels On The Dime" and includes 49 originals on four sides. The LP was produced by **Ethan James**...saxophonist **John Klemmer** will open the ninth season of "Arco Concerts in the Sky" on July 9 with a noon to 1 p.m. show on the **Bonaventure Hotel** pool deck at Fifth and **Figueroa** in downtown L.A. The show is free.

peter holden



CALE'S CARRIBBEAN TALES — Producer and songwriter **John Cale** appeared June 29 at the **Country Club** in support of his latest *Island/Ze* disc "Caribbean Sunset." The Welsh recording artist is just off a widely-acclaimed European tour.

NEW FACES TO WATCH

Okay, let's get that word out of the way. Nepotism. *There* — now **Frank Stallone** can continue with his career.

You see, the fact that **Frank Stallone** got his big break, after years of struggling as a musician, when his brother, **Sylvester Stallone**, hired him to do some of the soundtrack for the movie he was directing, *Staying Alive*, is irrelevant. And not just because, as **Frank** puts it, "No one gave me anything, I had to submit the songs like everybody else." But because "Far From Over," the **Frank Stallone** single from the soundtrack, sold some three million copies. Now, nobody — nobody — sells three million copies of anything because of who his brother is. (If you don't believe that, just go and see how many famous siblings are in the has-been bins of your local record store.)

"I'm happy about the way things are going," says **Frank Stallone**, during a stop in a promotional tour for his first solo album, "Frank Stallone," on **Polydor**. "I'm out travelling and moving around. And I'm starting to feel like that **Stallone** name is coming back to me a little bit. After a while, with my brother, the name became bigger than life. But it's all fitting in pretty good right now."

At the age of 34, **Frank Stallone** is hardly a "new" face. The road to a solo album was, you should pardon the expression, a bit rocky.

"I started as a young kid, about seven years old, and I was really inspired a great deal by **Elvis Presley**, **Frank Sinatra**, the **Everly Brothers**, the **Platters**, all the people of that time. Then, of course, the **Beatles** — that's when it really started kicking into gear. From the time I was seven — I always knew I wanted to be a musician."

There were, he admits, "lean times. But it comes with the territory, I guess. every once in a while I would think of packing it in, maybe for an hour, but I would never act on it. I'd say 'Wait a second, it's not for me.' Because I was working in **Bloomington's** once, selling 'custom-made' shirts — they were about as custom-made as a **Van Heusen**. And I said, 'That's definitely not for me.' So I chucked that."

Through the rough years, **Frank** continued writing songs (his band, **Valentine**, even recorded an **RCA** album), and continued anonymously pursuing his musical career. Then the other **Stallone** started making it big and brother **Frank** started popping up here and there: a cameo appearance in *Rocky*, a couple of songs contributed to *Rocky II*, another cameo in *Rocky III*. Then, whenever **Frank Stallone** would show up, he'd suddenly be "Sylvester's brother."

"It hurt a lot," says **Frank**, "because people seemed not to take me seriously. But I said, 'The most important thing to do is to keep plugging ahead.' I could have changed my name, but that wasn't the route I was going to go. I just wouldn't have felt good about it, I'd always have wondered whether I could make it with my own name."

When *Staying Alive* hit the streets



Frank Stallone

— with a sizeable musical contribution from **Frank Stallone** — the cries of "nepotism" reached a fever pitch.

"That drove me up a wall. Look, if you can do it, why not give somebody a shot? This year they can pick on **Michael Jackson** — he's giving all his brothers records; I think his mother's even coming out with a record."

As indicated earlier, nepotism didn't cause "Far From Over" to jump on the charts — record sales did. The danceable, sweet pop music — most of it co-written by **Frank Stallone** and his longtime collaborator, **Vince DiCola** — added another star to the **Stallone** family, and led to the **Polydor** contract. Now, with two singles from the album already released — "Darlin'" and "If We Ever Get Back" — **Frank Stallone** is on the road — he's toured Europe several times and he's preparing to tour the States with the **Little River Band** — and happily talking about himself. When he's given the chance.

"I was promoting my album somewhere and this one lady was drooling about my brother. I said, 'What do I look like — a PR firm for him? I'm out here trying to sell my album. He doesn't need my PR. So I answer the questions: 'Yes we get along good, blah, blah, blah.' The thing is, I've answered those questions a million times."

"Now I'm starting to get the yen to write some new songs. You've got to go and get a little step ahead of everything. I have lots of songs I've written over the years, but they're out of date, they're just not right for the times."

When asked to sum up how he's currently feeling about things, **Frank Stallone** says, "Just tell people to listen to the album, to give me a fair chance — just give it a good listen, make your opinions, and don't judge me by my brother, because we're two different people. I love my brother, we're very close, but I hope I've opened up the door for other kids in the same situation as me, so they won't be prejudiced against. I'd just like to be known for doing the best work I can and trying to be a real good entertainer."

And, who knows? Maybe **Frank** will write a musical one day and hire his brother to direct it.

"That's right," says **Frank Stallone**. "I'm going to hire him as a grip."

Rio Rock Festival Planned

LOS ANGELES — An extensive rock festival with a reported budget of \$10 million is shaping up in the city of **Rio de Janeiro**. Scheduled for January of 1985, the festival entitled "Rock In Rio" is being organized by **Art Plan Promocoos Ltd.** headed up by **Robert Medina**. With South American and international acts lined up, the festival is part of a plan to bring more popular music and increased tourism to the city.



LOVE AT FIRST SPIN — PolyGram executives present the Scorpions with a new compact disc player and a few copies of their Mercury/PolyGram release "Love At First Sting" on compact discs. Shown are (l-r) Jim Lewis, senior vp of international repertoire; Scorpions Francis Bucholz, Klaus Meine, Matthias Jabs and Rudolph Schenker; PolyGram CEO Guenter Hensler and Scorpion Herman Rarebell.

EAST COASTINGS

STAYIN' ALIVE — It would be easy for Robin Gibb to lay back. As one-third of the most popular continuing success story in commercial music, he can well afford to rest on his laurels. But there are other mountains to climb, and Robin, at 34, has a lot of good climbing years ahead. With his brothers, Barry and Maurice, Robin has been instrumental in creating a style that, just when it appears to be out of fashion, turns up somewhere unexpected, like in Kenny Rogers' and Dolly Parton's "Islands in the Stream," which recently won BMI's award as the most performed song of 1983. The Bee Gees have already pulled off two comebacks, the "Lonely Days" period and the "Jive Talkin'" era, which resulted in the "Saturday Night Fever" soundtrack, the biggest selling pop album in history until "Thriller."



DREAMGIRL ON WAX — Sheryl Lee Ralph of Broadway's Dreamgirls hits the studio for her first album on the New York Music Company label. The first single will be "Evening In New York," written by Trevor Lawrence. Ralph is pictured here with label president Sid Bernstein (l) and Lawrence.

A fourth attack on the charts is waiting in the wings, perhaps a couple of years away. Meanwhile, the sound has been with us through "Spirits Having Flown" to Barbra Streisand's "Guilty" and Dionne Warwick's "Heartbreaker" to "Islands in the Stream." Now, as Barry finishes a solo album due in fall, Robin has exploded from the starting blocks with his own solo effort "Secret Agent" (Mirage/Atlantic) and the sound has undergone some modifications that give Robin his own distinct personality while utilizing some tried and true Bee Gees tricks. The spot-lighted effort, "Boys Do Fall In Love," is a Top-40 burner, perhaps the strongest single of Gibb's career. The results of his Barry-less collaboration with brother Maurice, who produced, must be a kick

to Robin, who should know a hit when hears one. He certainly gave the impression of a relaxed, confident, happy, rich country squire as he talked about the new project last week. "The first solo album I had out was about 12 years ago when there was a temporary split with the Bee Gees, but that was more out of something to do than a serious musical commitment. I had an album out in Europe last year which was not released in this country. We were in a transitional period with our old record label. The album had been out in Europe at that point and had had tremendous success, but the label had not picked it up in this country. So I decided to go completely different in this country, go to a new label and start recording fresh. They are all new songs and working on the album are the producers of Shannon, Mark Liggett and Chris Barbosa." Robin's association with such up-to-the-minute street producers underscores his involvement with and dedication to black music, a form on which the Bee Gees drew and from which they profited heavily, starting with "Jive Talking." "I personally have always had it in my blood to do that kind of stuff. Barry's loved it too, but Barry loves all kinds of music. He's very versatile in that respect. He can write a number one record for Conway Twitty. I myself can't get into country music. Although I have co-written a number one country record, "Islands In The Stream," it's also a pop record as well. With all due respect to country music, I can't sit down and appreciate country music as other people can. I'm a real black music freak and so is (Mirage president) Jerry Greenberg, and I think that kind of situation, the marriage of the two, me coming to Mirage, is the greatest thing I could do as a solo artist." Robin's experience gives him an awareness of the problems that affect big-name recording stars, black and white alike. "I've always listened to black music a lot. But quite honestly, I've never really listened to big-name black music because what happens with a lot of big-name black artists, as with big-name white artists, is once they become established artists, they don't try anymore. I think it's very important to get back to roots. They get too comfortable; they don't care about what's going on out in the street anymore; they don't try anymore. Making a record becomes more of an inconvenience than an exciting project. With me, the challenge of coming up with something new and different has always been there. The one thing the three brothers have, whatever we do, we've always been songwriters. We wanted to change things and try to do things different. I love the black/urban dance music that's going on now. I like the experimentation in it. I see a lot of good ideas in there to take music even further. Dance music, whatever you call it, is very exciting. Dance music will always be fashionable, no matter what name it has. "But surely Robin has a soft spot in his heart for lush, romantic love songs like, er, "How Deep Is Your Love" and "Emotion." "Ballads to me don't really mean much anymore. I went through a bit of a divorce about three years, four years ago where it shattered my romantic illusions, as it were, about life. I feel that singing a ballad about romantic worship is in fact exactly that, worship of another person. I'm very cynical about that. I mean, with all due respect, if I hear song about saying, y'know, 'Hello, I've just got to know your name,' and all that stuff, I mean that just makes me cringe because it's almost like being in love with the idea of being in love." This kind of philosophy would seem to inhibit the production of some Bee Gees material, which is known for its ballad content as much as its disco qualities. As for working together again, Robin says, "There's no friction between any of the brothers on this. I think we welcome it, actually. If the Bee Gees do make another album, in a couple of years' time, this could be the best thing for them. It gives us the freedom to search for innovating and new ideas. I think, also, the idea of alienating ourselves from each other on purpose is because we don't want to make our projects look like Bee Gees albums in disguise. We don't need to fall back on the Bee Gees, Even if some of it can sound a little like the Bee Gees, it doesn't have to be that strong Bee Gees influence that we've had, and I don't want that." What Robin wants is for his solo album to stand apart and he's got it. Even the infectious three-part harmony chorus of "Boys Do Fall In Love" which should sound like the Bee Gees doesn't sound like the Bee Gees. It just sounds good. Running the gauntlet of interviews that occupied Robin and Maurice's time while visiting New York last week (including the BMI dinner, *Good Morning, America*, and a Mirage/Atlantic reception at the Be Bop Cafe), Robin showed he can play the relaxed superstar ably enough sans siblings.

rusty cutchin

Jukebox Hearing: Both Sides Hopeful

(continued from page 5)

side of the issue feeling secure in their positions. Reactions were positive on both sides, each expressing the feeling that their case was well represented. Hearings are still awaited in the House of Representatives, however, and with the approaching shutdown of both Senate and House until after the forthcoming election, some sources feel that if the bill is to pass at all, it will not likely pass this year. Said Manly Lawson, son of former AMOA president Wesley Lawson and vice president of Lawson Music Co., Inc., that in light of this postponement of litigation, and depending upon developments in the near future, "...we may have to start next year with some new players."

Meanwhile, each faction is confident in the players already at field. Legal council for the AMOA Bob Schuckman said that speaking for the AMOA they were quite pleased with the recognition given the bill by the Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks in allowing them a hearing on this issue, and the presentation given it by Senator Charles Mathias (R.-Maryland). "Senator Mathias showed a good understanding of

the issue not only historically, but of the economic problems that the industry has," stated Schuckman. "We think that people came away from the hearing with the recognition that the status quo is not satisfactory."

The largest facet of the issue in the eyes of the AMOA is that of compliance among the jukebox industry in payment of fees. According to Manly Lawson, general feeling has it that the way the current law is being administered, 100 percent compliance with it is "almost impossible" due to difficulties in its enforcement. Operators that uphold the current fees are carrying the weight of those who do not, according to Lawson, which puts them at a competitive disadvantage. With the one-time fee, licensing would be already paid for by the importer or manufacturer, which would practically guarantee payment of fees. Lawson felt that the current law is and will continue to be responsible for a vast reduction for the number of jukeboxes in operation, resulting in losses of mechanical taxes and record sales from operators for performance rights societies. Jukeboxes numbering up to 30,000 have reportedly been pulled from operation already this year as a result of high licensing costs.

Lawson also stated that the proposed bill would greatly reduce the workload of performance rights organizations in policing the licensing of jukeboxes by allowing them to check records of approximately four or five manufacturers to see that they bought copyrights, rather than going out and physically checking each machine.

BMI president Edward Cramer has stated that "if jukebox operators are suffering, it is not because of the modest copyright fee mandated under the Copyright Act," a fee which he feels most operators have never paid. Cramer said that he found it "unconscionable" for those who have broken the copyright law by avoiding payment of fees to be represented by this petition to Congress, a position he held in his presentation before the Senate subcommittee. Cramer also stated that the \$50 annual fee set by the Copyright Royalty Tribunal which he said was set after "extensive hearings and careful consideration of the industry's economic condition" was "modest in comparison to the fees paid in most countries."

(continued on page 30)



A BIG SIGNING — Producer/writer James Gadson has signed an exclusive long-term publishing agreement with the Jay Warner Music Group. Gadson's recent chart outings include the number one hit "Love Has Finally Come At Last" by Bobby Womack and Patti LaBelle and Bobby Womack's current chart single "Tell Me Why." Pictured are (l-r) Jay Warner, president of the Jay Warner Music Group and James Gadson.

MERCHANDISING

TOP 15 MUSIC VIDEOS

1	WHEN DOVES CRY	Prince (Warner Bros.)	1	5
2	EYES WITHOUT A FACE	Billy Idol (Chrysalis)	3	6
3	JUMP (FOR MY LOVE)	Pointer Sisters (Planet/RCA)	2	4
4	GHOST BUSTERS	Ray Parker (Arista)	9	3
5	SELF CONTROL	Laura Branigan (Atlantic)	5	4
6	HEART OF ROCK 'N' ROLL	Huey Lewis & The News (Chrysalis)	6	10
7	BREAKIN'...THERE'S NO STOPPING US	Ollie & Jerry (Polydor/PolyGram)	14	2
8	THE GLAMOROUS LIFE	Sheila E. (Warner Bros.)	10	2
9	RHYTHM OF THE STREETS	Patti Austin (Warner Bros.)	4	4
10	DOCTOR! DOCTOR!	Thompson Twins (Arista)	—	1
11	IT'S A MIRACLE	Culture Club (Virgin/Epic)	7	4
12	MAGIC	Cars (Elektra)	—	1
13	LEGS	ZZ Top (Warner Bros.)	8	10
14	TONIGHT IS WHAT IT MEANS TO BE YOUNG	Fire Inc. (MCA)	11	5
15	LET'S HEAR IT FOR THE BOY	Deniece Williams (Columbia)	12	6

TOP 15 MIDLINES

1	THE CARS	(Elektra EE 135)	1	12
2	NIGHTWATCH	Kenny Loggins (Columbia JC 35387)	2	10
3	WOMEN AND CHILDREN FIRST	Van Halen (Warner Bros. BSK 3415)	3	23
4	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS	David Bowie (RCA AYL 1-3843)	4	63
5	LOOK SHARP	Joe Jackson (A&M SP-4919)	7	94
6	GREAT SONGS AND PERFORMANCES	Michael Jackson & The Jackson 5 (Motown 5312M)	5	13
7	ABACAB	Genesis (Atlantic SD 19313)	8	15
8	ROCK 'N ROLL, VOL. II	The Beatles (Capitol SN 16021)	9	20
9	WORKING CLASS DOG	Rick Springfield (RCA AFL1-3697)	6	11
10	FAIR WARNING	Van Halen (Warner Bros. BSK 3540)	10	14
11	ROCK 'N ROLL	John Lennon (Capitol SR-3419)	12	20
12	ROCK 'N ROLL, VOLUME I	The Beatles (Capitol SN 16020)	13	23
13	THE DOORS	(Elektra EKS 74007)	14	74
14	THE PRETENDERS	(Sire SRK 6083)	11	50
15	TAPESTRY	Carol King (Epic PE 24946)	15	30



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.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|----------------------|-------------------|
| 1 STEVIE RAY VAUGHAN | 8 GHOSTBUSTERS |
| 2 BEAT STREET | 9 STREETS OF FIRE |
| 3 ROD STEWART | 10 PATRICE RUSHEN |
| 4 TINA TURNER | 11 TWISTED SISTER |
| 5 ELVIS COSTELLO | 12 PEABO BRYSON |
| 6 JEFFERSON STARSHIP | 13 LITTLE STEVEN |
| 7 TEDDY PENDERGRASS | 14 HUMAN LEAGUE |
| | 15 ROGER |

NORTHEAST 1.

- 1 STEVIE RAY VAUGHAN
- 2 ROD STEWART
- 3 BEAT STREET
- 4 TINA TURNER
- 5 LITTLE STEVEN
- 6 TEDDY PENDERGRASS
- 7 PEABO BRYSON
- 8 ELVIS COSTELLO
- 9 STREETS OF FIRE
- 10 TWISTED SISTER

SOUTHEAST 2.

- 1 TEDDY PENDERGRASS
- 2 BEAT STREET
- 3 TINA TURNER
- 4 ROD STEWART
- 5 GHOSTBUSTERS
- 6 ELVIS COSTELLO
- 7 JEFFERSON STARSHIP
- 8 STEVIE RAY VAUGHAN
- 9 ROGER
- 10 RUN D.M.C

BALTIMORE/WASHINGTON 3.

- 1 STEVIE RAY VAUGHAN
- 2 ELVIS COSTELLO
- 3 BEAT STREET
- 4 TINA TURNER
- 5 ROD STEWART
- 6 PATRICE RUSHEN
- 7 TEDDY PENDERGRASS
- 8 TWISTED SISTER
- 9 JEFFERSON STARSHIP
- 10 ROGER

WEST 4.

- 1 ELVIS COSTELLO
- 2 BEAT STREET
- 3 ROD STEWART
- 4 JEFFERSON STARSHIP
- 5 TINA TURNER
- 6 STEVIE RAY VAUGHAN
- 7 HUMAN LEAGUE
- 8 GHOSTBUSTERS
- 9 PATRICE RUSHEN
- 10 STREETS OF FIRE

MIDWEST 5.

- 1 TINA TURNER
- 2 ROD STEWART
- 3 STEVIE RAY VAUGHAN
- 4 STREETS OF FIRE
- 5 GHOSTBUSTERS
- 6 BEAT STREET
- 7 JEFFERSON STARSHIP
- 8 PATRICE RUSHEN
- 9 TEDDY PENDERGRASS
- 10 ELVIS COSTELLO

NORTH CENTRAL 6.

- 1 ROD STEWART
- 2 BEAT STREET
- 3 TINA TURNER
- 4 JEFFERSON STARSHIP
- 5 STEVIE RAY VAUGHAN
- 6 GHOSTBUSTERS
- 7 TWISTED SISTER
- 8 PATRICE RUSHEN
- 9 TEDDY PENDERGRASS
- 10 ROGER

DENVER/PHOENIX 7.

- 1 BEAT STREET
- 2 JEFFERSON STARSHIP
- 3 STEVIE RAY VAUGHAN
- 4 ELVIS COSTELLO
- 5 GHOSTBUSTERS
- 6 TINA TURNER
- 7 ROD STEWART
- 8 PATRICE RUSHEN
- 9 TEDDY PENDERGRASS
- 10 STREETS OF FIRE

SOUTH CENTRAL 8.

- 1 BEAT STREET
- 2 STEVIE RAY VAUGHAN
- 3 TINA TURNER
- 4 JEFFERSON STARSHIP
- 5 TWISTED SISTER
- 6 ROD STEWART
- 7 PATRICE RUSHEN
- 8 TEDDY PENDERGRASS
- 9 ROGER
- 10 STREETS OF FIRE

TOP 30 12" SINGLES

	Weeks On 6/30 Chart		Weeks On 6/30 Chart
1 SOMEBODY ELSE'S GUY/6:25 JOSELYN BROWN (Vinyl Dream/Prelude VND-D01)	1 11	16 WHAT'S LOVE GOT TO DO WITH IT/3:49 TINA TURNER (Capitol V-8597)	— 1
2 I DIDN'T MEAN TO TURN YOU ON/6:04 CHERRELLE (Tabu/CBS 4 2905003)	2 7	17 RHYTHM OF THE STREET/IT'S GONNA BE SPECIAL/6:09 & 6:30 PATTI AUSTIN (Qwest QW 0-20222)	7 14
3 BREAKIN'... THERE'S NO STOPPING US/6:51 OLLIE & JERRY (Polydor PRO-284-1)	13 2	18 ROMANCING THE STONE/9:05 EDDY GRANT (Epic AS 1853)	20 4
4 SELF CONTROL/5:00 LAURIA BRANIGAN (Atlantic 0-86954)	3 8	19 THE REFLEX (DANCE MIX)/6:35 DURAN DURAN (Capitol V-8587)	21 9
5 BEAT STREET/6:58 GRAND MASTER MELLE MEL AND THE FURIOUS FIVE WITH MR. NESS AND COWBOY (Sugar Hill SH 32019 A)	6 5	20 LET'S HEAR IT FOR THE BOY/6:00 DENIECE WILLIAMS (Columbia 44-04988)	8 11
6 JUMP (FOR MY LOVE)/6:24 POINTER SISTERS (Planet/RCA JW-13781)	9 14	21 STREET DANCE/6:28 BREAK MACHINE (Sire 0-20189)	15 10
7 BORDERLINE (NEW MIX)/LUCKY STAR (NEW MIX)/6:54 & 7:13 MADONNA (Sire 0-20212)	4 6	22 I'LL BE AROUND/6:09 TERRI WELLS (Philly World 0-96944)	23 2
8 FEELS SO REAL/(WON'T LET GO)/6:48 PATRICE RUSHEN (Elektra ED 4961)	5 6	23 HERBIE HANCOCK MEGA MIX/6:18 HERBIE HANCOCK (Columbia 44-04360)	16 2
9 I CAN DREAM ABOUT YOU/7:31 DAN HARTMAN (MCA 3946)	11 4	24 DANCING IN THE DARK (BLASTER & DUB MIX)/6:09 & 5:30 BRUCE SPRINGSTEEN (Columbia 44-05028)	— 1
10 BLACK STATIONS/WHITE STATIONS (REMIX)/6:23 M&M (RCA PW-13802-A)	12 5	25 DANCE HALL DAYS/DON'T LET GO/(7:22/7:12) WANG CHUNG (Geffen/Warner Bros. 201940-OA)	24 8
11 CRASH GOES LOVE/(DUB & BLASTER MIX)/8:01 & 7:21 LOLETTA HOLLOWAY (Streetwise SWRL 2230)	10 4	26 HEY D.J./6:10 THE WORLD'S FAMOUS SUPREME TEAM (Island 0-96596)	18 3
12 LOVELITE/6:47 O'BRYAN (Capitol V-9085)	14 11	27 OUTRAGEOUS/6:11 LAKESIDE (Solar Ed 4984)	— 1
13 WHEN DOVES CRY/5:54 PRINCE (Warner Bros. 20 228)	— 1	28 THE GHOST IN YOU/HEAR BEAT/8:15 & 4:17 PSYCHEDELIC FURS (Columbia BFC 39278)	25 3
14 DON'T GO LOSE IT BABY/(STRETCH MIX)/7:35 HUGH MASEKELA (Arista JD 1-9194)	17 3	29 LAND OF HUNGER (EXTENDED VERSION)/7:06 EARONS (Island 0-96958)	27 7
15 JAM ON IT/9:48 (INSTRUMENTAL) NEFWCLEUS (Sunnyview SUN 411 B)	7 14	30 ROCK BOX/5:28 RUN D.M.C. (Profile PRO 7045)	22 7

12" REVIEWS

L'AMOUR (Broccoli Rabe 14-1-2050-1)
Let's Make Love Tonight (6:20)(Drago Music-Sloopus Music — BMI)(Producers: The Broc Team)
"Let's Make Love Tonight" by L'Amour is storming the dance clubs with its rhythmic pump and sensual vocal chorus. An unlikely candidate for chart status, this little New Jersey label artist is making its presence felt. The record's subtle and quiet insistence whips crowds into a frenzy as does the featured vocalist Krystal who relentlessly implores the listener. A must have for summer record spinners.

SHEILA E. (Warner Bros. 2167)
The Glamorous Life (6:33) (Sheila E.)(Girlsongs — ASCAP)(Producer: Sheila E.)
The blistering percussion track of "The Glamorous Life" and Sheila E.'s breathy vocals are building this track off her debut LP into a sales and club favorite. Formerly Prince's drummer, Sheila E. is equally adept at playing, writing and arranging and the cut's extended mix plays up the song's swaying horn lines and rapid fire drumming. Two breakdowns highlight this dance version and help to deliver the goods on this funk burner.

FEATURE PICKS

SHANGHAI-EXPRESS (Team Entertainment TRS 3005)
Anything Goes/The Temple Of Doom (5:53) (Cole Porter-John Williams) (Warner Bros. Inc./Banta Music/BMI) (Producer: Peitor Angel)

PARKING METERS (Atlantic DMD 738)
Cross My Heart (5:30) (Rooy) (B.M.C. Publishing) (Producers: Herwig Duchateau-Parking Meters)

GRIFFIN (Qwest 0-20224)
Throw Down (7:10) (Griffin) (Grifbilt Music-Uno Music-Rashida Music/BMI) (Producer: Ray Griffin)

DEBBIE DEB (Jampacked Sun 413)
When I Hear The Music (7:10) (Butler) (In The Mix-BMI) (Producer: "Pretty" Tony)

BLOODSTONE (T-neck AS 1888)
Instant Love (5:23) (Bell) (Triple Three Music/BMI) (Producer: McKinly Jackson)

BRYAN LOREN (Philly World DMD 747)
Do You Really Love Me (5:10)(Loren)(Philly World Music-Whiz Kid Music — BMI)(Producer: Bryan Loren)

WHAT'S IN-STORE

SYNTHESIZERS REVOLUTIONIZED — For a change of pace, let's look at what's happening in the musical instrument stores. One of the most interesting innovations to occur in recent years is **MIDI**, the Musical Instrument Digital Interface. Here's how it works.

Interface is the ability to interconnect two or more electronic instruments in such a way that they will perform or create music together. In the past, synthesizers operated on a non-standard control voltage, and had CV and gate outputs on the unit which would not interface to anything else. But today the MIDI system makes it possible for one keyboard to operate many synths at once. By pressing just one key on one synth, MIDI enables up to 16 other synths to play the same note in whatever sounds the user has set for the other synths.

The MIDI system operates as follows: MIDI transmits data whenever a key is pressed down. The code sends a digital character (called a byte) to indicate the note is on. A second byte shows what the pitch is, and a third indicates the velocity.

There is a special code for using the pitch bend on the synth. Other codes are used for patch changes, key release, after touch pressure, and front panel changes.

One might ask what happens with older synths that do not have the MIDI system? Easy. **Roland Corporation** has manufactured adapters that can be used to patch together many of the older models. Roland is definitely one of the leaders in MIDI research. Its **Jupiter 6** and **Juno-106** synthesizers, pictured here, have the MIDI system already built in. It is presently discussing with the other keyboard manufacturers such as Yamaha, Sequential Circuits, Oberheim and Moog, the specifications that will enable most synths to interface with each other.

OUT OF THIS WORLD — *Roland's Jupiter 6 six-voice synthesizer can store up to 32 different patch presets and allows the player to quickly change from one patch to another while playing. The MIDI system is built into this synth, making it a suitable master keyboard.*

Another powerful capability of MIDI is its ability to interface to home computers. The MIDI system produces a standard code (called a serial code) that can be accepted into almost any home computer. The computer can function as a polyphonic sequencer or a multi-track tape machine. It can also be used to record, edit, store and playback music. And lastly, a home computer can put the music on paper in real time and print sheet music. **Roland** will be releasing a MIDI adapter for the **Apple II** and **IBM PC** shortly.

Another new concept that Roland is introducing is the all-in-one keyboard, and it may change the future of synth production. The logic is simple. Why, one might ask, should some one pay for more than one keyboard when one is all they are using? Indeed, this is a good question as the MIDI system allows the player to use just one keyboard while allowing him or her to tap the control section of each synthesizer.

Roland's answer was to begin production of a **master keyboard** and separate **MIDI modules**. One of the master keyboards, the **MKB-1000**, has 88 wooden, weighted action keys and is capable of driving 16 polyphonic synthesizers or other sound sources like electronic pianos or drum machines. The keyboard allows the user to change a wide variety of settings on the sound source of the enjoining synths or modules and it includes a soft pedal and a damper pedal. The keyboard responds much like an acoustic piano as it is touch sensitive.

The **MIDI modules** are also on the way. These modules are the control sections of the synthesizer without the keyboard. One in particular, the **MKS-80 Super Jupiter**, is worth noting as it seems to combine the best features of the Jupiter 8 and the Jupiter 6. These modules enable a MIDI user to invest in more sound sources for the money, since keyboards and other expensive controlling devices can be eliminated.

Well, that's the scoop from the musical instrument stores. There are a lot of new and exciting things being invented these days, and they are affecting the sound of music on album as well as live performance. Retail record stores and radio stations will certainly be instrumental in displaying these new sounds of the future.

LABEL WATCH — From the label that has brought us **Anthony Phillips**, **Mike Rutherford**, and **Brand X**, New Jersey's **Passport Records** is in the news with some interesting new releases. Firstly, just out is the solo debut of **David Knopfler**, former guitarist of **Dire Straits**. Fans of his past work will be surprised by how much of Dire Straits' sound Knopfler has captured. Secondly, look for a solo album from **Patrick Moraz**. Formerly of **Yes** and now with the **Moody Blues**, Moraz' new solo album will be entitled "Time Code," and is a must for progressive keyboard lovers. Also, **Hans-Joachim Rodelius**, a member of the German progressive band **Cluster**, will be making his American debut on Passport, with an LP out soon. Rodelius, a German music veteran with 20-plus albums to his credit, has previously recorded with **Brian Eno** among others. It sounds like this summer is going to be pretty hot.



ALSO FROM ROLAND — One of Roland's lower-priced models is the Juno-106. It does a lot for the money as it has a memory of 128 program presets and is equipped with the MIDI system.

ron rosenthal

AUDIO/VIDEO

THE LADY IS BACK — There was a long line outside the Beverly Theatre in downtown Beverly Hills, CA, on the evening of Monday, June 25. None of the crowd had bought tickets, but they were in fact waiting to see a show. Not only were they waiting to see a show, they were waiting to be in it. Driving past, one might have looked at the growing throngs and wonder what was going on. **Tina Turner** is what was going on that night at the Beverly Theatre: going on stage, going on video and going like brushfire. "I've got a little power plant happening inside here," said Turner, referring to her own dynamic persona. "People ask me where I get my energy. I tell them, 'General Electric!' Wherever the energy comes from, it is Tina Turner's seemingly inexhaustible supply that has given her the fortitude to take a day off from her major concert tour (opening for **Lionel Richie**)



TINA TURNER — With her top selling "Private Dancer" LP for Capitol, Turner is hotter than ever with new videos and a forthcoming solo tour.

to shoot a video. "We came back for one day from Kansas City," said Turner's manager, **Roger Davies**, "tomorrow we're in Calgary." The clips being shot are *Better Be Good To Me* and *I Might Have Been Queen* from Turner's smash "Private Dancer" LP for Capitol Records. The crowd lining up outside will provide a selected audience for what is to be essentially a performance video, and if the rehearsal was any indication, they were in for quite a show: Descending a red staircase to a stage alive with images of outsized wildcat faces set with glowing eyes and ferocious teeth, the lady stalks her microphone. She is a cat in tight black leather, an acid queen with wild, leonine hair and spiked snakeskin heels. The eyes are fierce, capturing

onlookers and holding them till they dare look away. Performing with Tina are members of British rock band **The Fixx**, guitarist **Jamie West-Oram** and singer/songwriter **Cy Curnin**. It is Curnin that dances the part of Turner's mendacious lover. The sequence was choreographed by **Toni Basil**, a woman who besides having had a recent hit record of her own, has staged and choreographed some of the biggest acts in show business, among them **David Bowie** and **Bette Midler**. Time is at a premium with this production. As frenzied crew people gallop to and fro and director **Brian Grant** and his staff of assistants and cameramen collect in intermittent huddles, the time limit is apparent. Grant, who is the G in the famed British MGGMO production group, is harried but in good spirits, chuckling over the fact that there is an audience outside waiting to fill the theatre within the hour while the production team is behind schedule. The chuckle is a confident one however, coming from the director of such clips as **Peter Gabriel's** *Shock the Monkey* and **Olivia Newton John's** *Physical*. Between run-throughs, cries of "More smoke!" inspire wafts of fog to come billowing from fans at stage's edge as Turner takes a quick break to mop off some sweat and imbibe liquids. As sassy as her stage persona may be, Turner has a quick laugh and a friendly humor off stage. With a schedule like Turner's, a sense of humor would be indispensable. Since her chart success with the "Private Dancer" LP, Turner's life has become the daily sprint a windfall of popularity demands. *Better Be Good To Me* and *I Might Have Been Queen* clips are not the first that Turner has shot during her current tour. "We broke the tour, went to New York and did one video, *What's Love Got To Do With It* in two days, continued, and now here, and then back for a concert. . . it's just crazy!" When she finishes the Lionel Richie tour, which is primarily a record promotion venture on her part, Turner will have nine days to get her own show together and take it on the road. The Richie tour is great publicity, but it isn't Turner's show, and one look at the youthful, vibrant "queen of rock 'n' roll" is enough to tell you that here is a woman who deserves her own space. Making albums and doing shows are what she is known for, but acting is her next goal. Music videos have given Turner what she feels is an opportunity to develop her own technique of acting before a camera. "Videos are more work than live, because live you just get up on stage and then it's over with. Here it goes hour after hour. That's the only obstacle about it." *I Might Have Been Queen* and *Better Be Good To Me* were produced by **Jacqui Byford**, and the one-day mid-tour time frame in which they were shot is typical of Turner's frantic lifestyle, at least until the Richie tour ends in September. "I think in September when it all stops, I'll realize what I did. . . and collapse!" said Turner.

gregory dobrin

MUSIC VIDEO REVIEWS

I DIDN'T MEAN TO TURN YOU ON • CHERRELLE • 3:30 • CBS RECORDS • PETER ALLEN PRODUCTIONS

Epic Records recording artist Cherrelle makes her vid clip debut with this conceptual clip of her smash "I Didn't Mean to Turn You On" single. Featured as a sultry femme fatale, Cherrelle leads us from her big city dressing table to a jungle encounter with King Kong. Avoiding Kong's advances, she sets out for her city digs, only to be followed by the oversized primate who precedes to breakdance on her highrise rooftop. Black and white footage adds an old movie flavor.

SUNGLASSES AT NIGHT • CORY HART • 3:50 • AQUARIUS RECORDS • CHAMPAGNE PICTURES

Imprisonment is a primary theme to this new video from EMI Records' Cory Hart, who is seen being put through the paces by a strict but beautiful prison official. Institutional interiors of thick walls, bars and stylized inmates further a shadowy effect of confinement. The song's lyrical depth expands as sunglasses come to symbolize various forms of isolation, both emotional and physical, giving a weight and style of uncommon intelligence.

TOP 30 VIDEOCASSETTES

	Weeks On 6/30 Chart	Weeks On 6/30 Chart
1 SCARFACE MCA Home Video 80047	1 4	
2 SILKWOOD Embassy Home Ent. 1377	2 4	
3 TERMS OF ENDEARMENT Paramount Home Video 1407	7 4	
4 CHRISTINE RCA/Columbia VH 10141	3 4	
5 SUDDEN IMPACT Warner Home Video 11341	4 12	
6 GORKY PARK Vestron 5053	5 7	
7 NEVER SAY NEVER Warner Home Video 11337	8 18	
8 UNDER FIRE Vestron 5033	9 10	
9 UNCOMMON VALOR Paramount Home Video 1657	6 9	
10 ALL THE RIGHT MOVES CBS/Fox 1299	16 3	
11 ANGEL TVA 2372	15 5	
12 TRADING PLACES Paramount Home Video 11551	10 16	
13 DEAD ZONE Paramount Home Video 1646	12 12	
14 RAIDERS OF THE LOST ARK Paramount Home Video 1376	14 29	
15 THE MAN WHO LOVED WOMEN Columbia Pictures Home Video 10369	17 8	
16 REAR WINDOW MCA 80081	21 5	
17 WAR GAMES CBS/Fox 4714	11 16	
18 STAR 80 Warner Home Video 20013	13 12	
19 OSTERMAN WEEKEND Thron/EMI 1981	19 11	
20 OCTOPUSSY CBS/Fox 4715	18 13	
21 TESTAMENT Paramount Home Video 1739	20 5	
22 THE LONELY GUY MCA Home Video 80014	23 2	
23 THE RIGHT STUFF Warner Home Video 20024	— 1	
24 IDOL MAKER MGM/UA Home Video 600370	22 3	
25 MR. MOM Vestron 5025	25 20	
26 STAR CHAMBER CBS/Fox 1295	24 17	
27 D.C. CAB MCA Home Video 80061	30 10	
28 TOOTSIE RCA/Columbia Pictures Home Video 10364	22 3	
29 MAKING OF MICHAEL JACKSON'S THRILLER Vestron 1000	27 28	
30 CALIGULA (UNRATED) Penthouse 5032	28 9	



ANNIVERSARY CELEBRATION — New York-based Telegenics celebrated its first anniversary with a star-studded party at Manhattan's latest video club Private Eyes. Seen here (l to r) are: Tom Deleso, Telegenics; graphic artist Dean Winkler and Telegenics president Stephanie Shepherd.

Omnibus Opens N.Y. Office

NEW YORK — Omnibus Computer Graphics, Inc., which operates computer animation facilities in Toronto and Los Angeles, has announced that it is opening a major east coast facility in New York City effective July 1. This announcement closely follows record levels of sales for the six month period ended March 31 at \$818,000, up 36 percent over the same period last year. The company's first motion picture contract for computer graphics for video displays, which contributed to its growth, can currently be seen in theatres with the release of *Star Trek III: The Search For Spock*.

Omnibus' New York facility will offer computer animation graphics and special effects production services to the advertising, broadcast and film industries. Several systems are combined at the 57th Street studios, including Picture Element computer which will allow instantaneous recording and playback in digital, NTSC, SECAM or PAL of the images produced on Digital Equipment Vax mainframe computer. In combination with other

license arrangements, Omnibus will operate its 3-D imaging software which it developed in conjunction with a major American university.



STILL BEATING THE STREET — Harry Belafonte stopped by N.Y. Hot Tracks recently, during his Beat Street promotional tour. Pictured at the taping are (l-r): Perry Cooper, vp, artist relations & media development, Atlantic; Belafonte; Ellen Davis, Hot Tracks associate producer; and Donna Kreiss, associate director, artist relations, TV/video, Atlantic.

AIRPLAY

WAVE OF THE FUTURE? — To some in rock radioland, "New Wave" has become a dirty word and "Heavy Metal" is in. But according to a survey conducted by record industry market researchers **The Street Pulse Group**, radio's moguls are on the wrong track. Public interest in New Wave — according to the Street Pulse research — is skyrocketing, while fervor over Heavy Metal is actually in a slight decline. Street Pulse data from August, 1983, showed that only 20.8 percent of record buyers said New Wave was their favorite form of music. By April, 1984, that figure had soared to 30.9 percent. What's happened to interest in Heavy Metal since last summer? It's slumped from 19.3 percent to 17.5 percent. Who benefits from these trends? Says Street Pulse Group president Michael Shalett, "parents who used to trudge through the livingroom wearing ear plugs and hair salons that specializes in three-tone Mohawks."

WHAT'S NEW AT THE ZOO — 98

KZEW's Zoo World, one of the largest radio events of its kind in the country, rocked Dallas/Fort Worth for the seventh consecutive year, with over 400,000 people attending free of charge over the Memorial Day Weekend at the Dallas Convention Center. The Coors Rock Concert Series highlighted the three-day event, featuring free performances inside the convention center by **Night Ranger**, **Golden Earring**, **Danny Spanos**, **Dwight Twilley**, **Joe "King" Carrasco** and various local bands. Zoo World VII covered over 206,000 square feet in the newly-expanded Dallas Convention Center, site of this year's Republican National Convention. Visitors enjoyed exhibits, displays, entertainment and information from over 50 retailers of such products as soft drinks, stereos, automobiles, electronics and public service groups as well as a child fingerprinting booth benefitting Cystic Fibrosis and a dunking booth for Muscular Dystrophy. The hall's two stages featured almost continuous entertainment. The main stage held the national acts, while the variety stage offered local talent including impersonators, breakdancers, aerobic demonstration and fashion shows.

ID CHECK — **Gary Remal** and **Michael Boyd** of the music production company **Remal Music Design** have just finished work on a complete ID package for San Francisco radio station K101, featuring saxophonist Charles DeChant of Hall & Oates. In choosing the right feel for the ID package, Remal and Boyd said they sought a combination of styles representative of the K101 sound. Saxophonist De Chant meshed well with synthesist Charles Judge in achieving the pop blend identifiable with the station. In addition to short IDs, news, traffic elements and promotional music beds, Remal and Boyd created a number of image spots with the assistance of lyricist Jeffrey Cohen. The package featured lead vocalist Joe Pizzulo along with three additional session singers, rhythm section, synthesizers and percussion to achieve an album concept for this radio ID package.

POINTERS FROM ABC — The **Pointer Sisters** will be the special guest stars of **City Rhythms**, airing Sunday, July 15 on the **ABC Youth Radio Networks**. The 90-minute program, hosted by **Frankie Crocker**, is the fourth in a series of six urban contemporary music/interview specials produced by Inner City Broadcasting. That edition of **City Rhythms** will feature "Yes We Can Can," "Fire," "Happiness," "Slow Hand," "Jump," "Automatic" and more by the Pointer Sisters. In addition, the program will air a special mix of **The Jacksons'** "State Of Shock" (featuring vocals by **Michael Jackson** and **Mick Jagger**) and **Jermaine Jackson's** "Tell Me I'm Not Dreaming" (with vocals by Michael Jackson). Also featured are "Baby Don't Break Your Baby's Heart" by **Kashif**, "Feels So Real" by **Patrice Rushen**, "Breakin'" by **Ollie & Jerry** and comments from **Boy George**.



A VISIT TO THE DOCTOR — Comedienne **Ruth Buzzi** recently stopped by the **Westwood One studios** to guest on "The Dr. Demento Show" and talk with the **Doctor** about her song and video "Where's The Beef?"

AND SPEAKING OF BALTIMORE — **WCBM**, Baltimore's NewsTalk radio station, has been selected as the winner in three award categories presented annually by the Chesapeake Associated Press Broadcasters Association. The award for Outstanding Spot News Reporting was presented to **WCBM** in recognition of the station's live coverage of the devastating fire at the downtown Baltimore Hochschild Kohn Building in February of 1983. The Outstanding In-Depth Reporting Award was won for **WCBM** reporter **Sue Kopen's** investigative news series, "Fighting Back." These reports examined the growing efforts of crime victims to establish and protect their rights as victims. **WCBM** received the award for Outstanding Sports Reporting in recognition of the station's demonstrated excellence in year-round local sports coverage by reporters **Tom Davis**, **Phil Wood**, **Jerry Daniels** and **Neal Eskridge**.

david adelson



A REAL CARD — **Rick Dees** goes through some of the mail received from fans of his national radio countdown, "Rick Dees Weekly Top 40." Dees receives an estimated 300 to 400 pieces of mail a week.



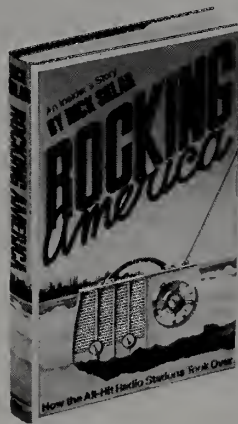
KLEIN'S CLIO — Husband-wife comedy team of **Jerry Stiller** and **Anne Meara** present **L.A. Trax** president **Joe Klein** with the **Clio Award** for the best record radio spot of 1983. The winning spot was for **Elbow Bones & The Racketeers** "New York At Night" album on **EMI/America**. The awards were announced at New York's **Sheraton-Centre Hotel**.

BMI Sends Blanket License Agreements

NEW YORK — **BMI** announced June 25 that new blanket license agreement forms had been distributed to U.S. radio broadcasters. The previous license expired December 31, but has been extended twice at the request of industry representatives. The current extension ends June 30, 1984.

BMI president **Edward M. Cramer** said, "There is a slight increase reflected in the new license fees — the first in five years — but, for the average station, we don't think it will amount to much more than the cost of a gallon of gas a day. Some stations may actually save money because this new license form requires very little administrative attention."

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

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TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
1 WISFUL THINKING EARL KLUGH (Capitol ST-12323)	1 18	16 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	16 32
2 STEPPIN' OUT GEORGE HOWARD (TBA TB 201-N)	2 5	17 CHILDREN'S SONGS CHICK COREA (ECM 1267)	17 8
3 REJOICING PAT METHENY with CHARLES HADEN & BILLY HIGGINS (ECM 25006-1)	3 10	18 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	19 45
4 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	4 11	19 IMAGINE THIS PIECES OF A DREAM (Elektra 9 60270-1)	18 31
5 GHETTO BLASTER CRUSADERS (MCA-5429)	5 12	20 SCENES IN THE CITY BRANFORD MARSALIS (Columbia FC 36051)	22 10
6 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	6 34	21 NOW PATRICE RUSHEN (Elektra 9 60360-1)	23 2
7 DECOY MILES DAVIS (Columbia FC 38991)	8 3	22 IN PERFORMANCE AT THE PLAYBOY JAZZ FESTIVAL (Musician/Elektra 60298-1)	20 4
8 BANDED TOGETHER LEE RITENOUR (Elektra 60358-1)	9 4	23 THAT'S THE WAY I FEEL NOW A TRIBUTE TO THELONIOUS MONK (A&M SP-6600)	— 1
9 G FORCE KENNY G (Arista AL8-8192)	7 22	24 LIVING IN THE CREST OF A WAVE BILL EVANS (Musician/Elektra 9 60349-1-E)	21 9
10 THINK OF ONE... WYNTON MARSALIS (Columbia FC 28341)	10 54	25 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	26 65
11 NIGHT LINES DAVE GRUSIN (GRP-A-1006)	13 3	26 JAMMIN' IN MANHATTAN TYZIK (Polydor 821 605-1 Y-1)	— 1
12 IN THE HEAT OF THE NIGHT JEFF LORBER (Arista AL8-8025)	11 17	27 CONFETTI SERGIO MENDEZ (A&M SP-4984)	— 1
13 ACCESS ALL AREAS SPYRO GYRA (MCA 2-6893)	15 2	28 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	25 3
14 MODERN TIMES STEPS AHEAD (Musician/Elektra 9 60351-1-E)	14 12	29 WINTER INTO SPRING GEORGE WINSTON (Windham Hill/A&M WG-1019)	29 23
15 DOMINO THEORY WEATHER REPORT (Columbia FC 39147)	12 17	30 HEAVY HEART CARLA BLEY (Wat/ECM 25003-1)	30 12

ON JAZZ

KOOLING OUT — Herewith, a day-by-day account of the first four days of this year's Kool/NY extravaganza (look for the rest of it next week):

FRIDAY — One of the nicer traditions of Kool/NY is the one hour piano recitals held at Carnegie Recital Hall at 5 pm. There is also an inherent problem in these concerts: the Recital Hall exudes a recitalish atmosphere. Most pianists end up putting on the kid gloves and have trouble relaxing. **Kenny Barron** was no exception. His six-song set featured a lot of rolling thunder in the bass and zip-zip runs in the treble — there was not a great range of emotion or dynamics. However, there were times, such as on **Thelonious Monk's** "Mysterioso" — played as a slow, mossy blues — when Barron spun his usual silken webs of improvisation. "A Salute



HORNING IN — At a recent tribute to trumpet great Roy Eldridge at NY's Blue Note were (l-r) Ray Barretto, Dizzy Gillespie, Dick Katz, Jon Faddis and "Little Jazz" himself.

To **Django Reinhardt**" at Carnegie's main hall followed, and, while there were moments that evoked the great gypsy guitarist, the evening never really captured the fiery spirit of the man. The "Great Guitars" — **Charlie Byrd**, **Barney Kessel** and **Herb Ellis** — opened with a predictable half-hour (the latter two gents are **Charlie Christian** men and the Djangoisms were kept to a minimum). Next up was **Stephane Grappelli** and his quartet: the great violinist, and Django's other half in the Quintet of the Hot Club of France, performing magnificently, spurred on by guitarists **Martin Taylor** and **Marc Fosset** and bassist **Brian Torff**. Unfortunately, that was to be Grappelli's only appearance in the program. The second half of the concert began with **Django's Music**, a band led by guitarist **Mike Peters** that plays Reinhardt's tunes in a sweet, somewhat bland, setting. **Benny Carter**, the alto saxophone giant who recorded with Django and Grappelli, was added for a couple of numbers and managed to bring some dash to the festivities. The concert was highlighted by its closing set — the first U.S. appearance of **Birelli Lagrene**, a 17 year-old gypsy guitarist who has absorbed Django's style, but has updated it considerably (Lagrene sounded not-unaware of **John McLaughlin**, in fact). Lagrene's sound is softer, less pungent than Reinhardt's and he managed to toss off some glistening runs over his simple bass/guitar accompaniment (the rhythm guitarist, by the way, was **Diz Disley**, another Django adherent). So, while the concert came to life most vibrantly toward the end, it was clear that a great opportunity was lost: the recreation of the Quintet of the Hot Club with Grappelli in his original slot, Lagrene in Django's chair, Disley and Peters doing the rhythm guitar work, and, say, Torff bringing up the bass end. It would have been a natural but, alas, wasn't to be. The late night-event, at Avery Fisher, paired **Miles Davis** with **Gil Evans' Orchestra**, though in separate sets. Davis, in a 90-minute set, performed brilliantly — frequently standing flat-footed and blowing long, piercing passages that built up to feverish climaxes. The trumpeter and his band have not sounded better since Davis' return to the scene (credit must be given to the band — guitarist **John Scofield**, given a lot of well-deserved solo space; saxophonist **Bob Berg**; keyboardist **Robert Irving**; drummer **Al Foster**; and percussionist **Steve Thornton**).

SATURDAY — **Walter Davis Jr.** had the recitalist's slot and he played an hour of bebop on the hoof — literally pounding out 10 quick numbers. The pieces seemed overstuffed with 10-finger chords and booming, majestic bass passages. The fleet, trademark bop runs of Davis were there, they were just hidden under a lot of extra clothing. The main event offered a set each of **Joe Williams** and **Sarah Vaughan**, preceded by an enchanting half-hour by pianist **Michel Petrucciani** and his trio. Williams, up first, was divine: mixing in wise and witty blues, sweet and lovely ballads, warm and elegant standards. Vaughan, closing the show, was not at her sharpest. She's perhaps the greatest living jazz singer, but she didn't have her fastball humming. Still, her off-speed stuff is considerable and the concert, ending with some good-natured Williams/Vaughan duets, was a good one.

SUNDAY — Pianist **Johnny O'Neal** kicked things off at the Recital Hall — he's a resourceful young player with a healthy dose of gospel music in his style. He too tended to become turgid, but there were more than enough passages of roistering good humor and gently treble latticework to make up for the moments of verbosity. I then headed over to Avery Fisher Hall for the U.S. debut of **Djavan**, a jaunty Brazilian pop star with a killer of a falsetto — a sunny, sexy, spirited set, backed by a socking nine-piece Brazilian band. Then, after staying for two excellent numbers by **Stan Getz** (**Tania Maria** was to close the show), I taxied to Carnegie Hall for a solo performance by **Cecil Taylor**, which followed a trio set by **Oscar Peterson**. A bizarre double-bill by any standard: though the two men may be close in temperament (they are both stubbornly consistent, virtuosic stalwarts) they are poles apart musically. And, though Taylor played a typically riveting set — dense, percussive and cyclonic — Peterson's fans walked out in droves (some booing on their way up the aisle). Whoever came up with this idea probably thinks **Walter Mondale** should choose **Jesse Helms** as his running mate.

MONDAY — **Denny Zeitlin** is a practicing psychiatrist; perhaps that's why he seemed unintimidated by the Recital Hall. He turned in a varied set — quiet, evocative ballads and intense standards and originals, with spines of solid bass-walking. "An Evening of the Music of Harold Arlen" filled Carnegie Hall later, with 23 musicians performing 42 of that great composer's songs ("Over the Rainbow," "Blues In The Night," "It's Only A Paper Moon" — you know the songs). Unfortunately, host **Bobby Short** cast the show in his own image: **Jane White**, **Josephine Premice**, **Jimmie Daniels** and **Julie Wilson** are cabaret acts — a lot of style, but not much vocal substance. Better, vocally, were **Mel Torme** and, if you like that kind of thing, **Jackie and Roy**, but the highlights this night were instrumental: **Stan Getz's gorgeous** — **gorgeous** — tenor, **Dick Hyman** and **Joe Bushkin's** duo piano medley of "I've Got The World On A String" and "Get Happy," and **Honi Coles's** rhythmic shoes on "Let's Fall In Love."

lee jeske

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CASHBOX

July 7, 1984



SPOTLIGHT ON
JAZZ

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- A. Among the greats of Jazz.
- B. Among the many fine artists who license their music through BMI.
- C. All of the above.

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Nat Adderley	Paquito D'Rivera	Yusef Lateef	Mongo Santamaria
Manny Albam	Bill Evans	Hubert Laws	Shirley X. Scott
Mose Allison	Gil Evans	John Lewis	George Shearing
Gene Ammons	Jon Faddis	Ramsey Lewis	Archie Shepp
Kenny Barron	Art Farmer	Dave Liebman	Wayne Shorter
Alvin Batiste	Stan Getz	Chuck Mangione	Jabbo Smith
George Benson	Jimmy Giuffre	Adam Makowicz	Lonnie Liston Smith
Carla Bley	Dexter Gordon	Jackie McLean	Sonny Stitt
Paul Bley	Charlie Haden	Pat Metheny	Ira Sullivan
Jane Ira Bloom	Lionel Hampton	Charles Mingus	Cecil Taylor
Joanne Brackeen	Herbie Hancock	Thelonious Monk	Clark Terry
Anthony Braxton	Barry Harris	James Moody	Jean "Toots" Thielemans
Bob Brookmeyer	Eddie Harris	Sy Oliver	Charles Tolliver
Ray Brown	Jimmy Heath	Jimmy Owens	Stanley Turrentine
Dave Brubeck	Percy Heath	Eddie Palmieri	McCoy Tyner
Ron Carter	Joe Henderson	Charlie Parker	Miroslav Vitous
Don Cherry	Freddie Hubbard	Art Pepper	Cedar Walton
Billy Cobham	Milt Jackson	Oscar Peterson	Frank Wess
John Coltrane	Illinois Jacquet	Sun Ra	Ernie Wilkins
Larry Coryell	Keith Jarrett	Max Roach	George Winston
Ted Curson	Budd Johnson	Red Rodney	Phil Woods
Miles Davis	J.J. Johnson	Sonny Rollins	Lester Young
Jack De Johnette	Ryo Kawasaki	Roswell Rudd	Joe Zawinul
	Rahsaan Roland Kirk	George Russell	

Wherever there's music, there's BMI. 





Jazzing Up Sales

by Lee Jeske

In response to the question, "What advice can you give to retailers to help them best sell jazz product?" **Cash Box** received a panoply of responses from the record company executives contacted. Better displays, more knowledgeable sales personnel, more in-store play, closer cooperation with local radio stations, and keeping the records in stock, were some of the common themes sounded.

"You go into some stores and the folk music and jazz is way in the back," said Jeff Heiman, Windham Hill's director of promotions. "It's like nobody ever gets the chance to look at a record, to just look at the personnel and get excited about it from the cover and critics' responses and whatever."

"We always tried to make sure that records look visually good, and that has definitely helped to sell, because record stores want their stores to look good and have things that'll draw people's attention to certain sections. If Oscar Peterson has a lousy album jacket, that's going to draw people away from the thing."

GRP's co-president, Larry Rosen, agreed: "What we're going for is a label image; so we can promote and sell, on a merchandising level, multiple artists at one time. I think that's really vital in selling jazz. I want to have a bin with our records, so when people go to find a new artist they don't have to look under 'Miscellaneous Instruments'."

"The small independents can do something in the way of in-store publicity," said Uptown Records co-owner Mark Feldman, taking some of the responsibility for the display problem. "We can offer posters and say, 'Look, we'll give you this; how about doing a special?' And promotional gadgets — posters, pictures of musicians — if sent, should be displayed in the store."

"It's actually the manufacturer that helps sell the records," said Kirk Roberts, national sales director, Fantasy/Milestone, "with brochures, up-to-date catalogs, information about the artist. With our Original Jazz Classics series, with every release we have a brochure with minis and information on personnel. And we give enough to the key stores so they can give them to their customers."

"Another important thing is in-store play copies. I had an incident recently where Tower in San Francisco played the Jimmy Forrest reissue from our OJC series — and that's really an off-the-wall collectors release — and they sold five within the time the record was playing."

That's the best thing I can tell a retailer, to help them sell jazz product," agreed Doc Remer, national promotional and publicity director, Mirus Music Inc. (dis-

tributors of Lakeside), "To play it in-store when there is a majority of adults that would purchase an album by somebody they didn't know. And display the album cover with some kind of sign pointing out that that's what's being played now. Possibly they should even have a sale during those hours."

"Past that, the store has to make people aware of the artist. Years ago, if you knew classical music, for example — and didn't

have to go to a Schwann catalog — you'd have a job in a second in a retail store that sold classical. Same thing with jazz. It's too hard today, with money the way it is, to have any specialized person."

"You've got to have people in the store that understand the product," said Carl Jefferson, president, Concord Jazz. "I like to talk to clerks of any consumer products who understand their product. And I find that the preponderance of retail people don't know anything about their product at all — and jazz is a sophisticated area of music. I also think it would be helpful for them to know bad quality product from good quality product — in terms of recycled vinyl and crappy innersleeves, things like that."

Sonny Kirshen, director, pop A&R and national sales, Moss Music (which distributes Storyville) said, "If you throw the name of George Kawaguchi (the Japanese drummer) and the guy behind the counter says, 'Does he play second base with the Dodgers?', that's a problem. The knowledge of the person that's behind the counter is a very, very important first step. Retailers are as intimidated by jazz as the consumer. People are intimidated by the word 'jazz' and intimidated by the word 'classics'. It's the same ballgame — it's just a matter of the clerk filing it under the right name and finding it when they get the request."

"I went into a store to find a record of Mel Torme," said Albert Marx, president, Discovery/Trend/Musicraft, "and the guy says, 'What does he play? What does he do?' Now that's how bad it is. The guys just don't know what they've got in the store — and it sits there because they can't even direct the buyer to the bin. They're really lacking in knowledge, but they're lacking in a lot of things. If you ever saw how some of these cats dress, the way they look. I'm not one who says that somebody has to dress with a tie and shirt and all that, but some of these guys just look like *slobs*."

Muse Records president Joe Fields sees the lack of knowledgeable personnel extending beyond the stores: "Most of your product is moved through chains, where some guy sits there with a computer and looks at the return and sees

MILES DAVIS: The Legend Speaks

by Lee Jeske

Forty years ago this month, Miles Davis graduated high school and replaced Thomas Jefferson as the trumpet player in Adam Lambert's Six Brown Cats. The gig lasted two weeks, but it was the beginning of one of the most prolific and innovative careers in jazz history. To list all of Miles Davis' accomplishments here would be foolhardy: there isn't enough space to get started. Briefly: in the '40s, as a member of Charlie Parker's Quintet, he pointed a new direction for bebop trumpet — a gentle, introspective approach. Before the decade was out, Miles formed the "Birth Of The Cool" band, which emphasized composition and set the stage for so-called Cool Jazz and Third-Stream music. In the '50s, there were classic recording sessions with Thelonious Monk, Sonny Rollins and others before Miles put together one of the most influential small bands in jazz history: with John Coltrane on tenor, Cannonball Adderley on alto, Red Garland — later, Bill Evans — on piano, Paul Chambers on bass and Philly Joe Jones — later Jimmy Cobb — on drums. Before *that* decade was out, Miles and company waxed "Kind Of Blue," perhaps the finest long-playing record in jazz history, and an album that laid the groundwork for modal playing and the later innovations of the John Coltrane Quartet. During that same time there were stunning collaborations with Gil Evans — "Porgy And Bess," "Sketches of Spain," and other brilliant meldings of the art of the arranger and the art of the jazz soloist. The '60s found Miles with a young, elastic-

tight band — Wayne Shorter on sax, Herbie Hancock on piano, Ron Carter on bass and Tony Williams on drums — that was empathetic and adventurous. Soon, Miles Davis was again experimenting — this time with jazz/rock. His "Bitches Brew" is a classic of the genre and the players who performed or recorded with Miles during those years set the pace for the next decade: Chick Corea, Joe Zawinul, John McLaughlin, George Benson, Keith Jarrett, Airtio, Billy Cobham, Dave Holland, Jack De Johnette, and Hancock, Shorter, Carter and Williams. Then, in 1975, Miles Davis disappeared off the jazz scene, not to return until the summer of 1981.

"I was fed up with the business part of it," says Miles Davis by telephone, in his famous rasp (which is lighter, by the way, than the many people who do Miles Davis impressions would have you believe. In fact, he sounds a little like Marion Brando in *The Godfather*. "People were stealing my money. It just made me sick so I said, 'Well, forget it.' Rather than to screw up something I love, I would stop. I didn't even touch the trumpet for four years."

"You know, a lot of guys went through what I went through, a lot of musicians. There must be people around just waiting on musicians to make records so they can steal the royalties. Beginning with Basie, Ellington, everybody. And if you name names, you have to prove it, although I always thought it should be that if you name names, then they have to prove that they didn't do it".

(continued on page J-6)

(continued on page J-6)



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Miles Davis Speaks Out

(continued from J-3)

"A lot of it is just white and black. If a white guy goes to a major record company and says, 'I'm handling Miles, so give me his money,' they'll do it. But I can't go up and say, 'I'm handling Paul McCartney, give me his money.' They wouldn't do that. It's terrible that way, you know. See, during those times my hip was bothering me a *whole* lot. And with the hip and the thieves, that's enough to drive you nuts. I had a lot of pain, but I can live with that. I just can't live with the attitude of people that handle your business and steal.

"But the feeling for music is greater than the messed-up business part of it, so it will bring you back."

In 1981, Miles Davis came back with a vengeance. He's made four albums since then ("Decoy," Columbia, is the newest); he's toured Europe, Japan, and the United States several times each; he married actress Cicely Tyson; and, recently, he had a hip replacement. Musically, emotionally, physically — Miles Davis at age 58 seems in tip-top shape.

"My chops are in very good shape," says Miles Davis, "and the music has been giving me a rush. I mean a *rush*, like a woman that you like. When that happens, it's usually all right."

His band has changed since his return — currently there's a synthesizer player, Robert Irving.

"You know keyboard players usually get in my way," says Davis. "This is one I'm teaching, like I did with all my other keyboard players — like Herbie and Chick. Because it's not like playing behind a vocal — when you play with musicians who are creating on the spot, with a framework, you have to know when to stop creating and let somebody else do it. You see, you have the root of a chord, then you have the notes that change to make the chord nameable — like an augmented, or minor seventh, or minor seventh with an eleventh, or plus four or six, or major or dominant. All those notes a creative person will use, so you don't have to play those notes — leave those for somebody else. He told me, 'You know, I don't know what to play.' I said, 'Then don't play anything — that's when you stop.'

"I also have a new saxophonist — Bob Berg. My drummer, Al Foster, likes him, and I hired him. 'Cause that's the way you form a good band — you ask the rhythm



Miles Davis

section. If they like a guy, they'll play for him; but if they don't, there's nothing there. So Al told me to get him."

Guitarist John Scofield, percussionist Steve Thornton, and electric bassist Daryl Jones round out the band.

One thing Miles Davis has never done in his career is sit still, musically. "It's a thing. — I get an itch," he says. "Something comes over me and I just can't play the same thing. It's like when you eat til you're full and your stomach says, 'We don't want any more of this down our throat.' I just have to play something different. But what I *always* like is different. When I go buy clothes, it's always expensive; whatever I drive, it's always expensive; and what I pick to play is always hard, but beautiful. I love composing and thinking of things to do musically. And now I love to paint. All this stuff runs together, one bounces off the other.

"When you do things that please you, you keep on doing them. I could sit down and write a pop song. But I can't do it, because it's like rubbing fingernails on a blackboard to me. You know what I mean? And I'd make lots of instant money. If it comes easy, or if it comes out of me, great. 'Cause I'm full of melodies. Maybe I'll do that one day.

"You know, Mick Jagger asked me to do something with him. But he didn't want to pay me. He started by saying, 'Well, we're just artists . . .' The hell with that, man, if I'm going to put my soul on tape, I want to get paid for it. You know, I don't do things like that. And I don't want people to play me cheap. I love music and it's only because of my love for music that I play. But when somebody asks me to do something with them, it's a different

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Selling Jazz

(continued from page J-3)

what's on the chart and what he's turning over. Nobody would expect that buyer to know the nuances of the various types of jazz. They have to find the right individuals, and there are distributors that have that knowledge or can develop the knowledge for them. Rather than have the dumb salesman who walks in and says, 'Hey, I've got a new Muse release.'

"I've been in so many record stores where a guy comes in and says, 'What's new this week?' And, before you know it, he's walking out with three or four records. But those people won't dare go to a chain store, because it's sterile, it's dry, there's nothing there for them. And if it costs too much to have knowledgeable personnel, at least then let the knowledgeable personnel put the product *into* that store, so that the goods are there. And, before you know it, people who go in to that store will know the goods are there."

Francois Zalacain, president, Sunny-Side, sees difficulty in the distribution end. "I think distribution is one of the main problems, not only in the record business, but in all businesses. I think the major problem we have today is not with the retailers, but with the distributors. The distributors who handle independent labels — jazz, rock, or whatever — are, in many cases, not qualified to run a good business, because they are so small and doing so poorly against the five or six giants. And the country is not unified in terms of marketing. It's so big that, except for the majors, everything is at the regional level. So you have entire regions that are going to be left out — the south, the north. I think a cartel of independent distributors would help a lot. If the distributors aren't aggressive, the retailers cannot be aggressive at all."

Herb Wong, president, Palo Alto, agrees that the distributors, in some cases, hurt: "We often just zero in on the retailer, forgetting about the linkage system. I really feel there is an obligation by the wholesaler. Because it's very easy for the marketing director and sales people or the distributor to influence the buyer to buy reasonably or not at all. Say, 'Here, take one, two, *buy!* You're going to be carrying so many anyway, well take a little risk.' There should be some trust there, and if it's successful, you're going to make it."

"In the sales and promotion staff meetings they should give the jazz product equal time and billing — because there are people looking for it. But they have preconceived values about it, that they're not going to do very well. They're putting the nail in the coffin before they've done anything about it."

ECM's Meredith Breitbarth had the most succinct response to our survey: "Make sure that once the record is sold it gets replaced."

The question of keeping the product in stock was the primary concern, also, of Earl Horowitz, president, Pausa. "Put the damn thing in stock! The majority of retailers and I say the *majority* of retailers, don't carry jazz catalog and they usually won't help a small company with getting new artists started. They are very, very limited in their jazz selections in the store. We get good airplay in certain spots, but they can't find the record because the retailer can't stock it. I think that's all there is to say.

"Retailers obviously can't improve beyond the small percentage of their customers who listen to jazz," said Ted Wolff, national director, marketing and sales, DRG. "What they can do is see that they carry jazz so that they can get their percentage of the market. Because a lot of people who may be looking for jazz walk into a store and if they feel the store doesn't carry jazz, they'll walk out again and look for a store that does. What they have to do is exploit the fact that they do carry jazz and make sure that the customers are aware that they do.

"I insert a card with my pressing asking the customer for information," said Bernard Brightman, president, Stash. "And the biggest complaint is, 'Your records are too hard to find.' Now, I'm not saying that a retailer should keep inventory when he's going to sell one copy every six months, but somehow or other, in this age of computers, the retailer has to have the ability to punch in and say, 'Yeah, I've heard of Bucky Pizzarelli, and I can get it for you in a couple of weeks.' They're not taking advantage of the age of computers and the availability of catalog for people who want it.

"The jazz consumer is probably one of the most knowledgeable of all consumers," said Vernon Slaughter, vp, black music/jazz promotion, Columbia, "but he needs help from the retailer. Number one, he needs to know what new releases are out; so a retailer should have a new release section and make sure it's stocked regularly and replenished."

"Number two, the jazz retailer has to remember that jazz traditionally has a longer shelf-life than other product. So he has to be able to have patience and remember to reorder when he runs out of an item — 'cause catalog is a very key aspect of jazz.

"And, number three, is that someone in

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Miles Davis: The Legend Speaks

(continued from J-6)

thing. It's out of my style — although I can adapt to any style — and I want to get paid for it. I mean, Mick Jagger doesn't mean a thing to me. The track was alright, but as far as getting down, I'd rather record with D Train or Earth, Wind and Fire or Quincy."

When asked who he might like to work with, Miles, without hesitation, mentions Frank Sinatra. Frank Sinatra?

"I love the way he sings," says Davis. "Of course, I learned to phrase by listening to him — those long phrases he makes, he's too much. If I did something with Sinatra, I would want to do just he and I. He asked me to do that years ago with him. Tell him any time he wants me, he should just call me. But I don't want to be in nothing with a lot of people."

"He carries everything, you know, just with his attitude. His concept of a ballad is too much. Anyway, there are so many good composers and arrangers around. When you hear a singer like Michael Jackson or Prince or Valerie Simpson and Nick Ashford, it's just *awesome* to listen to. The music that's ad-lib, most of it sounds alike because they copy off each other all the time. So I don't listen to that. Assuming the record's out, you can just copy the record and get a job. So I listen to D Train and Earth, Wind and Fire and Missing Persons. And I just got the organ pieces of Cesar Franck, the French composer. You know, I listen to everybody — I turn on the, what white people call, 'soul station.'

"When I was about six years old, I could always tell when a man was white or black on the radio. Now, they're all mixed up; they're mixed up so nice now that you can't tell. And that's great."

I ask Davis about a possible future collaboration with Gil Evans, something that jazz listeners have been waiting for over 20 years.

"Gil takes too long to do anything," he says. "Although he's my friend — I bought him a synthesizer and everything — he just takes too long. He's always in trouble, financial trouble — people take advantage of him. He's so *nice*. He's the world's greatest orchestrator, for *me*; there are a lot of other guys but, for me, I love his concept. But it takes him too long — in order for me to do something with Gil I have to see that all his bills are paid, that nobody will bother him."

There has been talk in the past of a possible Miles Davis/Gil Evans collaboration on a jazz version of "Tosca."

"Somebody keeps telling that just because I love 'Tosca,'" says Davis with a certain amount of disgust. "If I wanted to do it, I'd do it. I'm not predictable and I hope people will stop trying to say things to make me do things. If I wanted to do it, it would've been *done*. Like we went to Japan and whoever booked us — let me tell you how crazy this is — put Gil and his band on the thing. The people thought that Gil and I were going to play together. You see what I mean? That's the

way people do things."

During the years that Davis was inactive, he was far from ignored. In fact, the past few years have seen the release of three full-length biographies of Miles Davis; one the first volume of an eventual two-part tome.

"What did I do to fill up three books?," Davis asks with a laugh. "My wife reads them, but I don't. It sounds like a fight: 'Miles did this, he stepped over here and he threw this left hook, in 1931 he put his right foot out first . . .' It's flattering, but it's hard for me to read them."

Why not, then, an autobiography?

"I can't do that. In the first place, my personal life is so . . . flamboyant, you might say. I have people still bothering me about my lifestyle — the clothes I wear, the cars I drive, what I do, the women I have . . . or *had*. I can't go out. If I go out someplace to hear a band, they'll mess up. I can't write a book — in the first place, they're going to want to know about my sex life. And I can't tell that. Maybe I'll do it — take a microphone and just talk into it one day. But, man, all the things I've done and seen. And the way I'm going to *put it . . .*," his voice trails off with a laugh.

Miles Davis has always been larger than life: his musical genius, his flamboyant way of living, his seeming arrogance in the presence of fans and the press, all combined through the years to make Davis of interest to more than just the music listener. Yet, it seems that the current Miles Davis is a different man: he shows up at parties, he does the odd interview, he smiles at audiences, he even sits still for tributes to himself (like the star-studded event at Radio City earlier this year). I ask him if this reflects a change in attitude.

"Let me tell you something, Lee," he says. "I used to sell papers; I had the biggest paper route in East St. Louis, Illinois. So I love people. It's just a thing — I don't fit. The way I live, I don't fit in anybody's category. So when I don't feel like talking, it's not because I'm arrogant, it's because I'm basically shy."

"You know, I don't know what to say, I'm not a public speaker. I don't want to get on the microphone and say a bunch of crap that I don't know what I'm talking about. But when they ask me about what I do, I'll talk. When they ask me about who I knocked out and who I'm sleeping with, I don't know what to say. Guys hide their girlfriends from me and things like that. The people I know like *me*, you know what I mean? But there are so few people that I like to associate with, I don't hang out anymore like I used to."

"See when somebody gives you something, man, that's the *hardest* thing in the world to do — to accept it. For me. 'Cause I'm always giving — it's easier for me to give than to receive. But when they give me that stuff, I deserve it, I know that — all that I've done for music. And I'm pleased with my inner self. Inside I'm pleased."

Jazzing Up Sales

(continued from page J-6)

the account should pay attention to what's being played on the local available jazz outlets, to know what album is being given particular emphasis. Around Miles' birthday, a lot of stations go heavily with Miles, for instance; and by anticipating, stores can run certain specials or campaigns based on certain birthdays, summer jazz festivals, and that type of thing."

Gene Norman, president, GNP/Crescendo, also emphasized radio: "I can't think of a place in the country where there isn't jazz now, because of college and NPR stations. I think the key to the record business is getting your records played on the radio, because you're selling an audio product. And the retailer should be aware of what's being played, because he's probably going to get calls for it. A sharp retailer knows what's happening in his marketplace."

Ricky Schultz, president, Zebra, agrees, saying, "Cross-promoting with radio is very important. If the radio stations and their stores are in closer communication and the jazz buyers know what the new hot releases are, the things that are really getting a lot of attention at a station, I think — tied in with display — that's something that really works. It's important for that retailer and those radio stations to be in closer communication and one good way to get the ball rolling is by narrowing the focus down to just one or two records and then opening it up from there."

When asked once what jazz was, Louis Armstrong said something to the effect of, "If you have to ask, you'll never know." If retailers want to know how best to sell jazz product, **Cash Box** found out that all they have to do is ask.

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A WHO'S WHO OF PROGRESSIVE MUSIC.

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TOP 75 ALBUMS

	Weeks On 6/30 Chart		Weeks On 6/30 Chart
1		CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	1 35
2		JERMAINE JACKSON (Arista AL-8-8203)	2 8
3		LADY ONE WAY (MCA-5470)	3 12
4		LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39366)	7 6
5		BE MY LOVER O'BRYAN (Capitol ST-12332)	5 11
6		DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL)	4 21
7		BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1)	9 5
8		NOW PATRICE RUSHEN (Elektra 9-60360-1)	11 4
9		LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1)	13 5
10		SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	8 19
11		BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	6 33
12		DANGEROUS BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	10 13
13		BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1 WEA)	17 5
14		PRIVATE DANCER TINA TURNER (Capitol P-B-5354)	18 4
15		THE SAGA CONTINUES... ROGER (Warner Bros. 9-23975-1)	15 14
16		I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	12 29
17		THE POET II BOBBY WOMACK (Beverly Glen BG 10003)	14 16
18		LOVE AND MORE THE O'JAYS (Philadelphia Int'l/CBS FZ 39367)	16 7
19		MADONNA (Sire 9 23867-1)	20 41
20		BUSY BODY LUTHER VANDROSS (Epic FE 39196)	19 29
21		STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60362-1)	24 5
22		RUN D.M.C. (Profile PRO-1202)	22 12
24		CHANGE OF HEART CHANGE (Atlantic 7 80151-1)	21 13
24		LOVE WARS WOMACK & WOMACK (Elektra 9 60293-1)	26 8
25		THRILLER MICHAEL JACKSON (Epic QE 38112)	25 81
26		BE A WINNER YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	27 8
27		GHETTO BLASTER CRUSADERS (MCA-5429)	23 12
28		COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107)	29 25
29		STEPPIN' OUT GEORGE HOWARD (TBA TB 201-N)	28 10
30		LET THE MUSIC PLAY SHANNON (Mirage/Atco 7-90134-1)	30 22
31		IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23 9970-1)	31 35
32		FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242)	32 13
33		SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	34 22
34		NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	36 53
35		JOYSTICK DAZZ BAND (Motown 6084ML)	37 30
36		JAM ON REVENGE NEWCLEUS (Sunnyview 4901B)	48 2
37		BACK TO BASICS THE TEMPTATIONS (Gordy/Motown 6085GL)	33 15
38		CHERRELLE (Tabu/CBS BFZ 39144)	41 4
39		FAREWELL MY SUMMER LOVE MICHAEL JACKSON (Motown 6110ML)	43 4
40		ESSAR SMOKEY ROBINSON (Tama 6098TL)	49 3
41		SINCERELY THE EMOTIONS (Red Label RL LP-001-1)	38 11
42		IN THE HEART KC&J & THE GANG (De-Lite/PolyGram DSB 8505)	35 31
43		STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	39 48
44		(WHO'S AFRAID OF?) THE ART OF NOISE (Island/Atco 7 90179-1)	60 7
45		PURPLE RAIN PRINCE (Warner Bros. 25110-1)	— 1
46		LOVIN' MAN L.J. REYNOLDS (Mercury/PolyGram 818 479-1 M-1)	42 9
47		THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107)	52 2
48		I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	44 32
49		CROSS FIRE SPINNERS (Atlantic 7 80150-1)	45 13
50		NEVER SAY NEVER MELBA MOORE (Capitol ST-12305)	46 31
51		A SPECIAL PART OF ME JOHNNY MATHIS (Columbia FC 38718)	57 2
52		TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	51 11
53		MARCUS MILLER (Warner Bros. 1- 25074)	55 2
54		IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL)	40 38
55		PATTI AUSTIN (Qwest/Warner Bros. 9 23974-1)	47 16
56		WISFUL THINKING EARL KLUGH (Capitol ST-12323)	56 16
57		RIGHT PLACE, RIGHT TIME DENISE LaSALLE (Malaco 7417)	50 13
58		HEAR ON EARTH THE EARONS (Island/Atlantic 90159-1)	59 3
59		INTIMATE CONNECTION KLEEEER (Atlantic 7 80145-1)	65 15
60		"SEND ME YOUR LOVE" KASHIF (Arista AL 8 8205)	— 1
61		PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	53 18
62		YOU SHOULDN'T-NUF BIT FISH GEORGE CLINTON (Capitol ST-12308)	54 28
63		ONE STEP CLOSER THE DELLS (Private I/CBS BFZ 39309)	62 15
64		STEPPIN' OUT THE CHI-LITES (Private I/CBS BFZ 39316)	58 10
65		FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	63 45
66		ROBBERY TEENA MARIE (Epic FE 38882)	64 36
67		FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	69 30
68		G FORCE KENNY G (Arista AL 88192)	68 23
69		YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	66 35
70		CITY SLICKER J. BLACKFOOT (Sound Town/Allegiance ST-8002)	70 26
71		THE ARE OF DEFENSE NONA HENDRYX (RCA AFL1-4999)	71 12
72		BUST ME OUT DUKE BOOTEE (Mercury/PolyGram 818 667-1 M-1)	61 8
73		THE GAME OF LIFE T-CONNECTION (Capitol ST-12264)	73 9
74		STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	75 30
75		SOMETHING'S ON YOUR MIND "D" TRAIN (Prelude PRL 14112)	67 14

THE RHYTHM SECTION

CROSSING OVER — One new album getting attention in jazz/funk circles is Jeff Tyzik's "Jammin' in Manhattan." Tyzik, an experienced trumpeter whose credits include stints with **Chuck Mangione** and **Doc Severinsen** as well as two Capitol solo albums, has put together an impressive crew for his PolyGram debut. New York session groove masters **Steve Jordan**, **Mike Boone** and **Steve Kahn**, and Tyzik's own innovative drum programming combine to make the title cut and the rest of the album a back-beat barn burner that just might cause a resurgence of instrumental singles on the charts. Tyzik covers all bases, however, joining with vocalist **Donny Gerrard** for three cuts, "New York Woman," "You're My Woman, You're My Lady" and "Better and Better" (with **Angela Clemmons**.) Tyzik knows



HANCOCK ROCK(ITS) ROXY — Herbie Hancock kicked off a 31-city promotional tour on behalf of his new video, "Herbie Hancock and the Rockit Band" at the Roxy in New York June 8. The video features a live performance taped in London plus the complete videos of "Rockit" and "Autodrive." Shown at the party are (l-r): Todd Leavitt, CBS/FOX Video; Hancock; MTV DJ Alan Hunter; and Ken Ross, CBS/Fox Video.

the score when it comes to urban/contemporary music and he readily makes use of the new technology that's becoming commonplace in street tunes. "I take whatever's out there and try to be creative with it. It's like when synthesizers first came out, two guys found an interesting sound and everybody copied it or you got some wierd little gimmicks that were programmed into the machine when you got it. The real creative part is when you take that machine and you program sounds that you've come up with. It's the same thing with a drum program." Some musicians, especially drummers, might not care for Tyzik's enthusiasm with the machine, but one thing is clear: Tyzik can create a groove, with humans or without. As "Jammin' in Manhattan" inches its way up the charts, Tyzik is already looking to a possible video for "New York Woman." "New York is just full of beautiful women," he says, "and I got this idea when I was riding in a cab just looking out, and the words just sorta started coming to me, you know. It's like even when I'm in San Francisco, I see New York women." It's hard to believe Tyzik ever had time to see any women, with the credits he's got. In addition to his six years with Mangione and various composing and arranging chores for Severinsen, he has composed for **Woody Herman** and **Maynard Ferguson**, written music for TV and films and been a guest conductor for the Rochester Philharmonic. "I'm really interested in doing a classical project," he adds. But first, a tour and another album are on tap. Tyzik strikes another blow for musicians with formal training who understand and appreciate

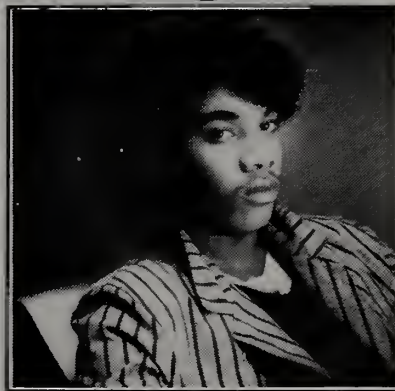
(continued on page 30)

Public Theatre Sets July Jazz Schedule

NEW YORK — The Public Theatre's "New Jazz At The Public" series will present the Kip Hanranhan/Jack Bruce Band (7/2); "Clarinet Summit" — Alvin Batiste, John Carter, Jimmy Hamilton, Hamiet Bluiett (7/7); Donald Sanders/Henry Threadgill's "33 Scenes On The Possibility Of Human Happiness" (7/12-14); "New Jazz From New Orleans" — Patrice Fisher & Jasmine, Allen Toussaint, Jimmy Robinson & Woodenhead (7/20), Ramsey McClean & The Survivors, Toussaint (7/21); and Hamiet Bluiett's "Paperworks" (7/27&8). Call (212) 598-7150 for info.



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and
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WORLDLY JAZZ — The "World Showcase Of Jazz" held at the Walt Disney Epcot Center brought together some of the top jazz musicians in the world, including Joe Pass and Wynton Marsalis. Seen here with the Epcot Center SpaceShip Earth as backdrop are (l-r): Lionel Hampton, Buddy Rich, Pete Fountain and Benny Carter.

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ONE WAY

"MR. GROOVE" from the hit LP "LADY"

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MCA-5470

THE CRUSADERS

"DEAD END" from the hit LP "GHETTO BLASTER"

MCA-52398



MCA-5429

WINDJAMMER

"ANXIOUSLY WAITING" from the hit LP "WINDJAMMER II"

MCA-52422

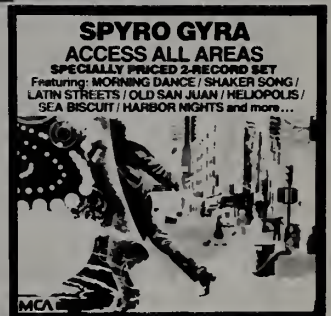


MCA-39021

SPYRO GYRA

"ACCESS ALL AREAS"

MCA-26893



EAST COAST OFFERING

"EAST COAST OFFERING" featuring "DON'T TAKE YOUR LOVE AWAY"

MCA-5494



HOT NEW SINGLE RELEASES :

RANDY HALL

"I've Been Watching You (Jamie's Girl)"

TEMPER

"No Favors"

ALICIA MEYERS

"You Get The Best (Say, Say, Say)"

JIMI TUNNELL

"U-Turn"

MCA RECORDS

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DELIVERING THE MUSIC
OF THE 80'S



Labels Announce Summer Releases

(continued from page 5)

Elektra

Elektra's summer releases include Lake-side's "Outrageous," the Dub Set's "Flesh Made Word," P.I.L.'s latest "This Is What You Want, This Is What You Get," and new discs from Robert Gori and Sadao Watanabe. Three jazz records on the Musician label should be expected in August including a solo LP from the Dixie Dregs' guitarist Steve Morse, album from Chico Friedman and a duo disc with Stan Getz and Albert Daley. Also set for August release is a compilation LP of Texas groups called "Herd It Through The Grapevine."

EMI/America

EMI's July schedule includes Naked Eyes' "Fuel For The Fire," Peter Wolf's first solo effort "Lights Out" and a new LP from Rail. August will see White Sister's latest, "Jellybean" Benitez's "Wotupski!?", the debut disc from The Red Hot Chili Peppers on Enigma/EMI, the soundtrack from the film *Body Rock* and new music from Dan Fields and the J. Geils Band.

Island

Island Records is releasing new music from King Sunny Ade and Black Uhuru in conjunction with the two groups' summer tour, as well as a new LP from the Water Boys. Also in August is the tentative release of Frankie Goes To Hollywood's "Two Tribes" which debuted at #1 on the British pop charts three weeks ago.

MCA

MCA's July release schedule includes new albums from Chilliwack, a Steve Lukather-produced Stephen Crane disc, a Passion Puppets LP on the Stiff moniker, the *Savage Streets* soundtrack which will

feature John Farnham from the Little River Band and Real Life, and the debut from the Secret Hearts, formerly the Rockats. August will see new music from Joan Jett, Lee Greenwood and Barbara Mandrell duet disc, the latest from Bobby Bland, Angel City, The Fixx, Barry Gibb, solo efforts from Oingo Boingo's Danny Elfman and the Crusaders' Wilton Felder and LP's from New Edition, Jimmy Buffet and John Conlee.

PolyGram

PolyGram's July releases include albums from Spirit, Ian Thomas, the soundtrack from the Broadway show *The Rink*, and a Bachman-Turner Overdrive reunion disc. August should see LPs from Kurtis Blow, Dragon, Ralph MacDonald, Martin Briley, The Vels and The Everly Brothers reunion LP produced by Dave Edmunds. Tentatively set for September are albums from Stephanie Mills, Animotion, Tears For Fears, Big Country, Visage and Kiss.

RCA

RCA is releasing new albums from Grim Reaper, Joy Rider and Mike Post along with new CD selections from Styx, David Bowie and the soundtrack from the *Sound Of Music*. RCA's August release schedule also notes LPs from Diana Ross, Kenny Rogers, Baxter Robinson, Jerry Reed, The Nails and international product from Juan Gabriel, Tito Puente and Daniel Santos.

Warner Bros.

Warner Bros. and its associated labels have a good selection of diverse music arriving this summer, the highlights of which are new albums from Depeche Mode on Sire, a new disc from Dio, The Time's "Ice Cream Castle," new LPs from J.D. Souther, Sammy Hagar, Devo's "Shout" LP and Sinatra's "L.A. Is My

Lady." The August lineup includes Rickie Lee Jones "The Magazine," The Best of Emmylou Harris, the dB's latest on Bears-ville, the Talking Heads live soundtrack from the film *Stop Making Sense*, and a compilation of Jimi Hendrix material called "Kiss The Sky." New discs are also expected from Keith Jarrett on the ECM label and Donna Summer's next on Geffen.

Famous Resigns Pride

NEW YORK — Famous Music, an affiliate of Paramount Pictures, has renewed their foreign sub-publishing administration agreements with Charlie Price for the world; excluding the U.S., Canada, U.K., Eire, New Zealand and Australia, and with Alabama for the world; excluding the U.S., Canada, U.K. and Eire, it was announced by Sid Herman, executive vice president of finance and administration for Famous Music.



GET A LOAD OF THAT HAIR! — Twisted Sister's Dee Snider is an obvious standout among this group of music executives who gathered during the Twisted Sister "Stay Hungry" listening party in Los Angeles. Shown (l-r) are Atlantic local/San Francisco promotion rep rock, Allen Dibble; KZAP/Sacramento program director Chris Miller; Twisted Sister's Dee Snider; KRCK/Portland promotions director Cynde Slater; KRQR/San Francisco program director John Russell; and Atlantic director of national album promotion Judy Libow.

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
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KRYSTOL
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JACK BAILEY

PORTRAIT
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ANGELA CLEMMONS
HAYWOODE
SADE

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SOS BAND
TYRONE BRUNSON
BLOODSTONE
CHERRELLE
YVONNE GAGE
LATOYA JACKSON
CHI-LITES
THE DELLS

THE O'JAYS
PATTI LABELLE
THE STAPLE SINGERS
DAVY DMX
THE COLD CRUSH BROS.
P-FUNK ALLSTARS
GLORIA GAYNOR
ELEANOR GRANT
KIDS AT WORK
BONNIE POINTER

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INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — After three years of being distributed by RCA, Microfon has returned to self-distribution, following amicable negotiations with the company and consideration of the changing environment of the market.

Mario Kaminsky, head of Microfon, told **Cashbox** that RCA has been extremely helpful to his label during the three-year period of this arrangement — the second one in history, as RCA had distributed Microfon in the '60s — and that his idea now is to handle distribution in a unique way, appointing real distributors (who currently are more like one-stops and don't carry their own stock as a buffer between supply and demand) and handling between 50 and 60 accounts in all.

The catalog will be slashed to about 80 titles and distributors will pay cash for the records and tapes they buy. Regular dealers will be oriented to them for business, although the promo force will also work in Buenos Aires and several cities of the interior. It is the first time that a fully operating label will rely on such a system.

A full-fledged campaign in behalf of two local CBS veteran artists has been reported to **Cashbox** by promo manager Norberto Tejero. One of them is Cuarteto Imperial, a group that has sold nearly seven million albums, mostly in the mid-70s; the other is El Chango Nieto, a folk chanter born in Salta and living in the city of La Plata; he has recorded as a soloist and also with the group Las Voces de Oran.

In the international field, the label expects good results from *Footloose*, the movie whose soundtrack is going to be released soon while the film seems to be a sure box office smash. EMI commercial director Alberto Caleiro informs us that "Pipes Of Peace" is already the all-time bestselling album by Paul McCartney, surpassing the level of "Band On The Run." The company is now working on the promotion of the first album by Roque Narvaja for the label. Dyango is now on a tour of Latin America and will arrive in Buenos Aires soon. EMI hosted a dinner last week for the staff on Interdisc celebrating the first year of association between both labels: EMI distributes Interdisc.

PolyGram hosted a cocktail party at the Michelangelo nitery to unveil the "Canto a la Poesia" album, a two-LP set recorded by Cuarteto Zupay, Victor Heredia and Cesar Isella, who sang six of the tunes included in the production, based on songs made with poems written by Maria

Elena Walsh, Jose Pedroni and Pablo Neruda. On the teen side, the company has a new hit with the "Laid Back" album, a fast moving item on the sales charts.

miguel smirnoff

Italy

MILAN — Marino Marini, new head of jazz promotion at Fonit Cetra, announced many new programs in this section for next month: a 20-LP box dedicated to Thelonious Monk, a jazz compilation including releases by various top artists, and a new series specially oriented for jazz clubs, called "Incontri Ravvicinati."

The jazz-oriented Dire label, formerly distributed by Panarecord, signed a new distribution agreement with Decca Dischi....A new label has been born, called MAC 2000, tied to Cam group: its first single, "Zucchero Zucchero," by Cristina Moffa, is distributed by PolyGram....Nowo company, importer of Denon catalog in Italy, has signed a distribution agreement with Dischi Ricordi. Nowo was previously distributed by Decca Dischi.

Carla Fontana resigned from his post of managing director at Fonit Cetra: he will manage the Opera Theatre in Bologna....Romeo Frumento has left the Southern group to create his own music publishing company... Pier Tacchini is now managing director at Dire: formerly he was responsible for Panamusic, the music publishing company affiliated with Panarecord.

mario de luigi

Japan

TOKYO — Toshiba EMI has reported its revenue for the fiscal year (Apr. 1, 1983 to Mar. 31, 1984) of 30,249,000,000 yen (\$131,000,000), up 10.4 percent over the prior fiscal year, the best result since the founding of the company. Breaking down the revenue of this period, records were 17,054,000,000 yen (\$74,000,000) while prerecorded tapes showed 8,195,000,000 yen (\$35,600,000). The primary records which contributed to the increase in sales for this year was "Voyager" by Yumi Matsutoya, "Kokinshu" by Hiroko Yakushimaru, "Birthday Album" by Tomoyo Harada (Japanese Music) and "Seven & The Ragged Tiger" by Duran Duran, "Pipes Of Peace" by Paul McCartney and "Let's Dance" by David Bowie.

At the same time, Noboru Takamiya, chairman of the board of directors, has been nominated as an advisor for the company while Ikuo Kato and Goh Otsumotsu (each executives of the company)



CANADIAN ALLIGATORS — Alligator Records, the Chicago-based blues and reggae label and WEA Music of Canada close a deal for WEA to distribute the Alligator label exclusively throughout Canada. Shown at the signing are (l-r) Bruce Iglauer, president, Alligator Records; Dave Tollington, WEA Music of Canada label manager for Alligator; and Stan Kulin, president of WEA Music of Canada.

have been selected as the managing directors of the company.

According to King-Record, the revenues for the fiscal year (Mar. 21, 1983 to Mar. 20, 1984) were 12,800,000,000 yen (\$55,000,000), down by 9.6 percent from the prior fiscal year. Breaking down the revenue for the period, records tallied 7,129,000,000 yen (\$31,000,000), down 7 percent from the previous fiscal year while prerecorded tapes reached 5,570,000,000 yen (\$24,299,000), a decrease of 14.3 percent from the prior fiscal year. The main artists who contributed in this year were Sayuri Iwayi, Tomio Umesawa, Ginbae Yokohama, Dayisuke Shima, Miki Asakura, Junko Mihara and NHK-Italian-Opera-Live.

kozo otsuka

Court Upholds CBS Win In Import Suit

NEW YORK — A federal appeals court has affirmed a lower court judgement against unauthorized parallel importing of phonograph records, upholding the position of CBS Records in its copyright infringement suit against Scorpio Music Distributors, Inc.

CBS had brought suit to restrain Scorpio from dealing in imported records manufactured in the Philippines from sound recordings protected by U.S. copyrights owned by CBS. CBS had been granted summary judgement against Scorpio in an August 18, 1983 decision.

RCA/Ariola Merger

(continued from page 7)

tion and administration areas.

RCA UK is still without a managing director following the departure of David Betteridge. There has also been speculation that a joint MD would be appointed.

Ariola/Arista managing director is David Simone. He declined to comment on the merger, except to say that his company would continue "aggressively in the UK marketplace." He said he was readying the announcement of a major new signing.

RCA European Vice President Jack Davies, who is acting MD for the UK record company, also declined to comment on the official statement. He did reveal that the search to fill the MD position at RCA UK was continuing, although many candidates had been seen and rejected.

The merger statement added that Arista Records, which is already jointly owned by RCA and Bertelsmann, will become part of the new joint venture and will continue to operate under the existing arrangements.

The structure of the merger deal is likely to vary from country to country, according to market share and local conditions. Ariola has wholly-owned subsidiaries in the UK, France, Benelux, Spain, Austria, Switzerland and Mexico.

A tie-in with Ariola would considerably strengthen RCA's stake in the European market, where its share is substantially below that of other multinationals.

In the UK a joint venture RCA/Ariola/Arista company would have had a 13.5 percent singles market share in the first quarter of 1984. This makes it second to CBS. Similarly the new joint company would have been second in albums in the first quarter of this year.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Kejimenasayi** — Masahiko Kondo — RVC
- 2 **Main Theme** — Hiroko Yakushimaru — Toshiba EMI
- 3 **Kanashikute Jealousy** — Checkers — Canyon
- 4 **Jikan No Kuni Alice** — Seyiko Matsuda — CBS Sony
- 5 **Futari No Ai Land** — Yuko Ishikawa — Chage — Radio City
- 6 **Control** — Nahoko Kawayi — Nippon Columbia
- 7 **Sayonarawa Hachigatsu No Rarabye** — Koji Yoshikawa — Sound Marketing System
- 8 **Nagaragawa Enka** — Hiroshi Itsuki — Tokuma Japan
- 9 **Kishido** — Toshihiko Tawara — Canyon
- 10 **Amatowa Chopin No Shirabe** — Mami Kobayashi — Teichiku

TOP TEN LPs

- 1 **Tinker Bell** — Seiko Matsuda — CBS Sony
- 2 **Visitors** — Motoharu Sano — Epis Sony
- 3 **Footloose (Soundtrack)** — CBS Sony
- 4 **Personally** — Junyichi Inagaki — Fan House
- 5 **Variety** — Mariya Takeuchi — Alpha-Moon
- 6 **Tiger Tiger** — Duran Duran — Toshiba EMI
- 7 **Anzenchitay II** — Anzenchitay — Kitty
- 8 **Oogonyko** — Hiromi Goh — CBS Sony
- 9 **Summer Delicacy** — Kahoko Kawayi — Nippon Columbia
- 10 **Summer Breeze** — Hidemi Ishikawa — RVC -Cash Box of Japan

United Kingdom

TOP TEN 45s

- 1 **Two Tribes** — Frankie Goes To Hollywood — ZTT
- 2 **Small Town Boy** — Bronski Beat — Forbidden Fruit
- 3 **Wake Me Up Before You Go Go** — Wham — Epic
- 4 **Only When You Leave** — Spandau Ballet — Reformation
- 5 **Relax** — Frankie Goes To Hollywood — ZTT
- 6 **Heaven Knows I'm Miserable Now** — The Smiths — Rough Trade
- 7 **Sad Songs** — Elton John — Rockit
- 8 **High Energy** — Evelyn Thomas — Record Shack
- 9 **Pearl In The Shell** — Howard Jones — WEA
- 10 **Thinkin' Of You** — Sister Sledge — Atlantic

TOP TEN LPs

- 1 **Born In The U.S.A.** — Bruce Springsteen — CBS
- 2 **Legend** — Bob Marley And The Wailers — Island
- 3 **Eden** — Everything But The Girl — Blanco Y Negro
- 4 **The Works** — Queen — EMI
- 5 **Hyena** — Siouxsie and the Banshees — Wonderland
- 6 **Cafe Bleu** — Style Council — Polydor
- 7 **Human's Lib** — Howard Jones — WEA
- 8 **Mange Tout** — Blancmange — London
- 9 **Can't Slow Down** — Lionel Richie — Motown
- 10 **Footloose** — (Soundtrack) — CBS -Melody Maker

Argentina

TOP TEN 45s

- 1 **Caminando Al Sol** — L. Black — PolyGram
- 2 **No Me Puedo Quejar** — Angela Carrasco — Microfon
- 3 **Ya Nunca Mas** — Luis Miguel — EMI
- 4 **Corazon Magico** — Dyango — EMI
- 5 **Oh Cherry** — Leonardo Jury — Microfon
- 6 **Domino** — Roque Narvaja — EMI
- 7 **Radio GaGa** — Queen — EMI
- 8 **Footloose** — Kenny Loggins — CBS
- 9 **Dolce Vita** — Ryan Paris — Music Hall
- 10 **Mentiras** — Daniela Romo — Music Hall

TOP TEN LPs

- 1 **Live In Argentina** — Silvio Rodriguez/Pablo Milanes — PolyGram
- 2 **Thriller** — Michael Jackson — CBS
- 3 **Mercedes Sosa** — Mercedes Sosa — PolyGram
- 4 **Vasos Y Besos** — Los Abuelos de la Nada — SG/Interdisc
- 5 **Pipes Of Peace** — Paul McCartney — EMI
- 6 **Amor De Cada Dia** — Jairo — RCA
- 7 **Al Fin Solos** — Dyango — EMI
- 8 **Gardel...** — Alberto Cortez — Music Hall
- 9 **No Puedo Aflojar** — Lionel Richie — Interdisc
- 10 **Canto A La Poesia** — Various Artists — PolyGram -Prensario

Medley Finds New Career In Nashville A "Righteous" One

by David Adelson

LOS ANGELES — "It was like starting all over," said Bill Medley explaining his transition from pop to country music. "I just cut everything loose and went down to Nashville and said here I am. I met with the producers, signed with RCA Nashville and ever since it's been just wonderful." If Bill Medley sounds happy he has good reason to be. His RCA debut mini-LP "I Still Do," has yielded two Top 20 singles and has met with outstanding critical and commercial success. "But more importantly," remarked Medley, "I feel the most natural I've felt for 15 years."

Bill Medley's career has spanned many years and encompassed many different styles of music. He began in Orange County, California with a quintet named The Paramours. It was through that group that he met Bobby Hatfield and The Righteous Brothers were formed. Racking up such hits as "You've Lost That Loving Feeling," "Soul and Inspiration" and "Just Once In My Life," the duo achieved great success and prominence in the mid-to-late-1960s. The duo broke up in 1968, regrouping again in 1974 for two years and most recently touring with Kenny Rogers as part of the 20th anniversary celebration of the Righteous Brothers.

Throughout the years Medley participated in various solo projects but acknowledged that he never really felt comfortable with the material. "I just felt like I was trying to fit in," he claimed, "I felt like I had to be squeezed into some of the music." Now, he said, thanks in part to the encouragement and help of Kenny Rogers, he has found a musical home in Nashville. Medley had made several indirect attempts at a country record in the past but most were stopped by his old record companies that felt another direction was more appropriate. He remarked, "finally, I decided that I couldn't get to Nashville through L.A. and headed directly there."

Medley sees country as a perfect type of music for him, he stated, "I think the early '60s is where a lot of country radio and country artists are right now. And I think it was bound to happen because most country artists under the age of 40 were raised with rock and roll so it creeps

into the writing and into the singing. The songs feel real natural."

Does this mean that Bill Medley's pop career is permanently over? "I wouldn't mind doing pop once in a while," he replied. "But at this point my base is Nashville and the country end of it." Medley claims that the idea of a cross over hit is of course appealing but he added, "if in fact I do crossover I want it to be me instead of me trying to be someone else."

At this point, Medley is working on a new album that has not yet been assigned a release date. He is a man content with the new direction of his career, and a new home for his music. "I am a 43-year-old man," said the singer, "and I mean I've lived 43 years. I've had great ups and enormous downs, and I really have something to say and that message is being said in the country field. That's why I'm here."

Kennedy Bows Production Co.

NASHVILLE — The formation of JK Productions, Incorporated was announced by Jerry Kennedy, president of the wholly-owned independent production company.

Kennedy, former vice president of A&R for Mercury Records/Nashville, will continue through JK Productions to produce acts for PolyGram Records such as The Statlers, Tom T. Hall, The Maines Bros., Steve Clark and Len Wade as well as serve as an independent producer for artists on other labels. Kennedy produces Kim & Karmen for Compleat Records.

Gordon Kennedy will assist in production and serve as vice president, while Trish Williams, secretary-treasurer, will work in publishing and production administration. Williams was formerly with Mercury Records as office administrator and A&R administrator.

"JK Productions will initially function as a studio production operation but I expect to expand the corporation into other areas of the music business in the near future," commented Kennedy.

JK Productions, Inc. is located at 2 Music Circle South, Nashville, TN 37203.

RCA Sponsors The Judds And Vince Gill Showcases

by Anita M. Wilson

NASHVILLE — The Judds and Vince Gill performed last week at three label-sponsored showcases in Atlanta, Memphis and Dallas for various radio, retail and press representatives from throughout the country. Radio and retail members from the eastern half of the country attended the shows on May 31 and June 1 at Moonshadows in Atlanta and at the Cotton Carnival in Memphis while western representatives attended the Dallas show at the Anatole Hotel.

A mother/daughter duet, The Judds performed a variety of tunes from their current self-titled album, as well as a few others such as "Rough and Rocky" and "Rip It Up." Naomi and Wynonna also performed their first release "Had A Dream" and the current single "Mama He's Crazy" as well as "Blue Nun Cafe," "John Deere Tractor," "Isn't He A Strange One" and Naomi's self-penned tune, only the 14th time the duo has ever performed in front of an audience.

Former Pure Prairie League lead singer Vince Gill followed with an hour-long show which included some former PPR tunes, slow ballads and some pop tunes. The show featured the previously released "Victim of Life's Circumstances," the current "Oh Carolina," as well as the title track on his current mini-LP, "Turn Me Loose." Gill also played a song he and

Roseanne Cash wrote, "If It Weren't For Him," the Pure Prairie League song "I'm Almost Ready" and a gospel tune "Drifting Too Far From The Shore," and the songs, "I've Got To Stop Living The Way I Do" and "Til The Best Comes Along."

Paradise Records To Re-Open

NASHVILLE — The activation of Paradise Records and a national distribution agreement with CUE, a division of MS Distributing in Chicago, was announced by Leon Russell, chairman, and Bobby Roberts, president of the Paradise label.

Paradise Records, originally formed in 1976 and distributed by Warner Bros., has been inactive since 1981 when Russell moved his operations to the Nashville area.

"Paradise Records will be a total independent operation," Bobby Roberts stated. "We will be utilizing the services of independent marketing, promotion, and public relation companies, with the label releasing a variety of product including rock, adult and country."

The new Leon Russell single "Good Time Charlie's Got The Blues" is the first product released by Paradise and will soon be followed with an album, produced by Russell and Doug Snider.



AN HISTORICAL MOMENT—Country music's first million-selling female artist, Patsy Montana and Jimmy Dickens, recent inductee into the Country Music Hall of Fame, recently dropped by CBS Records to view the album artwork for their Columbia Historic Edition releases. Dickens' collector's edition kicked off the second series in May and Montana's is expected to be released next month. Pictured with the artwork are (l-r): Patsy Montana; Jeff Morris, art production, CBS Records/Nashville; Bob Pinson, Country Music Foundation; Jimmy Dickens; Jim Carlson, Columbia product manager; CBS Records/Nashville; and Bill Johnson, art director, CBS Records/Nashville.



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70

COM-1746

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Produced by Patty Parker



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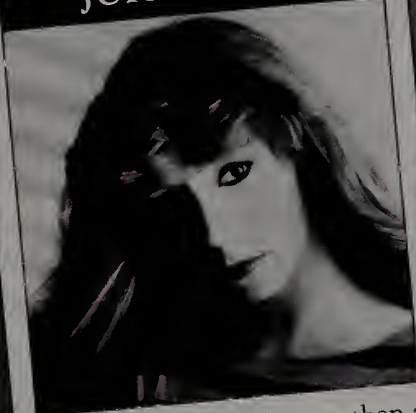
WHERE THE GIRLS ARE!

DOLLY



This summer's sensation is "RHINESTONE," and Dolly's current hit single, and the theme from the movie, "Tennessee Homesick Blues"... Pure Dolly at her sparkling best!

JUICE NEWTON



Juice is back... with more than a "Little Love"... the first Country/AC/CHR release from her new album "CAN'T WAIT ALL NIGHT"!

SYLVIA



A new look--A new energy-- Sylvia's summer "SURPRISE" LP, featuring "Victims of Goodbye," and her just released single, "Love Over Old Times."



DEBORAH ALLEN



Deborah's first release, "Baby, I Lied" was a Country/AC/CHR Smash!, followed by her #1 single "I've Been Wrong Before"... and her newest single from the "CHEAT THE NIGHT" Mini LP is "I Hurt For You."

LOUISE MANDRELL



Louise is making waves at radio and retail with her new album "I'M NOT THROUGH LOVING YOU YET"--featuring the hit title single and her newest release, "This Bed's Not Big Enough."

THE JUDDS



Wynonna and Naomi, are the most unique and exciting duet in country music for the last 40 years! The crystal clear harmony evident with the first single "Had A Dream," continues with their hit-bound single "Mama, He's Crazy" from their Mini LP, "THE JUDDS, WYNONNA AND NAOMI."

GUS HARDIN



Just voted "NEW FEMALE ARTIST OF THE YEAR" by the Academy of Country Music, Gus's current single is "How Are You Spending My Nights." Strong country chart material from her newest LP--"FALLEN ANGEL."

RCA...WHERE THE WINNERS ARE!

MOST ADDED COUNTRY SINGLES

1. **TURNING AWAY** — Crystal Gayle — Warner Bros. — 24 Adds
2. **SHOT IN THE DARK** — Leon Everette — RCA — 24 Adds
3. **LOVE OVER OLD TIMES** — Sylvia — RCA — 19 Adds
4. **EVENING STAR** — Kenny Rogers — RCA — 18 Adds
5. **DREAM ON** — TEXAS LADIES — Rex Allen Jr. — Moonshine — 15 Adds

MOST ACTIVE COUNTRY SINGLES

1. **THAT'S THE THING ABOUT LOVE** — Don Williams — MCA — 67 Reports
2. **ANGEL IN DISGUISE** — Earl Thomas Conley — RCA — 63 Reports
3. **B-B-B-BURNIN' UP WITH LOVE** — Eddie Rabbitt — Warner Bros. — 63 Reports
4. **JUST ANOTHER WOMAN IN LOVE** — Anne Murray — Capitol — 62 Reports
5. **GOD BLESS THE U.S.A.** — Lee Greenwood — MCA — 61 Reports

THE COUNTRY MIKE

STATION RECEIVES PRESS AWARD — At the spring meeting of the Ohio Associated Press Broadcasters the **WWVA**/Wheeling news department was honored with the "Best Enterprise Reporting" award among small market stations. Awards were judged on the basis of a broadcast tape, with judges being broadcasters from Indiana. News director **Jim Forsyth** submitted a tape which featured various special reports, "Insights" and "Reporter's Notebook" stories on the Weirton Steel E.S.O.P. takeover produced during 1983-84 by the entire station news staff. Many of the reports made on the Weirton Steel story were used by the ABC network for national reports. This award marks the first time the station has been recognized by the Ohio group although it has won numerous times from the West Virginia Broadcasters. It is also the first time in several years that an award was given to an out of state radio station.

STATION CHANGES AND ADDITIONS — News director **Morris James** of **KBRQ**/Denver has announced that **Paul Jackson** will now do the 6-9:30 a.m. morning drive newscasts. Jackson is formerly of **KLIR**/Denver and most recently has been the voice of mountain road reports for Denver traffic control. **Patrick Summers** will anchor midday news from 10 a.m.-2 p.m. He has been news director at **KIDN**/Pueblo, and worked with **KUSA**/St. Louis. The afternoon drive newscasts will be with **Laura Schmoll**, previously of **KIIX**/Fort Collins and **KSKE**/Kremmling. Early evening newscasts as well as live reports from breaking news events will now be given by **Ed Poplin**. **Jesse Johnson** will be reporting on weekends. She has worked in Colorado Springs in the weather department of a television station. The station also will be carrying hourly reports via satellite from ABC of the Summer Olympic games in Los Angeles. The reports can be heard between July 27 and August 12.



COUNTRY MUSIC IN SPACE!! — Jim London (l) and Mary Ball (r), air personalities at **WMZQ**/Washington, were special guests at a party celebrating the successfully completed flight of the space shuttle "Columbia" at the Goddard Space Center. London and Ball were the invited guests of **Robert Crippen** (c), captain of the space shuttle mission.

john lentz

PROGRAMMERS PICKS

Jim Stricklan	KBRQ/Denver	1984 — Craig Dillingham — MCA
Dick Deno	WCCN/Neillsville	Little By Little — Gene Watson — MCA
Randy Stanley	CHOW/Welland	Evening Star — Kenny Rogers — RCA
Nikki Courtney	WUSN/Chicago	The Chicken In Black — Johnny Cash — Columbia
Roy Gene	KORA/Bryan	Shot In The Dark — Leon Everette — RCA
Willis Williams	WLAS/Jacksonville	Turning Away — Crystal Gayle — Warner Bros.
Jay Davis	KCJB/Minot	Little Love — Juice Newton — RCA
Pete Adlam	WSDS/Dover	Luther — Boxcar Willie — Mainstreet
Nina Ryder	WDLW/Boston	Turning Away — Crystal Gayle — Warner Bros.

SINGLES REVIEWS

OUT OF THE BOX



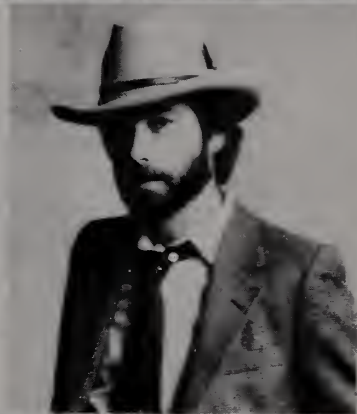
MERLE HAGGARD (Epic 34-04512)
Let's Chase Each Other Around The Room (2:48) (Mount Shasta-BMI) (M. Haggard, F. Powers, S. Rodgers) (Producers: M. Haggard, R. Baker)
 "Let's Chase Each Other Around The Room," the first single release from Haggard's "It's All In The Game" LP, is just as much fun as the title suggests. Haggard's rousing vocal and inventive phrasing lead the lyrics of recaptured love through a bouncy two-step, complete with walking bass and the weaving accompaniment of steel guitar and fiddle. Should make a quick and spirited climb up the charts.

FEATURE PICKS

VERN GODDIN (Compleat CP-126)
What Would Your Memories Do (2:46) (Tree — BMI) (H.Cochran, D.Dillon) (Producer: Blake Mevis)
KAREN BROOKS (Warner Bros. 7-29225)
Tonight I'm Here With Someone Else (4:43) (Leeds/MCA/Patchwork — ASCAP) (D.Loggins) (Producer: Jim Ed Norman)
MEL McDANIEL (Capitol P-B-5371)
All Around The Water Tank (3:13) (MCA — ASCAP) (B.Miller) (Producer: Mel McDaniel)
DAVID FRIZZELL (Viva 7-29232)
When We Get Back To The Farm (2:35) (Tree/O'Lyric — BMI) (C.Waters, M.Garvin, T.Shapiro) (Producer: Snuff Garrett, Steve Dorff)
SAVANNAH (Mercury/PolyGram 880 037-7)
My Girl (2:58) (Jobete — ASCAP) (W.Robinson Jr., R.A. White) (Producer: Sonny Limbo, Scott Maclellan)
J.D. SOUTHER (Warner Bros. 7-29289)
Go Ahead And Rain (3:29) (Ice Age — ASCAP) (J.D.Souther) (Producer: David Malloy)
LEON RUSSELL (Paradise 628)
Good Time Charlie's Got The Blues (3:19) (Warner-Tamerlane/Road 30 Cannon — BMI) (D.O'Keefe) (Producer: Leon Russell)
EARL DANIEL HYDE (Door Knob 84-214)
Til I Can't Hold You Anymore (2:56) (Ride/West Manor — BMI) (S.West, J.Kennedy) (Producer: Not Listed)

NEW AND DEVELOPING

MIKE MARTIN (Compleat CP 125)
Holding A Woman In Love (3:19) (Terrace/Shenadoah-ASCAP) (M. Martin, M. Johnson) (Producer: Blake Mevis)
 Compleat Records introduces its new singer/songwriter Mike Martin with the single "Holding A Woman In Love," co-written by Martin and Mitch Johnson and produced by Blake Mevis. Martin's rich vocals and polished delivery come shining through in this smooth, upbeat love song, which will bring quick attention to this new talent.



ALBUM REVIEWS

ALIVE & WELL — Moe Bandy & Joe Stampley — Columbia FC 39426 — Producer: Blake Mevis — List: None — Bar Coded
 The Good Ol' Boys are back "Alive & Well" and better than ever with an LP full of good time, rib-poking, honky tonk music. The Blake Mevis-produced disc rolls from the irresistibly funny "Where's The Dress," (#20 and climbing on the **Cash Box** charts) and follows through with high steppin' tunes like "He's Back In Texas" and "The Boys' Night Out," the fine, bittersweet lyrics of "Still On A Roll" and "Daddy's Honky Tonk," a story song with a great twist. Just as their inevitable version of "We've Got Our Moe-Joe Workin'" states, their "Moe-Joe" is working and, indeed, it works quite well.
NEVER COULD TOE THE MARK — Waylon Jennings — RCA AHLI-5017 — Producer: Waylon Jennings, Alan, Brent & Don Cartee — List: 8.98 — Bar Coded
 Waylon Jennings' newest album "Never Could Toe The Mark," with his current single being the title cut, is full of the pearl-handled songs — polished and powerful — that he does so well. "Never Could Toe The Mark" and "The Gemini Song," which Jennings wrote as well as two others on the LP, show him strong side up in his writing and delivery. Other tunes on the Jennings-Cartee production are a smooth rolling version of Bob McDill's "Whatever Gets You Through The Night," the bluesy "If She'll Leave Her Mama," and a spirited "tell 'em how it is" country rendition of Billy Joel's "The Entertainer."

TOP 75 ALBUMS

		Weeks On 6/30 Chart	Weeks On 6/30 Chart
1	ROLL ON ALABAMA (RCA A&L-4939)	1 23	
2	DELIVER THE OAK RIDGE BOYS (MCA-5455)	2 35	
3	DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	4 36	
4	PICTURES ATLANTA (MCA-5463)	5 11	
5	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-28088-1)	10 4	
6	WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	6 33	
7	IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	7 12	
8	RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	8 34	
9	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	9 7	
10	CLEAN CUT BARBARA MANDRELL (MCA-5474)	3 10	
11	DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA A&L-4713)	12 52	
12	HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	11 6	
13	FADED BLUE GARY MORRIS (Warner Bros. 9-25058-1)	13 10	
14	ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA A&L-5016)	14 5	
15	YOU'VE STILL GOT A PLACE IN MY HEART GEORGE JONES (Epic FE 39002)	15 5	
16	THERE IS A SEASON VERN GOSDIN (Complast CPL-1-1002)	17 7	
17	CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	18 33	
18	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	22 4	
19	CAFE CAROLINA DON WILLIAMS (MCA-5493)	21 4	
20	BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	19 9	
21	JUST DIVORCED DAVID ALLAN COE (Columbia FC 39259)	20 6	
22	EXILE EXILE (Epic FE 39154)	32 28	
23	THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	20 18	
24	MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	15 36	
25	IN MY EYES JOHN CONLEE (MCA-5434)	24 41	
26	THE JUDDS THE JUDDS (RCA MHL1-8515)	38 19	
27	MAGIC MARK GRAY (Columbia B&C 39143)	29 6	
28	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	44 3	
29	ANGEL EYES WILLIE NELSON (Columbia FC 39363)	30 4	
30	A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	31 39	
31	THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	27 28	
32	DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1)	28 29	
33	SURPRISE SYLVIA (RCA A&L-4960)	33 10	
34	I'M NOT THROUGH LOVING YOU YET LOUISE MANDRELL (RCA A&L-1-6015)	35 5	
35	GREATEST HITS VOL. II EDDIE RABBITT (Warner Bros. 9-23925-1)	40 44	
36	THE GREAT PRETENDER DOLLY PARTON (RCA A&L-4940)	25 21	
37	DOIN' WHAT I FEEL LEON EVERETTE (RCA MHL1-8518)	26 7	
38	TODAY THE STATLERS (Mercury/PolyGram 812 184-1)	37 34	
39	SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5469)	39 66	
40	RESTLESS THE BALLAMY BROTHERS (MCA/Curb-5489)	41 4	
41	SHINING B. J. THOMAS (Cleveland/Columbia FC 39337)	42 6	
42	JUST A LITTLE LOVE REBA McENTIRE (MCA-5475)	34 9	
43	DUETS KENNY ROGERS (Liberty LO-51154)	43 12	
44	NEW PATCHES MEL TILLIS (MCA-5472)	47 7	
45	PANCHO & LEFTY MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)	46 56	
46	ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9-23912-1)	51 36	
47	MOTEL MATCHES MOE BANDY (Columbia FC 39275)	50 6	
48	CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL1 6514)	48 34	
49	TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	49 36	
50	EYES THAT SEE IN THE DARK KENNY ROGERS (RCA A&L-4579)	53 42	
51	THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 36815)	36 43	
52	WILLING RONNIE McDOWELL (Epic FE-39329)	52 3	
53	MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	45 40	
54	DO I EVER CROSS YOUR MIND RAY CHARLES (Columbia FC-38990)	54 3	
55	I COULD USE ANOTHER YOU EDDY RAVEN (RCA A&L-5040)	— 1	
56	FOREVER YOU THE WHITES (MCA-5490)	— 1	
57	GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	59 91	
58	GREATEST HITS DOLLY PARTON (RCA A&L-44221)	58 72	
59	THE HEART NEVER LIES MICHAEL MURPHEY (Liberty LT-51150)	— 1	
60	LOVE LIES JANIE FRICKE (Columbia FC-38730)	55 35	
61	THE CLOSER YOU GET . . . ALABAMA (RCA A&L-4662)	56 69	
62	MOUNTAIN MUSIC ALABAMA (RCA A&L-4229)	57 122	
63	WHY LADY WHY GARY MORRIS (Warner Bros. 9-23738-1)	60 42	
64	HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	63 92	
65	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	63 29	
66	'TIL THE BARS BURN DOWN JOHNNY LEE (Warner Bros. 9-25056-1)	61 15	
67	MIDNIGHT FIRE STEVE WARINER (RCA A&L-4859)	62 7	
68	FEELS SO RIGHT ALABAMA (RCA A&L-1-3930)	66 172	
69	GREATEST HITS T.G. SHEPPARD (Warner/Curb 9-23941-1)	73 59	
70	GREATEST HITS JOHN CONLEE (MCA-5464)	74 64	
71	FOOLIN' WITH FIRE JOHNNY RODRIGUEZ (Epic FE 39172)	64 11	
72	ONE WAY RIDER THE OSMOND BROTHERS (Warner/Curb 9-25070-1)	65 8	
73	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	67 61	
74	MY HOME'S IN ALABAMA ALABAMA (RCA A&L-3644)	72 24	
75	KATHY MATTEA KATHY MATTEA (Mercury/PolyGram 818 560-1)	75 11	

Bobby Womack

BEVERLY THEATRE — L.A. History has a way of repeating itself, only this time it appeared in the form of a very energetic emotion stirring Bobby Womack. During his performance at the Beverly Theatre in Los Angeles, Womack, who has an unmistakably distinct sound of his own, demonstrated his complete versatility as a writer, singer, arranger, producer and performer. Backed up by an exceptionally talented 14-member band, Womack gave his audience a flawless, non-stop production of warm, yet penetrating lyrics complimented by some hard driving rhythms.

The show which was spiced with a gospel flavor, compliments of his early influences by gospel music (he and his brothers, the Valentinos — aka Womack Bros., toured with the late Sam Cook, who at one time was a member of the Soul Stirrers, considered to be the best gospel/soul group ever), started out with "Brezzin," the instrumental jazz tune Womack wrote for popular jazz artist George Benson, seguing into "Who's Foolin' Who" from his most impressive and important album to date "The Poet II." From there the rest of the night stayed in high gear. Intent on not missing anything, Womack embraced his audience by singing some of his classic hits such as "Looking For A Love," "I Can Understand It," and "Harry Hippie." However one of the highlights of the evening was a vocally explosive duet of "It Takes A Lot Of Strength To Say Goodbye" between Womack and his latest discovery Alltrina Grayson. The interweaving of both fine tuned voices was enough to bring the audience to tears.

Having been greatly responsible in part for the initial success of the Rolling Stones, it was a pleasant surprise when he introduced an old friend — Sly Stone. Stone, who like Womack, has been away from the mainstream of pop music for awhile, showed no evidence of having lost his touch, effortlessly moving into some of his past hits including "Thank You (Falletinme Be Mice Elf Agin)." A master of the musical language, Womack, went into "Through the Eyes Of A Child" also on his current LP which has an intense blend of passionate lyrics coming straight from the heart combined with a rich instrumental and vocal background setting.

The show, which was Womack's first appearance in L.A. in years, successfully proved that the "Poet" supreme is back to re-establish himself once again at the top of the music world for what he is — a musical genius with a unique gift for translating into a universal understanding

of love and caring life's experiences and their ultimate consequences. Opening the one-night performance for Bobby Womack was singer Phyllis Hyman, another high-powered vocalist whose streamlined, but quickly paced show featured some classics such as "My Funny Valentine," "Riding The Tiger," and the ever popular "You Know How To Love Me." By all standards a first class act, Hyman's flexibility as a singer and the wonderful vocal deliveries of her tunes captured the crowd's enthusiasm and opened up the possibility of increased exposure for this extremely talented artist.

skip harris

Cameo

THE BEVERLY THEATRE, L.A. — PolyGram recording artist Cameo is definitely a band of the '80s. From the very moment it took the stage a hypnotic feeling captured the audience. Dressed in various glittering white satin uniforms with Tomi Jenkins on vocals, Nathan Leftenant on trumpet, Charlie Singleton on guitars and Larry Blackmon on drums, Cameo used all it had to entertain and woo the audience. From the first song of the set "Alligator Woman" to "Flirt" and the smash by Tomi Jenkins, the group was in top form the quality and energy of this show, it's no wonder "She's Strange" has already gone gold.

Many songs off the current LP were performed, such as "Hangin' Downtown" and the follow-up to "She's Strange," "Talkin' Out The Side Of Your Neck," on which guitarist Charlie Singleton displayed his powerful AOR riffing. Along with dazzling choreography and catwalking, a fantastic light show bedazzled the crowd. Cameo also tastefully and intelligently used the current trend of rapping in "She's Strange" which enraptured everyone in attendance.

Later, the many-sided talents of the band were showcased when alto sax player Melvin Wells played a jazzy solo on "Love You Away," which was a colorful blend of funk and contemporary jazz. As Cameo left the stage, the audience shouted for more, so Cameo returned to finish off the concert with its grand finale "I Just Want To Be." This song was one of the first great hits early in Cameo's career which helped to shape its unique and special sound into what it is today.

In the past, Cameo has achieved the status of five gold albums and one inevitable platinum disc for "She's Strange." Cameo surely has its work cut out for it after such a sophisticated album and live show, but after all if anyone can top it, Cameo can.

darryl lindsey



CAPITOL SIGNS TRIBE — John Jarrett's Tribe, a New York-based quartet, has recently signed with Capitol Records and will release their debut LP in August. Pictured are (l-r): Stan Poses, manager; Phil Grande, guitar; John Jarrett, guitar; Jon Roverio, drummer; Bruce Garfield, division v.p., east coast A&R; Don Grierson, vice president, A&R; and Greg Baze.

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HUMOR

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NITE RECORDS OF AMERICA is seeking investor for participation in new independent labels release of first country artist, Bobby Blue. Masters and video available for perusal. Contact: Randy Nite, (213) 466-4707. 1585 Crossroads of the World, Suite 150, Hollywood, CA 90028.

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Jukebox Hearing: Both Sides Hopeful

(continued from page 13)

Heavyweights in opposition to the bill included the Department of Commerce, the American Bar Association and Senators Alfonse D'Amato (R-New York) and Jim Sasser (D.-Tennessee). ASCAP president Hal David felt confident about the presentation in opposition, also stating that subcommittee chairman Mathias ran "a good, fair hearing," with equal airing for both sides. "It would seem to me that the preponderance of the testimony would indicate that there is very little justification (for the bill)," said David.

A day prior to the June 20 Senate subcommittee hearing, David presented a speech before the members of the Congressional Arts Caucus and the Rural Caucus which denounced the Zorinsky bill. David was accompanied by country music recording artists Ray Stevens and Sylvia, who performed some of their hits for the assembly.

As the dispute over the proposed bill

continues, members from each camp are working to develop common ground to aid in reaching an agreement that satisfies both parties. Sources say that Congressman Robert W. Kastenmeier (D-Wis.) from the House has held several meetings for the opposing factions and plans to hold at least one more meeting, to give each group a forum of open discussion.

One solution reportedly put forth by SESAC executive vice president Vincent Cardilora at the June 20 hearing was the notion of rolling back the license fee to an annual \$25 and allowing the jukebox industry two years in which to raise the level of compliance. The idea was offered purely as food for thought, however, and not as an earnest proposal. "It was certainly something that we would be willing to consider," said AMOA attorney Schuckman, "but it was not advanced as a serious compromise." Meanwhile, nothing concrete has developed as further hearings are awaited.



WHICH ONE'S THE INNOCENT MAN? — Billy Joel stopped by Dallas' KAFM to meet the winner of contest tied into his Reunion Arena performance. Pictured here are (l-r) Michael Scurlock, Columbia promotion rep; Paddi Costiilo, contest winner; Pete Thompson, KAFM assistant program director; Joel; Wilda May, KAFM programming assistant; and Jerry Vigil, KAFM production director.

THE RHYTHM SECTION

(continued from page 19)

street sounds. "I grew up with Miles Davis in one ear and the Beatles in the other. I never felt that you should limit yourself. It's everybody else who puts the labels on and says, 'you're a jazz guy, you can't do this,' or 'you're a fusion guy, you're not a jazz guy.' My thing was like no more walls, like let's just do whatever we think is right. But if you're gonna do that, every bag that you do has gotta be done well." Tyzik passes his own test with flying colors.

OFF THE BEATEN PATH DEPT. — Tyzik may be jammin' in Manhattan, but many New York insiders are makin' the scene in Queens. The Phase II Video Dance Club is packing them in regularly with such relatively unpublicized attractions as Patti Austin, who knocked out a couple of shows there recently. Next up for the club is Tabu artist Cherelle, who is making a big chart splash with "I Didn't Mean To Turn You On." The ex-Michael Henderson veteran will perform at the club July 7.

NEW FROM CELLULOID — Celluloid Records has come up with two attention-getting releases for the summer hip-hopping crowd. One is "Odeon" featuring Bernard Fowler, formerly of the NYC Peech Boys, who has worked with Material and Herbie Hancock and who can be seen performing the finale in the movie *Beat Street*. The French vocals, which take the boy-meets-girl story to a French subway, are provided by the female rapper-singer B-Side, best known for the cult hit "Change The Beat." B-Side, a member of the group Timezone, is also at work on an LP. "Odeon" is produced by Afrika Bambaataa. The other release is of interest to rappers, rockers, funkies and historians. "Doriella Du Fontaine" is a 1969 recording starring Jimi Hendrix, Buddy Miles and the original rapper, Lightnin' Rod. It was Hendrix's session, the story goes, but when he arrived late and heard Rod rappin' 'round the control room, he urged Rod to put it on tape. The result has been recovered by Celluloid and remixed by Material's Bill Laswell, "to demonstrate a merging of musics, an early mixture of funk, rock, rap and jazz." Collectors, check it out.

WHO WAS THAT MASKED MAN? — Supposedly, when Kool & The Gang rocked Radio City Music Hall a few weeks back, a thin bearded man wearing a hat pulled down over his face began slinking up the aisle toward the end of Kool's final "Celebration" encore. This unidentified man's wardrobe consists of 6,000 pairs of white socks, 97 marching band tunics and 137 sequined gloves, left hand only, please. He might have pulled it off, too, but for the six large men muscling their way up the aisle in a flying wedge surrounding him. All I know is, I was there. I didn't see any bearded man. I didn't see any musclemen. Waaaaa! I want my money back.

HIP HOP IN THE ROCKIES — A crowd estimated at anywhere from 10 to 20,000 people showed up at Denver's Center For The Performing Arts Galleria to witness a breakdancing competition in the *Break For Summer* promotion. Hundreds of spectators, hanging off the rails of the multi-tiered Galleria, were warned to stay back as the mass of people straining for a view edged closer and closer to some real breakin' — of the bones variety. *Beat Street's* Rock City Crew dancers performed after the competition, which was won by Dancers Unique. One woman, who lost her 12-year-old in the confusion, told police, "He's wearing a T-shirt and one of those hats with the flaps" — as were 5,000 other kids. Later.

rusty cutchin

Fine, Koron Form Management Company

NEW YORK — Stu Fine and Stan Koron have formed Sounds Good & Company, a rock and roll management firm. Fine was most recently senior A&R director of PolyGram Records, where he worked with Vangelis, Def Leppard and others. Koron previously managed Polydor recording artists Missouri and was responsible for marketing and promotion for Chris Fritz Concert Promotions, Kansas City. Sounds Good & Co. will be headed out of New York and Kansas City.

CASHBOX TOP 100 ALBUMS

July 7, 1984

Title, Artist, Label, Number, Distributor

		Weeks On 6/30 Chart		Weeks On 6/30 Chart		Weeks On 6/30 Chart		
1	BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia QC 38553) CBS	1 3	35	NUCLEAR FURNITURE JEFFERSON STARSHIP (Grant EDLI-4921-A) RCA	8.98 45 4	68	ICICLE WORKS (Arista AL6-8202) RCA	6.98 69 10
2	FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 38242) CBS	2 21	36	COULDN'T STAND THE WEATHER STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 38304) CBS	56 3	69	HYSTERIA HUMAN LEAGUE (Virgin/A&M SP-4932) RCA	8.98 81 5
3	SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	3 40	37	NOW PATRICE HUSHEEN (Elektra 60360-1) WEA	8.98 42 4	70	FAREWELL MY SUMMER LOVE MICHAEL JACKSON (Motown 610ML) MCA	8.98 77 5
4	CANT SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	4 35	38	SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98 39 39	71	STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60262-1) WEA	8.98 99 4
5	HEARTBEAT CITY THE CARS (Elektra 9 60296-1) WEA	5 15	39	LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98 54 4	72	INDIANA JONES AND THE TEMPLE OF DOOM ORIGINAL SOUNDTRACK (Polydor 821 582-1 Y-1) POL.	79 5
6	SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFB 38930) CBS	6 28	40	MIRROR MOVES THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	33 7	73	WINDOWS AND WALLS DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	63 21
7	BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL.	9 6	41	KEEP YOUR HANDS OFF MY POWER SUPPLY SLADE (CBS Associated FZ 39336) CBS	35 12	74	NO PARLEZ PAUL YOUNG (Columbia BFC 38916) CBS	70 13
8	THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	7 81	42	ROLL ON ALABAMA (RCA AFL 1-4339) RCA	8.98 43 23	75	VOICE OF AMERICA LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17120) CAP	8.98 89 5
9	SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	10 32	43	WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	8.98 44 41	76	THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98 72 38
10	REBEL YELL BILLY IDOL (Chrysalis FV 41430) CBS	12 32	44	RECKONING RUELM (R.S./A&M SP-70044) RCA	8.98 37 10	77	SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML) MCA	8.98 76 21
11	1984 VAN HALEN (Warner Bros. 9 23958-1) WEA	11 28	45	THE PROS AND CONS OF HITCHHIKING ROGER WATERS (Columbia FC 21230) CBS	36 8	78	BON JOVI (Mercury 814 982-1 M1) POL.	8.98 80 20
12	AN INNOCENT MAN BILLY JOEL (Columbia QC 38873) CBS	8 48	46	LEARNING TO CRAWL THE PRETENDERS (Sire 9 23980-1) WEA	8.98 38 23	79	GOODBYE CRUEL WORLD ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS	1
13	COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39017) CBS	13 26	47	IT'S MY LIFE TALK TALK (EMI America ST-17113) CAP	8.98 47 17	80	FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	65 45
14	ELIMINATOR Z.Z. TOP (Warner Bros. 9 23774-1) WEA	16 65	48	ABOUT FACE DAVID GILMOUR (Columbia FC 39296) CBS	40 17	81	MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL (Motown 6094) MCA	8.98 75 10
15	OUT OF THE CELLAR RATT (Atlantic 7 80143-1) WEA	17 17	49	DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 60573L) MCA	8.98 49 19	82	IT'S YOUR NIGHT JAMES INGRAM (Quest/Warner Bros. 9 23970-1) WEA	8.98 74 35
16	STREET TALK STEVE PERRY (Columbia FC 39334) CBS	14 11	50	SHE'S STRANGE CAMEO (Atlanta Artists 814 984-1 M-1) POL.	8.98 41 17	83	STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4904) RCA	8.98 71 47
17	LOVE AT FIRST STING SCORPIONS (Mercury 814 981-1M-1) POL.	15 17	51	MY EVER CHANGING MOODS THE STYLE COUNCIL (Geffen GFS 4023) WEA	8.98 50 13	84	IN 3-D WEIRD AL YANKOVIC (Rock 'N' Roll/Scotti Bros. BFFZ 39211) CBS	73 17
18	INTO THE GAP THOMPSON TWINS (Arista ALB-8200) RCA	19 17	52	DANGEROUS BAR-KAYS (Mercury 818 478-1 M-1) POL.	8.98 51 13	85	THE POET II BOBBY WOMACK (Beverly Glen BG 10003) IND	8.98 82 16
19	MIDNIGHT MADNESS NIGHT RANGER (MCA 5457) MCA	20 34	53	NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98 48 53	86	FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL.	8.98 78 63
20	BREAK OUT POINTER SISTERS (Planet RXL 14705) RCA	21 33	54	AMMONIA AVENUE THE ALAN PARSONS PROJECT (Arista ALB-8204) RCA	8.98 55 17	87	MAJOR MOVES HANK WILLIAMS, J.R. (Curb/Warner Bros. 1-25088) WEA	8.98 94 6
21	MADONNA (Sire 9 23867-1) WEA	22 41	55	HARD TO HOLD ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL 1-4935) RCA	9.98 46 14	88	SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	8.98 83 54
22	BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA	26 5	56	THE SAGA CONTINUES ROGER (Warner Bros. 1-23975) WEA	8.98 64 6	89	GENESIS (Atlantic 7 80116-1) WEA	9.98 87 37
23	GRACE UNDER PRESSURE RUSH (Mercury 818 476-1 M-1) POL.	18 10	57	THE SWING INDXS (Atco 7 90160-1) WEA	8.98 59 7	90	JOYSTICK DAZZ BAND (Motown 6084ML) MCA	8.98 86 29
24	SELF CONTROL LAURA BRANIGAN (Atlantic 7 80147-1) WEA	24 11	58	LOVE LIFE BERLIN (Geffen GFS 4025) WEA	8.98 57 15	91	LADY ONE WAY (MCA 5479) MCA	8.98 88 11
25	PRIVATE DANCER TINA TURNER (Capitol ST-12338) CAP	29 4	59	JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	53 68	92	GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista ALB-8246) RCA	8.98 1
26	BODY AND SOUL JOE JACKSON (A&M SP-5000) RCA	23 14	60	RUN D.M.C. (Profile PO-1201) IND	8.98 67 10	93	HUMAN'S LIB HOWARD JONES (Elektra 9 60346-1) WEA	8.98 95 16
27	JERMAINE JACKSON (Arista ALB 8203) RCA	25 8	61	BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	61 29	94	ORION THE HUNTER (Portrait BFE 39239) CBS	92 9
28	TOUCH EURHYTHMICS (RCA AFL1-4917) RCA	27 23	62	I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l. FZ 38339) CBS	62 29	95	DEFENDERS OF THE FAITH JUDAS PRIEST (Columbia FC 39219) CBS	91 23
29	CHICAGO 17 CHICAGO (Warner Bros. 9-25060-1) WEA	28 6	63	STREETS OF FIRE ORIGINAL SOUNDTRACK (MCA-5492) MCA	8.98 96 4	96	OFF THE WALL MICHAEL JACKSON (Epic FE-35745) CBS	85 25
30	LET'S HEAR IT FOR THE BOY DENICE WILLIAMS (Columbia FC 39366) CBS	31 5	64	90125 YES (Atco 90125-1) WEA	9.98 58 32	97	CAUGHT IN THE ACT STYX (A&M SP-6514) RCA	11.98 84 12
31	TALK SHOW GO-GO'S (R.S./A&M SP-70041) RCA	32 14	65	LET THE MUSIC PLAY SI ANNON (Mirage/Atco 7 90134-1) WEA	8.98 60 22	98	ALCHEMY... DIRE STRAITS LIVE DIRE STRAITS (Warner Bros. 9 2508-1 G) WEA	11.98 90 12
32	POINTS ON THE CURVE WANG CHUNG (Geffen GFS 4004) WEA	34 28	66	AGAINST ALL ODDS ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	8.98 52 16	99	THE WORKS QUEEN (Capitol ST-12311) CAP	8.98 53 17
33	UH-HUH JOHN COUGAR MELJENCAMP (Eiva FVL 7504) POL.	30 36	67	BE MY LOVER O'BRYAN (Capitol ST-12332) CAP	8.98 68 8	100	KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic 38398) CBS	100 79

Cash Box Top Albums/101 to 200

July 7, 1984

101 to 150			151 to 200			169 to 200		
Rank	Album	Weeks On Chart	Rank	Album	Weeks On Chart	Rank	Album	Weeks On Chart
101	LAMENT	98	151	PICTURES	149	169	BOX OF FROGS	1
102	SOME TOUGH CITY	104	152	NICK LOWE AND HIS COWBOY OUTFIT	166	170	SINCERELY	8
103	GOING FOR BROKE	128	153	CHRISTINE McVIE	136	171	FACE TO FACE	3
104	ROCK 'N SOUL PART 1	103	154	BREAKING CURFEW	165	172	HYAENA	175
105	CHANGE OF HEART	106	155	IN A SPECIAL WAY	143	173	MILK AND HONEY	22
106	WISHLU THINKING	97	156	1999	155	174	WHITE KNUCKLE RIDE	7
107	STAY HUNGRY	160	157	DECOY	168	175	SPARKLE IN THE RAIN	21
108	MISTER HEARTBREAK	107	158	PYROMANIA	156	176	ROBBERY	36
109	GHETTO BLASTER	110	159	STEPPI'N' OUT	162	177	BANDED TOGETHER	2
110	THROUGH THE FIRE	108	160	HEARTLAND	148	178	TOUR DE FORCE	32
111	WITHOUT A SONG	101	161	LET'S DANCE	157	179	NIGHTLINES	3
112	IN THE HEART	105	162	TOO LOW FOR ZERO	159	180	CONFETTI	2
113	WHAT A FEELIN'	112	163	SOMEWHERE IN AFRIKA	147	181	JUNGLE	21
114	RIGHTEOUS ANGER	127	164	99 LUFTBALLONS	142	182	IN HEAT	38
115	PATTI AUSTIN	114	165	ATLANTA BLUE	167	183	MORE THAN YOU KNOW	2
116	THE FLAT EARTH	109	166	BARBRA STREISAND — YENTL	141	184	RICOCHET DAYS	18
117	KEEP SMILING	115	167	STREET BEAT	144	185	BALLS TO THE WALL	23
118	PURPLE RAIN	1	168	DURAN DURAN	164	186	VICTIMS OF THE FUTURE	2
119	STAR TREK III: THE SEARCH FOR SPOCK	131	169	99 LUFTBALLONS	142	187	CLEAN CUT	9
120	JANE FONDA'S WORKOUT RECORD	111	170	ATLANTA BLUE	167	188	GUITAR SLINGER	7
121	DUETS	102	171	ATLANTA BLUE	167	189	THE POLITICS OF DANCING	28
122	YOU BROKE MY HEART IN 17 PLACES	118	172	THE CROSSING	184	190	SWEET DREAMS (ARE MADE OF THIS)	56
123	BE A WINNER	124	173	BARK AT THE MOON	189	191	FRONTIERS	73
124	G FORCE	125	174	PERFECT COMBINATION	185	192	THE CROSSING	42
125	OCEAN RAIN	126	175	SOMETHING'S ON YOUR MIND	187	193	BARK AT THE MOON	31
126	DECEMBER	123	176	THINK OF ONE . . .	187	194	PERFECT COMBINATION	16
127	REJOICING	113	177	ANIMAL GRACE	190	195	SOMETHING'S ON YOUR MIND	13
128	DIFFORD & TILBROOK	1	178	IMAGINE THIS	198	196	THINK OF ONE . . .	15
129	AEROBIC SHAPE-UP III	120	179	HEAVEN ONLY KNOWS	196	197	ANIMAL GRACE	18
130	LABOUR OF LOVE	111	180	THE PRINCIPLE OF MOMENTS	193	198	IMAGINE THIS	26
131	UNDER A BLOOD RED SKY	117	181	THE PRINCIPLE OF MOMENTS	193	199	HEAVEN ONLY KNOWS	34
132	EYES THAT SEE IN THE DARK	121	182	THE PRINCIPLE OF MOMENTS	193	200	THE PRINCIPLE OF MOMENTS	48

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept	185	Def Leppard	158	Jackson, Joe	26	Modern English	184	Rockwell	77	Van Halen	11
Air Supply	140	Difford & Tilbrook	128	Jackson, Michael	8,70,96	Moore, Gary	186	Roger	56	Vandross, Luther	61
Alabama	42,142	Dire Straits	98	Jefferson Starship	35	Motley Crue	38	Rogers, Kenny	121,136	Vaughan, Stevie Ray	36
Alarm	146	Dolby, Thomas	116	Joel, Billy	12	Murphy, Eddie	147	Romantics	182	Wang Chung	32
Anderson, Laurie	108	Duke Jupiter	174	John, Elton	162	Nelson, Willie	111	Ronstadt, Linda	43	Waters, Roger	45
April Wine	197	Duran Duran	9,168	Jones, Howard	93	Nena	164	Run D.M.C.	60	Williams, Deniece	30
Atlanta	151	Echo And The Bunnymen	125	Journey	191	Night Ranger	19	Rush	23	Williams, Hank Jr.	87
Austin, Patti	115	Emotions	170	Judas Priest	95	O'Bryan	67	Rushen, Patrice	37	Winston, George	126
Bananarama	143	Edwards, Dennis	49	Kashif	137	One Way	91	Sanborn, David	150	Winter, Johnny	188
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CASH BOX

July 7, 1984

ICMOA Addresses Lottery Issue

CHICAGO — Some 300 video lottery machines are scheduled for test operation in four areas throughout the state of Illinois, on August 1, 1984, and these areas include Champaign, Palatine, Arlington Heights and Northwest Chicago. During the six-month test period the machines can be placed in state-licensed bars, taverns and the like (since they are prohibited to persons under 18), the very establishments that house coin-operated amusement machines, which poses a serious threat to operators. The lottery games can pay up to \$600 on the spot and as much as \$5,000 for redemption at one of the various lottery outlets.

The video lottery game and the proposed Illinois test was a main topic of discussion at the June 15-17 annual ICMOA state convention, at Nordic Hills Country Club in Itasca, Illinois, which saw a full turnout of members and a special panel of operators who provided a thorough analysis of the subject at a special session and open forum on Saturday (June 16).

Operators in attendance unhesitatingly expressed their views, a major contention being that it is very difficult, if not impossible, for an amusement game, geared for entertainment and skill, to compete with a machine that will pay as much as \$5,000.

Another argument expressed by operators was the "me too" syndrome the lottery game will generate on the part of locations who will want the machines simply because the "competition has them." The lure of monetary payout is in itself stiff competition, besides which the location will reportedly realize five

percent of the gross income, and this could be a very attractive figure especially at the onset when the novelty of the idea will be at its highest level.

Illinois operator Tom Fiedler, who was on the panel, likened the lottery games to "slot machines" in that they perform in a similar manner, even though they don't look like slots. They are "unfair competition," he said, because operators cannot pay off on their amusement machines while the state can pay off with the video lottery games. Another point of concern is the fact that the machines will woo the 18-34 year-old player, the video market's "bread and butter" account. Fiedler urged operators to continue their efforts in opposition to the lottery, even though there remained only a couple of weeks before the legislature would be breaking in preparation for the coming election.

As reported by Rep. Zeke Giorgi, who also addressed the assembly, a bill to ban the test was currently pending in Springfield. The congressman, a long-time supporter of operator causes, is held in high esteem by ICMOA and at the conclusion of his remarks, was presented with a special plaque from the association in commemoration of his dedication, service and loyalty.

Nebraska operator Ted Nichols, a past president of AMOA, has made frequent appearances across the country to help enlighten operators on the lottery issue and share the experience of Nebraska operators who were faced with a similar problem. A bill has been passed to ban video lottery games in

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Two Valley Distribs Are Honored For Achievement

CHICAGO — Franco Distributing Company of Montgomery, Alabama and Rowe/Moss Distributing Co. of Des Moines, Iowa have been named "Distributors of the Year" by The Valley Company for "outstanding performance during 1983."

In announcing the honors, Charles P. Milhem, president of the Bay City, Michigan-based manufacturer of coin-operated pool tables, said "These two distributors have done an exceptional job for us over the years, helping us to become the world's largest manufacturer of coin-operated pool tables. They have supported Valley and the coin machine industry in a positive way, and these awards are recognition of that long-term cooperation as they are for 1983 performance alone." Franco Distributing was recognized as the number one Valley distributor in terms of total sales volume in 1983, while Rowe/Moss was cited for the largest increase in Valley purchases in 1983 as compared to 1982.

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New Rock-Ola Distrib

CHICAGO — Rock-Ola Manufacturing Corp. announced the appointment of Bally Midwest Dist. of St. Louis to handle its line of can soft drink and juice venders. The distributorship is located at 2079 Congressional Drive, St. Louis, Missouri 63141.

The Bally Midwest St. Louis office will be a "valuable addition to Rock-Ola's distribution network," noted Jim Phillips, national sales and marketing manager at Rock-Ola, in commenting on the new appointment.

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COIN MACHINE

ICMOA Convention Addresses Lottery Issue

(continued from page 33)

Nebraska, and it will go into effect in January of 1985. This victory did not come easy, Nichols told his audience, but operators were steadfast in their efforts. "A dangerous thing about video lottery games is that they are so easily accessible and could be placed just about everywhere," he warned. "The people who want them are those who would benefit directly, such as the bar owner, the manufacturer, etc."

He very strongly stressed the importance of soliciting support from various segments of society, particularly among ministers and church leaders who oppose the machines for their damaging effect on the nation's youth and would be valuable allies in the operators' campaign. The news media, especially the local newspapers, could also be very helpful by editorializing against the lottery games.

The climate at the meeting was one of frustration over the time element involved and grave concern at the threat to the operators' livelihood that the lottery games present. There was a great deal of heated discussion from the floor and a number of operators expressed their intent to continue a campaign of opposition. Art Velasquez, a patriarch among Chicago operators, was widely applauded when he rose from his seat and presented a brief, but eloquently-put antidote. He advised operators to vigorously pursue every avenue open to them for conveying their message to the legislature.

ICMOA recently initiated a "Stop Video Lottery Gambling In Illinois" campaign which has been garnering support from manufacturers, suppliers and distributors. There were a number of manufacturer and distributor representatives present at the meeting.



ICMOA CONCLAVE — While the scheduled August 1 test of video lottery games in the state of Illinois was a main topic of concern at the June 15-17 ICMOA state convention, the association also hosted its usual run of recreational and social activities during the weekend conclave. These included the annual golf tournament, an outdoor barbecue, the banquet



and cocktail parties. The special video lottery conference was held on Saturday afternoon. Pictured in photo 1 Illinois operator Kem Thom, who has been very actively involved with the video lottery issue, gave a rundown on the current status and fielded questions from the audience; Rep. Zeke Giorgi, who addressed the meeting; photo 2.

AMOA Aids Canadian Metric Commission

CHICAGO — In the early fall of last year, AMOA was contacted to help assess the status of metric conversion in U.S. industry, the purpose being to assist Metric Commission Canada in determining the current and future status of metric use in the U.S.

The survey results revealed that the U.S. is converting to metric and that U.S. industry believes that metric use is inevitable. These findings are the result of studies carried out for Metric Commission Canada by RES Policy Research, Inc. of Ottawa and J.F. Coates, Inc. of Washington, D.C., and by the American National Metric Council. The studies have been presented to the Office of Metric Programs, U.S. Department of Commerce who have concurred with the review of the status, trends and issues covered in the

survey.

Respondents such as AMOA, said that international trade considerations are already bringing about metric conversion in manufacturing. Use of metric measurement by the U.S. industry is expected to increase. This growth will come on a product-by-product basis. Companies which are designing in metric are leading the metric transition.

Among 215 U.S. corporations and 100 trade associations, about 65 percent believe that the metric system will be predominant by the year 2000. In a meeting held in Washington, D.C. in January of 1984, major corporate and government metric coordinators from both countries reviewed the study findings and addressed the subject of U.S. constraints on Canadian sectors.

Valley Distributors Honored

(continued from page 33)

In each instance, the award presented was in the form of a unique pool table desk, designed and manufactured by Valley. This item of furniture incorporates many features of the noted Valley "Cougar" coin-operated pool table, including genuine green billiard cloth, high pressure Pionite laminate on all exposed surfaces, molding and trim of anodized aluminum, reinforced fiberglass legs with individual levers.

The pool table desk features four ample drawers—a center drawer, two on the left-hand side, one full-depth, legal-sized drawer on the right. The unit measures 72 inches by 36 inches by 31 inches high.

As part of this presentation, Valley also honored 18 other distributors for "Top 20" sales effectiveness in 1983. All 20 (which included 17 repeaters from 1982) received the "Cougar's Pride President's Club" award, in the form of an elegant metal-and-wood wall plaque, designed and fabricated in Valley's plant.

New Equipment

'Treasure Cove', A First For Wico

CHICAGO — Wico Corporation of Niles, Illinois recently signed a licensing agreement with Stanley Levin & Associates to manufacture and market a newly designed electro-mechanical gun game called "Treasure Cove." This is the firm's first in-house manufactured game for the coin-op industry and it is scheduled for distribution in mid-July.

The game utilizes a new electronics hardware system and a new sighting mechanism engineered by Wico. As noted by Ben Ruchetti, director of marketing/sales, "The success of the 'Champion Baseball' and 'Regulus' conversion kits was phenomenal. Hence, we're extremely excited about selling a proven category of games at a price that is affordable to the operator."

Treasure Cove features colorful, backlit graphics and special sound effects to enhance play. The game offers moving targets such as pirates, seagulls and the ship cat, for the player to shoot at and, as an added challenge, the target speeds accelerate as play progresses.

Wico has long been noted as a designer, manufacturer and distributor of parts, supplies and accessories for the coin-up industry. The firm was founded by Max Wiczer in 1940



and currently operates sales and distribution centers in Niles, Illinois (corporate headquarters), California, New Jersey, Georgia, Nevada and Texas, as well as international offices in Taiwan and Japan.

Further information about the new product may be obtained by contacting Wico Corp., 6400 W. Gross Point Road, Niles, Illinois 60648.

'Midnight Marauders'

"Midnight Marauders," the latest coin-op Video game from Bally Midway, delves into the limits of the galaxy where a video invasion of a "mother" ship and her 24 alien accomplices is in progress. To protect each of their three bases, the players must shoot the aliens when they are lit on the screen or destroy their attacking tanks. A direct hit on the mother ship freezes the invaders and opens the rapid-fire trigger feature for additional point accumulation.

"Defend your bases to survive" is the players' objective and the mounted weapon can be maneuvered to accomplish this goal while providing challenge and excitement in the process.

Operator select options include multiple coin capabilities and adjustable levels for bonus scores, extra base awards and special awards.

In the play process, the player is called upon to exercise skill and maneuverability to advance scores.

The bookkeeping system for Midnight Marauders displays high score beats, coins collected, bonus values reached, extra bases awarded and more.

Also important to operators are the diagnostic features for testing playfield lights, playfield switches and other functional



switches, all solenoids, motors, etc. and score readouts.

Midnight Marauders will be available through factory distributors and further information may be obtained by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, IL 60131 or phoning the factory at 312-451-9200.

'Black Pyramid'

The latest pinball machine from Bally Midway offers all of the exciting challenge and skill shots of pinball that will appeal to the seasoned player as well as the new generation of pinball enthusiasts. The secrets of the mystical "Black Pyramid" pinball expedition are revealed to players when the ball lands in the top saucer and the lighted bonus arrow determines the points collected on the letters B-L-A-C-K. Bumpers score 100 points unlit, 1000 points lit and 3000 when flashing, while drop targets score 5000 on the 3-in-line feature and light the 2X-3X-5X bonus multipliers. Swinger targets offer 200,000 additional points, as well as the opportunity for the player to double and triple points for an automatic replay.

Black Pyramid's diagnostic package tests all playfield lights and switches, all other functional switches, all solenoids, kickers, thumper bumpers, etc., score readouts and a bookkeeping system that displays high score beats, coins collected, bonus values reached,



extra balls awarded and more.

Additional information may be obtained through factory distributors or by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.

THE JUKEBOX PROGRAMMER

*indicates new entry

July 7, 1984

POP

- 1 **DANCING IN THE DARK**
BRUCE SPRINGSTEEN (Columbia 38-04463)
- 2 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 3 **EYES WITHOUT A FACE**
BILLY IDOL (Chrysalis/CBS VS4 42786)
- 4 **THE REFLEX**
DURAN DURAN (Capitol B-5345)
- 5 **SELF CONTROL**
LAURA BRANIGAN (Atlantic 7-89576)
- 6 **JUMP (FOR MY LOVE)**
POINTER SISTERS (Planet/RCA YB-13780)
- 7 **THE HEART OF ROCK & ROLL**
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)
- 8 **ALMOST PARADISE... LOVE THEME FROM "FOOTLOOSE"**
MIKE RENO and ANN WILSON (Columbia 38-00418)
- 9 **SISTER CHRISTIAN**
NIGHT RANGER (MCA-52350)
- 10 **LEGS**
Z.Z. TOP (Warner Bros. 7-29272)
- 11 **FAREWELL MY SUMMER LOVE**
MICHAEL JACKSON (Motown 1739MF)
- 12 **DANCE HALL DAYS**
WANG CHUNG (Geffen 7-29310)
- 13 **TIME AFTER TIME**
CYNIDI LAUPER (Portrait/CBS 37-04432)
- 14 **IT'S A MIRACLE**
CULTURE CLUB (Virgin/Epic 34-04457)
- 15 **BORDERLINE**
MADONNA (Sire 7-29354)
- 16 **LET'S HEAR IT FOR THE BOY**
DENIECE WILLIAMS (Columbia 38-04417)
- 17 **NO WAY OUT**
JEFFERSON STARSHIP (Grunut/RCA FB-13811)
- 18 **YOU CAN'T GET WHAT YOU WANT (TILL YOU KNOW WHAT YOU WANT)**
JOE JACKSON (A&M 2628)
- 19 **MAGIC**
THE CARS (Elektra 7-69724)
- 20 **BREAKIN'... THERE'S NO STOPPING UP**
OLLIE & JERRY (Polydor/PolyGram 821 708-7)
- 21 **FLL WAIT**
VAN HALEN (Warner Bros. 7-29307)
- 22 **STATE OF SHOCK***
THE JACKSONS (Epic 34-04503)
- 23 **DONT WALK AWAY**
RICK SPRINGFIELD (RCA PB13813)
- 24 **DOCTOR! DOCTOR!**
THOMPSON TWINS (Arista AS1-9209)
- 25 **SAD SONGS (SAY SO MUCH)**
ELTON JOHN (Geffen 7-29292)
- 26 **RUN RUNAWAY**
SLADE (CBS Associated ZS4 04398)
- 27 **INFATUATION**
KOD STEWART (Warner Bros. 7-29256)
- 28 **FM FREE (HEAVEN HELPS THE MAN)***
KENNY LOGGINS (Columbia 38-04452)
- 29 **PANAMA***
VAN HALEN (Warner Bros. 72950)
- 30 **WHO'S THAT GIRL?**
EURHYTHMICS (RCA PB-13800)

COUNTRY

- 1 **ANGEL IN DISGUISE**
EARL THOMAS CONLEY (RCA PB-13758)
- 2 **MAMA HE'S CRAZY**
THE JUDDS (RCA PB-13772)
- 3 **ATLANTA BLUE**
THE STATLERS (Mercury/PolyGram 818 700-7)
- 4 **JUST ANOTHER WOMAN IN LOVE**
ANNE MURRAY (Capitol B-5344)
- 5 **THAT'S THE THING ABOUT LOVE**
DON WILLIAMS (MCA-52389)
- 6 **STILL LOSING YOU**
RONNIE MILSAP (RCA PB-13805)
- 7 **SOMEBODY'S NEEDIN' SOMEBODY**
CONWAY TWITTY (Warner Bros. 7-29308)
- 8 **IF THE FALL DONT GET YOU**
JANIE FRICKE (Columbia 38-04454)
- 9 **I DONT WANT TO BE A MEMORY**
EXILE (Epic 34-04421)
- 10 **B-B-B-BURNIN' UP WITH LOVE**
EDDIE RABBITT (Warner Bros. 7-29279)
- 11 **I CAN TELL BY THE WAY YOU DANCE**
VERN GOSDIN (Compleat 122)
- 12 **WHEN WE MAKE LOVE**
ALABAMA (RCA PB-13763)
- 13 **GOD BLESS THE U.S.A.**
LEE GREENWOOD (MCA-52386)
- 14 **FOREVER YOU**
THE WHITES (MCA-52381)
- 15 **LET'S FALL TO PIECES TOGETHER**
GEORGE STRAIT (MCA-52392)
- 16 **I HURT FOR YOU**
DEBORAH ALLEN (RCA PB-13776)
- 17 **DISENCHANTED**
MICHAEL MURPHY (Liberty B-1517)
- 18 **FORGET ABOUT ME**
THE BELLAMY BROTHERS (MCA/Curb-52380)
- 19 **I WISH I COULD WRITE YOU A LOVE SONG**
JOHN ANDERSON (Warner Bros. 7-29276)
- 20 **WHERE'S THE DRESS**
MOE BANDY & JOE STAMPLEY (Columbia 38-04477)
- 21 **TENNESSEE HOMESICK BLUES**
DOLLY PARTON (RCA PB-13819)
- 22 **ONLY A LONELY HEART KNOWS**
BARBARA MANDRELL (MCA-52397)
- 23 **DAY BY DAY**
McGUFFEY LANE (Atlantic America 7-99778)
- 24 **SOMEWHERE DOWN THE LINE**
T.G. SHEPPARD (Warner Bros. 7-29369)
- 25 **YOU'VE STILL GOT A PLACE IN MY HEART**
GEORGE JONES (Epic 34-04413)
- 26 **NEVER COULD TOE THE MARK**
WAYLON JENNINGS (RCA PB-13827)
- 27 **ATTITUDE ADJUSTMENT***
HANK WILLIAMS, JR. (Warner Bros. 7-29253)
- 28 **THE POWER OF LOVE***
CHARLEY PRIDE (RCA PB-13821)
- 29 **MY BABY GONE***
THE KENDALLS (Mercury/PolyGram 822 203-7)
- 30 **YOU'RE GETTIN' TO ME AGAIN***
JIM GLASER (Nirble Vision 105)

BLACK CONTEMPORARY

- 1 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 2 **LOVELITE**
O'BRYAN (Capitol B-5329)
- 3 **SOMEBODY ELSE'S GUY**
JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)
- 4 **JUMP (FOR MY LOVE)**
POINTER SISTERS (Planet/RCA YB-13780)
- 5 **IN THE MIX**
ROGER (Warner Bros. 7-29271)
- 6 **I DIDN'T MEAN TO TURN YOU ON**
CHERRELLE (Tabu/CBS ZS4 04406)
- 7 **LET'S HEAR IT FOR THE BOY**
DENIECE WILLIAMS (Columbia 38-04417)
- 8 **WHAT'S LOVE GOT TO DO WITH IT**
TINA TURNER (Capitol P-B-5354)
- 9 **BREAKIN'... THERE'S NO STOPPING US**
OLLIE & JERRY (Polydor/PolyGram 821 709-8)
- 10 **HEY D.J.**
THE WORLD'S FAMOUS SUPREME TEAM (Island 7-9972)
- 11 **FREAKSHOW ON THE DANCE FLOOR**
BAH-KAYS (Mercury/PolyGram 818 631-7)
- 12 **FEELS SO REAL (WON'T LET GO)**
PATRICE RUSHEN (Elektra 7-69742)
- 13 **DONT WASTE YOUR TIME**
YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)
- 14 **SHACKLES**
R.J.'S LATEST ARRIVAL (Golden Boy/Quality QUS 7059)
- 15 **OBSCENE PHONE CALLER**
ROCKWELL (Motown 1732MF)
- 16 **FAREWELL MY SUMMER LOVE**
MICHAEL JACKSON (Motown 1739MF)
- 17 **SWOOP (I'M YOURS)**
DAZZ BAND (Motown 1725 MF)
- 18 **HOLD ME**
TELDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69720)
- 19 **IF EVER YOU'RE IN MY ARMS AGAIN**
PEABO BRYSON (Elektra 76828)
- 20 **BEAT STREET BREAKDOWN**
GRANDMASTER MELLE MEL & THE FURIO (Atlantic 7-89659)
- 21 **MEGA-MIX**
HERBIE HANCOCK (Columbia 38-04473)
- 22 **LOVE ME RIGHT**
MELBA MOORE (Capitol B-5343)
- 23 **THE GLAMOROUS LIFE**
SHEILA E. (Warner Bros. 7-29285)
- 24 **BABY IT'S YOU**
STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7-99750)
- 25 **(YOU'RE MY) APHRODISIAC***
DENNIS EDWARDS (Gordy/Motown 1737 GF)
- 26 **LOVE, NEED AND WANT YOU**
PATTI LABELLE (Philadelphia Int'l./CBS ZS404399)
- 27 **HEART DONT LIE**
LA TOYA JACKSON (Private I/CBS ZS 04439)
- 28 **TALKIN' OUT THE SIDE OF YOUR NECK***
CAMEO (Atlantic Artists/PolyGram 818-870-705)
- 29 **LADY YOU ARE**
ONE WAY (MCA-52348)
- 30 **AND I DON'T LOVE YOU***
SMOKEY ROBINSON (Tamla/Motown 1735TF)

RECORDS TO WATCH

FAITHLESS LOVE — Glen Campbell (Atlantic America)
 SOMEBODY BUY THIS COWGIRL A BEER — Shelly West (Warner Bros.)
 YOU'VE GOT A SOFT PLACE TO FALL — Kathy Mattea (Mercury/PolyGram)
 THE RIGHT STUFF — Charly McClain & Mickey Gilley (Epic)
 DEAD END — Crusaders (MCA)

SIMPLE — Johnny Mathis (Columbia)
 NEVER HAD A GIRL — Brass Construction — (Capitol)
 ROMANCING THE STONE — Eddy Grant (Portrait/CBS)
 STUCK ON YOU — Lionel Richie — (Motown)
 SHE'S MINE — Steve Perry — (Columbia)

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