

## TOP 30

## 12" SINGLES

	Weeks On Chart		Weeks On Chart
1 <b>LET'S HEAR IT FOR THE BOY/6:00</b> DENIECE WILLIAMS (Columbia 44-04988)	2 4	16 <b>SHE'S STRANGE/6:42</b> CAMEO (Atlanta Artists/PolyGram 818384-1)	7 7
2 <b>JAM ON IT/9:48</b> (INSTRUMENTAL) NEWCLEUS (Sunnyview SUN 411 B)	1 7	17 <b>I WANT IT TO BE REAL/7:35</b> JOHN ROCCA (Streetwise SWRL 2225)	21 2
3 <b>SOMEBODY ELSE'S GUY/6:28</b> JOSELYN BROWN (Vinyl Dream/Prelude VND-D01)	5 4	18 <b>THE REFLEX (DANCE MIX)/6:35</b> DURAN DURAN (Capitol V-8587)	25 2
4 <b>GIVE ME TONIGHT/(A 6:08 &amp; B (DUB) 6:12)</b> SHANNON (Emergency/Mirege EMDS-6542)	4 8	19 <b>THEY ONLY COME OUT AT NIGHT/6:15</b> PETER BROWN (Columbia 44-4957)	18 8
5 <b>JUMP (FOR MY LOVE)/6:24</b> POINTER SISTERS (Planet/RCA JW-13781)	9 3	20 <b>NO MORE WORDS/5:44</b> BERLIN (Geffen/Werner Bros. 0-20195)	23 8
6 <b>HERBIE HANCOCK MEGA MIX/6:18</b> HERBIE HANCOCK (Columbia 44-04960)	6 3	21 <b>DANCE HALL DAYS/DON'T LET GO (7:22/7:12)</b> WANG CHUNG (Geffen/Warner Bros. 20194-0A)	— 1
7 <b>MISS ME BLIND/IT'S A MIRACLE/9:08</b> CULTURE CLUB (Epic 49-04977)	3 8	22 <b>GIRLS JUST WANT TO HAVE FUN (REMIX)/6:08</b> CYNDI LAUPER (Portrait 49-04971)	12 10
8 <b>WHAT PEOPLE DO FOR MONEY/7:24</b> DIVINE SOUNDS (Specific SR-243)	17 2	23 <b>SELF CONTROL/5:00</b> LAURA BRANIGAN (Atlantic 0-86954)	— 1
9 <b>HEY D.J./6:10</b> THE WORLD'S FAMOUS SUPREME TEAM (Island 0-96956)	22 2	24 <b>ALL NIGHT PASSION/6:45</b> ALISHA (Vanguard SPV 72A)	20 9
10 <b>LOVELITE/6:47</b> O'BRYAN (Capitol V-9085)	13 4	25 <b>IT'S MY LIFE/6:14</b> TALK, TALK (EMI/America V 7821-1)	— 1
11 <b>BREAKDANCE (EXTENDED REMIX)/5:24</b> IRENE CARA (Geffen 0-20196)	11 5	26 <b>DANCING IN THE SHEETS/6:17</b> SHALAMAR (Columbia 44-04949)	19 11
12 <b>BEAT BOX/9:06</b> ART OF NOISE (Island 0-96974)	10 14	27 <b>HOLD ME NOW/4:44</b> THOMPSON TWINS (Arista ADP-9158)	14 3
13 <b>WHITE HORSE/5:30</b> LAID BACK (Sire 0-20178)	8 17	28 <b>ADULT EDUCATION/6:04</b> DARYL HALL — JOHN OATES (RCA JD-13715)	28 8
14 <b>STREET DANCE/6:28</b> BREAK MACHINE (Sire 0-20189)	18 3	29 <b>I WANT A NEW DRUG (DANCE REMIX)/5:32</b> HUEY LEWIS and the NEWS (Chrysalis 4V9-42779)	15 8
15 <b>DON'T WASTE YOUR TIME/8:15</b> YARBROUGH & PEOPLES (Total Experience/RCA TED 1-2601)	24 7	30 <b>COMING OUT OF HIDING/6:09</b> PAMELA STANLEY (TSR-TSR830)	30 9

## 12" REVIEWS

DAVID LASLEY (EMI-America V-7823-1)

**It's A Cryin' Shame (Sha La La La)** (6:40) (Lasley) (Producer: Don Was) (Re-mixers: Don Was-Duane Bradley-Steve King)

"It's A Cryin' Shame (Sha La La La)" opens in an ultra-slick atmosphere and breaks through into a classic love lyric accompanied by a tightly knit rhythm section. Lasley's clear, high-pitched voice-a la Smokey Robinson is a perfect vehicle for the silky melody, and the backup vocalists drive the cut feverishly through. A flawless effort from this classic blue-eyed soul singer which was produced by funk brother Don Was of Was (Not Was).

M+M (RCA JW-13802)

**Black Stations/White Stations** (6:23) (Gane-Johnson) (Mystery Song/CAPAC) (Producers: Daniel Lanois-Mark Gane-Martha Johnson)

M+M's re-mix of "Black Stations/White Stations" off of the "Mystery Walk" LP is getting increased airplay in the dance clubs with its heartbeat bottom and socially critical lyrics. This extended version features a developed middle section which creates a hypnotic rhythm that then breaks into a horn accentuated chorus which calls for a breaking down of the often segregated radio playlist formats. This 12-inch should bring dance fans of all colors together for beat music fun.

## FEATURE PICKS

THE O'JAYS (Philadelphia International 4Z9 05000)

**Extraordinary Girl** (5:18) (Gamble-Huff) (Mighty Three Music — BMI) (Producers: Kenneth Gamble-Leon Huff)

THE CIRCLE CITY BAND (Becket Records BKD 519)

**Magic** (6:37) (Thomas-Williams) (Tyscot Inc.-ASCAP/SIZZLIN HOT MUSIC — BMI) (Producer: Stanlee Paul)

LAURA BRANIGAN (Atlantic DMD 723)

**Self Control** (5:00) (Bigazzi-Riefoli-Piccolo) (Edition Sunrise — BMI) (Producers: Robbie Buchanan-Jack White)

LADY JANE (Kat Family Records 4Z9 04956)

**I'm Your Lover** (7:24) (Williams-Huitt) (Producer: Chocolate Cholly)

GINO SOCCIO (Atlantic DMD 718)

**Turn It Around** (4:38) (Soccio) (Songs Celeste — Shediak/ASCAP) (Producer: Soccio)

## WHAT'S IN-STORE

**HEALTHY FIGURES** — Wherehouse Entertainment, Inc. (ASE-WEI), which operates 126 stores in California and neighboring states, has announced operating results for the third quarter of fiscal 1984, which ended March 31. Revenues for the quarter were \$24,742,000 compared to \$20,219,000 in the same quarter of the prior year, an increase of 22.4 percent. Income rose almost 100 percent to \$816,000 compared to \$411,000 in the third quarter last year. Earnings per share were \$.21 up from \$.13 a year ago on 880,000 more shares. Nine-month revenues were \$79,647,000 compared to \$64,036,000, an increase of 24.4 percent. Net income was up 131 percent for the nine-month period to \$3,327,000 from \$1,436,000 a year ago. Nine-month earnings per share were \$.91 compared to \$.47 in the prior year. **Louis A. Kwiker**, president and chief executive officer, stated that the positive results are a reflection of good performance in all areas of the business. Each of the



**CLEAN PRODUCT** — This is the new nonabrasive cleaning system of the Alison VCR cleaners. The suggested retail price is 49.95.

major segments of the business, including music, blank video and audio tapes, video rental and computer software, show revenue increases. He further stated that the significant increase in net income is the result of certain operating efficiencies, improvement in gross margins, as well as increased revenues. Kwiker also said the company has begun its planned expansion program with the first of its new stores scheduled to open prior to the June 30 fiscal year end. "The 131 percent increase in income is in line with our expectations and we look ahead with great confidence," said Kwiker.

**COLECO ADDITIONS** — Coleco has released a number of popular licensed arcade ROM cartridges for use with

both the ColecoVision Video Game System and the ADAM Family Computer System. These entertainment titles include *War Games*, *Burger Time*, *Cabbage Patch Kids Adventures in the Park*, *Destructor* and *Buck Rogers Planet of Doom*. Each exhibits the graphic resolution, sound effects and intense game play that have made Coleco's software line so popular.

**CAMELOT CELEBRATION** — Camelot Music is celebrating the Grand Opening of four new Home Video Departments on May 31, 1984. The new departments are located in Camelot's Regency mall, Augusta, Georgia; Charleston Town Center, Charleston, West Virginia; Sunrise Mall, Corpus Christi, Texas; and Towne East Square, Wichita, Kansas, stores. They join the 10 Camelot Music stores with Home Video Departments already in place. The departments feature over 2,000 movies in Beta or VHS formats, with adventure, horror, science fiction, comedy, musical, children's, and instructional titles available for sale or rent. A special selection of music videos by top artists, including **Michael Jackson**, **David Bowie**, **Billy Joel**, and **Rick Springfield** are also for sale. The Home Video Departments now carry a special selection of Beta and VHS videocassette recorders as well as a complete inventory of video accessories, including blank Beta and VHS recording tape from Sony, JVC, Scotch/3M, TDK, and BASF; videotape storage cases, and VCR head cleaners.

**INFLATABLE PROMO** — In support of L. Ron Hubbard's soundtrack to the book "Battlefield Earth," a 30-foot inflatable "Psychlo" robot will be making the rounds of record stores around the country. The in-stores have recently been held at Hastings Records throughout Texas and have featured famed Stones piano man, Nicky Hopkins. Hopkins signed albums and did interviews in support of the project and several radio stations ran live remotes from the in-stores. Hopkins will continue to appear in various locations with the possibility of a portable keyboard being set up for mini-concerts. The tour will continue through July.

david adelson

## Belafonte Speaks on "Beat Street"

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of hope. The whole thing seemed highly appropriate for the kind of film that I wanted to be associated with."

Belafonte outlined the design of the film and its message. "It is beyond the desire for the project to be economically successful. I see, attached to this, something that is far more meaningful. The film takes place in a community that is not pleasant to most of America. Politicians have gone there seeking high office and exploited it. They have had their pictures taken there among the garbage and the dung heaps of human suffering. They flaunt it, they make great promises, and then when they achieve their platform this place has been relegated to its own self-destruction."

"It was not an easy project to sell. The group from the South Bronx was like a phoenix coming from the ashes. These young people have turned their energies into break dancing, which has taken hold of the whole world. It's not just New York City, it's not just Chicago and L.A.. It's captured the imaginations of young people across the board, across socio-economic lines. I saw the same thing in Europe."

One of the main things that Belafonte brought up about *Beat Street* is that "there are no significant names in the film. It is about the subject matter it is about. And that this industry is giving it a chance is very encouraging. I think it will give future filmmakers and individuals coming out of that community an opportunity to tell a story of black and hispanic experiences that can relate to the larger American community, and for people to look at these things in their human condition rather than in racial definitions. We have a very rich history, and a very rich lore, and I think that if this film and soundtrack are successful, it will give rise to the courage that this industry needs to take bigger and bigger steps."

While Belafonte adheres to the need for meaningfulness in this, and every music and film project, he is also aware of the need for financial success in order to make those projects credible. "The success of this film carries with it infinitely greater ramifications than just economic success, yet for it to achieve its goals, it must be economically viable."