

CASHBOX

August 25, 1984

T.M.

NEWSPAPER \$3.00



MTV STOCK SALE MET BY CAUTIOUS MARKET
BMI AND RADIO COMMITTEE SETTLE LICENSING DISPUTE
HOME VIDEOCASSETTE RATINGS ANNOUNCED BY MPAA
L.A. CLUBS: COMPETITION BENEFITS CITY'S AUDIENCE

New Faces Of 1984

ON THE RACKS NOW!

W A S P



Management: Rod Smart
Agency: Bill Elson for A.T.I.

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CASH BOX

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CASH BOX

GEORGE ALBERT

President and Publisher

MARK ALBERT

Vice President and General Manager

J.B. CARMICLE

Vice President, Administrator

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Vice President, Nashville

Marketing

HOWARD DRUCKER, East Coast
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Research

KEITH ALBERT
SKIP HARRIS
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Editorial

DAVID ADELSON, West Coast
PETER HOLDEN, West Coast
LEE JESKE, East Coast
GREGORY DOBRIN, West Coast
RUSTY CUTCHIN, East Coast

Nashville Editorial/Research

JOHN LENTZ
BRENNA DAVENPORT-LEIGH

Art Director

ANTHONY VAN DUNK

PUBLICATION OFFICES

NEW YORK
330 W. 58th Street, (Suite 5D)
New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY

Circulation

NINA TREGUB, Manager

HOLLYWOOD

6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241
TELEX: 6711051 CASBX UW

NASHVILLE

21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO

CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.

EARL B. ABRAMS
3518 N. Utah St.
Arlington VA 22207
Phone: (703) 243-5664

GENERAL COUNSEL

GITTLER & WEXLER
GREGG J. GITTLER
GARY A. WEXLER

MIGUEL SMIRNOFF

Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Lavelle 1569, Piso 4, Of. 405
1048 Buenos Aires, Argentina
Phone: 45-6948

AUSTRALIA

— ALLAN WEBSTER
37 Shelley Street
Elwood, Australia
PH: 0305315026

BRAZIL

— CHRISTOPHER PICKARD
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brazil
Phone: 294-8197

CANADA

— JAN PLATER
98 Geoffrey Street
Toronto, Ontario, Canada, M6R 1P3
Phone: (416) 537-1137

ITALY

— MARIO DE LUIGI
"Musica e Dischi" Via De Amicis 47
20123 Milan, Italy
Phone: (02) 839-18-37/832-79-37

JAPAN

— Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Temomono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

NETHERLANDS

— CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilversum
Phone: 035-19841

SPAIN

— ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM

— CHRISSY ILEY
54A Cambridge Gardens
London W10 England
Phone: 01-960-2736
HILARY BRIGHT
Flat 3, 162 Bethune Road
London N16 5DS England
Phone: 01-809-1067

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EDITORIAL 1984's New Faces — Another Fall Harvest

Since the fall of 1977, **Cash Box** has devoted a special section each week to new talent in the recording industry with our New Faces to Watch column. The space we devote to these promising new artists is space well spent. It is our way of recognizing one of the basic ingredients to the business we all enjoy. Naturally with each new face we spotlight comes a gamble — such is the nature of our business. Over the years, that gamble has paid off time and again as artists that appeared in our pages have become some of the most familiar faces in the recording industry.

With each new success comes the reinforcement of our commitment to artists in their developing stages. It is with careful consideration that we pick and choose each candidate, and it

is with equal care and enthusiasm that we support each choice.

Our pride in the success of artists we've spotlighted is heightened by the scrutiny with which we elected them to be featured in our column in the first place.

Every year at this time, **Cash Box** rounds up the best of the past year's new faces and collects them into a special issue. This is our chance to look back over the year and mark the progress of these new artists, to congratulate the successes, and cheer on the stragglers. Regardless of what turns the careers of these artists have taken, **Cash Box** takes pride in reaffirming our belief in the ultimate potential of these newcomers to the recording industry.

CONTENTS

DEPARTMENTS

Black Contemporary	20
Classifieds	28
Coin Machine	29
Country	24
Jazz	19
Merchandising	15
Radio	18
Video	14

FEATURES

East Coastings	12
Editorial	3
Executives On The Move	6
New Faces To Watch	10
Points West	10

CHARTS

Top 100 Singles	4
Top 200 Albums	16, 17
Black Contemporary Albums	20
Black Contemporary Singles	22
Country Albums	24
Country Singles	26
Gospel Albums	27
Jazz Albums	19
Jukebox Programmer	31
Top 30 12" Singles	15
Top 30 Videocassettes	14
Top 15 Music Videos	15

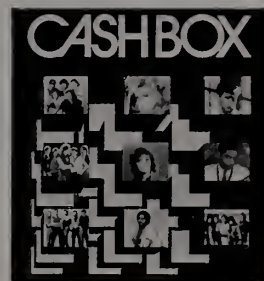
REVIEWS

Albums And Singles	8
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ON THE COVER

Cash Box is once again proud to present its annual "New Faces To Watch" Special. Featuring such artists as Ratt, The Bangles, Cyndi Lauper, Cherelle, Shannon, Jason and The Scorchers, and others. New Faces to Watch is indeed a celebration of the artists that are responsible for the continued vitality in the industry.

Our past New Faces issues have featured Men At Work, Laura Branigan, Alabama, Scandal, Jeffrey Osborne and Thomas Dolby among others. The continued development and success of these artists as their careers progress is gratifying to all who have been directly or indirectly involved with them. The spotlight on New Faces will continue to be a **Cash Box** tradition.



TOP POP DEBUTS

SINGLES

66 SOME GUYS HAVE ALL THE LUCK — Rod Stewart — Warner Bros.

ALBUMS

131 REFLECTIONS — Rick James — Gordy/Motown

POP SINGLE

WHAT'S LOVE GOT TO DO WITH IT

Tina Turner
Capitol

B/C SINGLE

WHAT'S LOVE GOT TO DO WITH IT

Tina Turner
Capitol

COUNTRY SINGLE

LONG HARD ROAD
The Nitty Gritty Dirt Band
Warner Bros.

JAZZ

ACCESS ALL AREAS
Spyro Gyra
MCA

GOSPEL

SAILIN'
Shirley Caesar
Myrrh

NUMBER ONES



Tina Turner

POP ALBUM

WHEN DOVES CRY
Prince
Warner Bros.

B/C ALBUM

WHEN DOVES CRY
Prince
Warner Bros.

COUNTRY ALBUM

MAJOR MOVES
Hank Williams, Jr.
Warner/Curb

MUSIC VIDEO

INFATUATION
Rod Stewart
Warner Bros.

12" SINGLE

WHAT'S LOVE GOT TO DO WITH IT
Tina Turner
Capitol

CASH BOX TOP 100 SINGLES

August 25, 1984

		Weeks On 8/18 Chart
1	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER (Capitol B-5354)	3 14
2	GHOSTBUSTERS RAY PARKER, JR (Arista AS 109212)	1 11
3	WHEN DOVES CRY PRINCE (Warner Bros. 7-29286)	2 13
4	STUCK ON YOU LIONEL RICHIE (Motown 17466 MF)	5 10
5	STATE OF SHOCK JACKSONS (Epic 34-04503)	4 9
6	MISSING YOU JOHN WAITE (EMI America B-8212)	9 9
7	I CAN DREAM ABOUT YOU DAN HARTMAN (MCA-52378)	7 17
8	DANCING IN THE DARK BRUCE SPRINGSTEEN (Columbia 38-04463)	6 14
9	SUNGLASSES AT NIGHT COREY HART (EMI America B-8203)	12 14
10	INFATUATION ROD STEWART (Warner Bros. 7-29256)	10 14
11	THE WARRIOR SCANDAL featuring PATTI SMYTH (Columbia 38-04424)	23 9
12	IF EVER YOU'RE IN MY ARMS PEABO BRYSON (Elektra 7-69728)	14 15
13	SHE BOP CYNDI LAUPER (Portrait/CBS 37-04516)	21 6
14	ROCK ME TONIGHT BILLY SQUIER (Capitol B-5370)	16 8
15	SAD SONGS (SAY SO MUCH) ELTON JOHN (Geffen 7-29292)	11 12
16	IF THIS IS IT HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42803)	19 6
17	ROUND AND ROUND RATT (Atlantic 7-89693)	17 11
18	ALL OF YOU JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)	20 8
19	LET'S GO CRAZY PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)	26 4
20	BREAKIN'... THERE'S NO STOPPING US OLLIE & JERRY (Polydor/PolyGram 821708-7)	8 13
21	PANAMA VAN HALEN (Warner Bros. 7-29250)	15 10
22	LIGHTS OUT PETER WOLF (EMI America PB 8208)	24 7
23	SEXY GIRL GLENN FREY (MCA-52413)	25 9
24	DRIVE THE CARS (Elektra 7-69706)	34 4
25	JUMP (FOR MY LOVE) POINTER SISTERS (Planet/RCA YB-13780)	13 18
26	LEGS Z.Z. TOP (Warner Bros. 7-29272)	18 15
27	THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 7-29285)	31 10
28	CRUEL SUMMER BANANARAMA (London 810 127-7)	35 6
29	DYNAMITE JERMAINE JACKSON (Arista AS 1-9190)	32 6
30	COVER ME BRUCE SPRINGSTEEN (Columbia 38-04561)	41 3
31	WHEN YOU CLOSE YOUR EYES NIGHT RANGER (MCA 55420)	36 7
32	LEAVE A TENDER MOMENT ALONE BILLY JOEL (Columbia 38-04514)	33 8
33	WE'RE NOT GONNA TAKE IT TWISTED SISTER (Atlantic 7-89641)	48 5
34	TORTURE JACKSONS (Epic 34-04575)	47 2

		Weeks On 8/18 Chart
35	HARD HABIT TO BREAK CHICAGO (Warner Bros. 7-29214)	42 4
36	RIGHT BY YOUR SIDE EURYTHMICS (RCA PB-13695)	40 6
37	MY OH MY SLADE (CBS Associated ZS4 04528)	37 8
38	TWO SIDES OF LOVE SAMMY HAGAR (Geffen 7-29246)	39 7
39	17 RICK JAMES (Gordy/Motown 1730 GF)	43 7
40	ONLY WHEN YOU LEAVE SPANDAU BALLET (Chrysalis VS4 42792)	44 5
41	SHE'S MINE STEVE PERRY (Columbia 38-04496)	22 9
42	THE LUCKY ONE LAURA BRANIGAN (Atlantic 7-89636)	49 4
43	GO INSANE LINDSEY BUCKINGHAM (Elektra 7-69714)	51 5
44	THERE GOES MY BABY DONNA SUMMER (Geffen 7-29291)	54 3
45	HIGH ON EMOTION CHRIS DE BURGH (A&M 2643)	45 8
46	SELF CONTROL LAURA BRANIGAN (Atlantic 7-89676)	28 20
47	EYES WITHOUT A FACE BILLY IDOL (Chrysalis/CBS VS4 42786)	27 17
48	TURN TO YOU GO-GO'S (I.R.S./A&M BR 9928)	30 10
49	WHAT THE BIG GIRLS DO DAN STEPHENSON (MCA 52437)	60 4
50	MAMA WEER ALL CRAZE NOW QUIET RIOT (Pasha/CBS ZS4 04505)	50 7
51	BOP 'TILL YOU DROP RICK SPRINGFIELD (RCA PB-13861)	69 2
52	I'M SO EXCITED POINTER SISTERS (Planet/RCA YB 13857)	59 4
53	ALIBIS SERGIO MENDES (A&M 2639)	46 14
54	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER (Motown 1745 MF)	67 2
55	LUCKY STAR MADONNA (Sire 7-29177)	77 2
56	ARE WE OURSELVES? THE FIXX (MCA 52444)	75 2
57	I'M FREE (HEAVEN HELPS THE MAN) KENNY LOGGINS (Columbia 38-04452)	29 11
58	(WHAT) IN THE NAME OF LOVE NAKED EYES (EMI America B-8219)	72 3
59	ALMOST PARADISE... LOVE THEME FROM "FOOTLOOSE" MIKE RENO AND ANN WILSON (Columbia 38-04418)	38 16
60	ROMANCING THE STONE EDDY GRANT (Portrait/CBS 37-04433)	55 14
61	THE ONLY FLAME IN TOWN ELVIS COSTELLO AND THE ATTRACTIIONS (Columbia 38-04502)	63 4
62	THE REFLEX DURAN DURAN (Capitol B-5345)	52 19
63	10-9-8 FACE TO FACE (Epic 34-04430)	57 12
64	HOLD ME TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69720)	62 11
65	DANCE HALL DAYS WANG CHUNG (Geffen 7-29310)	53 18
66	SOME GUYS HAVE ALL THE LUCK ROD STEWART (Warner Bros. 7-29215)	— 1
67	HAPPY ENDING JOE JACKSON (A&M 2635)	61 6
68	DOCTOR! DOCTOR! THOMPSON TWINS (Arista AS1-9209)	56 14
69	TAKING IT ALL TOO HARD GENESIS (Atlantic 7-89656)	64 13

		Weeks On 8/18 Chart
70	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) BILLY OCEAN (Jive/Arista JS 1-9199)	84 2
71	MAGIC THE CARS (Elektra 7-69724)	58 15
72	FLESH OR FANTASY BILLY IDOL (Chrysalis VS4 42809)	— 1
73	THE HEART OF ROCK & ROLL HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)	66 19
74	THE LAST TIME I MADE LOVE JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)	87 2
75	THE MORE YOU LIVE, THE MORE YOU LOVE FLOCK OF SEAGULLS (Arista 1-9220)	86 2
76	BORDERLINE MADONNA (Sire 7-29354)	68 25
77	THE FIRST DAY OF SUMMER TONY CAREY (MCA 52388)	65 11
78	ON THE DARK SIDE JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS 4-04594)	— 1
79	NEXT LOVE DENICE WILLIAMS (Columbia 38-04537)	88 2
80	CAN'T WAIT ALL NIGHT JUICE NEWTON (RCA PB-13863)	81 3
81	STRUT SHEENA EASTON (EMI America B-8227)	— 1
82	STRAIGHT FROM THE HEART (INTO YOUR LIFE) THE COYOTE SISTERS (Morocco 1742 CF)	90 2
83	YOU TAKE ME UP THOMPSON TWINS (Arista AS 1-9244)	— 1
84	I DIDN'T MEAN TO TURN YOU ON CHERELLE (Tabu/CBS ZS4 04406)	71 5
85	TURN AROUND NEIL DIAMOND (Columbia 38-04541)	— 1
86	JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS ZS4 04523)	— 1
87	SATISFY ME BILLY SATELLITE (Capitol B-5356)	— 1
88	STRANGER STEPHEN STILLS (Atlantic 7-89633)	— 1
89	SHE LOVES MY CAR RONNIE MILSAP (RCA PB-13847)	80 4
90	HERE SHE COMES BONNIE TYLER (Columbia 38-04548)	— 1
91	NO WAY OUT JEFFERSON STARSHIP (Grun/Tabu FB-13811)	70 16
92	STAY THE NIGHT CHICAGO (Full Moon/Warner Bros. 7-29306)	73 17
93	IT'S A HARD LIFE QUEEN (Capitol B-5372)	79 4
94	CLEANIN' UP THE TOWN BUS BOYS (Arista ASI 9229)	76 4
95	LET'S HEAR IT FOR THE BOY DENICE WILLIAMS (Columbia 38-04417)	74 19
96	STILL LOSING YOU SCORPIONS (Mercury/PolyGram 800 082-7)	78 7
97	99 1/2 CAROL LYNN TOWNES (Polydor/PolyGram 881 008-7)	82 5
98	REACH OUT GIORGIO MORODER (Featuring Paul Engemann) (Columbia 38-04511)	85 5
99	TIME AFTER TIME CYNDI LAUPER (Portrait/CBS 37-04432)	83 20
100	MODERN DAY DELILAH VAN STEPHENSON (MCA-52376)	91 19

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Alibis (Snow-BMI/T. Mac-PRS/Bibo/Welk/Welbeck—ASCAP).....	53	Hard Habit (April/Stephena A. Kipner—ASCAP/Parker Songs—BMI).....	35	Missing You (Hudson Bay/Paperwaite/Fallwater/Markneen—BMI—ASCAP).....	6	State of (Mijac/Adm. by Warner-Tamerlane—BMI) ...	5
All Of You (Elektra/April—ASCAP/B.V. Pop Songs Rotterdam (PSR)/Dyad/Braintree—BMI).....	18	Heart Of (Hulex, adm. by Red Admiral—BMI).....	73	Modern Day (Warner-Tamerlane—BMI).....	100	Stay The (Double Virgo—ASCAP/Foster Frees—BMI).....	92
Almost Paradise (Ensign—BMI).....	59	Here She Comes (CBS—ASCAP).....	90	My Oh My (Whilo John).....	37	Straight From Heart (Welk/It Rains/Middle Field—BMI).....	82
Are We Ourselves (Colgems—EMI/Copyright Control—ASCAP).....	56	High On (Irving Music—BMI).....	45	Next Love (Black Eye W.B./Myceane—ASCAP).....	79	Stranger (Gold Hill—ASCAP).....	88
Bop Til You Drop (Vogue—BMI).....	51	Hold Me (Prince St/Almo—ASCAP/DeCred/Music Corp—BMI).....	64	99 1/2 (Spec-O-Lite—ASCAP).....	97	Strut (Not listed).....	81
Borderline (Likasa—BMI).....	76	I Can Dream (Multi-Level—BMI).....	7	No Way Out (Jobete/Pet Wolf—ASCAP/Stone Diamond/Kikiko—BMI).....	91	Stuck On You (Brookman—ASCAP).....	4
Breakin' (Ollie Brown Sugar/Almo/Crimco—ASCAP).....	20	I Didn't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP).....	84	Only When You (Reformation—BMI).....	40	Sunglasses (Crescent/Harco—ASCAP).....	9
Can't Wait (Irving/BMI/Adams/Calyppo Tunes—PROC).....	80	If Ever (Almo/Prince Street—ASCAP/Snow/Dyad—BMI).....	12	On The Dark (Aurora/John Cafferty—Adm. by Warner-Tamerlane—BMI).....	78	Taking It (Pun/Warner Bros.—ASCAP).....	69
Caribbean (Willessden/Zomba).....	70	If This Is (Hulex/Red Admiral—BMI).....	16	Panama (Van Halen—ASCAP).....	21	10-9-8 (InnerMan—ASCAP).....	63
Cleanin' Up (Golden Torch/Garcon Maitre de/ASCAP).....	94	I Just Called (Jobete/Black Bull—ASCAP).....	54	Reach Out (CBS/GMPC—ASCAP).....	98	The Glamorous (Girl's Song—ASCAP).....	27
Cover Me (Bruce Springsteen/ASCAP).....	30	I'm Free (Famous—ASCAP/Ensign—BMI).....	57	Reflex (Tritec Ltd.).....	62	The Last Time (Dyad/Steeple Chase—BMI).....	74
Cruel Summer (In A Bunch/Red Bus-PRS).....	28	I'm So Excited (Braintree/Till Dawn/Blackwood—BMI).....	52	Right By (Blue Network—ASCAP).....	36	The More You.....	75
Dance Hall (Chong, adm. by Warner-Tamerlane—BMI).....	65	Infatuation (Rod Stewart/Hitchings/Rowland Robinson—ASCAP).....	10	Rock Me (Songs Of The Knight—BMI).....	14	The Oniy Flame (CBS/Plangent—ASCAP).....	61
Dancing In The Dark (Bruce Springsteen—ASCAP).....	8	It's A Hard (Queen/Beechwood—BMI).....	93	Romancing (Greenheart—ASCAP).....	60	The Warrior (CBS/Makiki/Arista/Admiral—ASCAP).....	11
Doctor (Unknown).....	68	Jump (For My Love) (Weibek/Stephen Mitchell/Anidraks/Porchester—ASCAP).....	25	Round And Round (Time Coast/Rightsong—BMI).....	17	There Goes (Unichappell/Jot—BMI).....	44
Drive (Ric Ocask, Adm. by Lido—ASCAP).....	24	Just The Way (Flyte Tyme/Avant Garde—ASCAP).....	86	Sad Songs (Intersong—ASCAP).....	15	Time After Time (Reila—BMI/Cub Notes—ASCAP).....	99
Dynamite (Nonpareil/Broozertoones—ASCAP).....	29	Leave A Tender (Joel songs—BMI).....	32	Satisfy Me (Warner Bros.—ASCAP).....	87	Torture (Sigg—BMI/Lady of the Lake, Adm. by April—ASCAP).....	34
Eyes Without (Boneidol/Rare Blue/Rock Steady—ASCAP).....	47	Legs (Hamstein—BMI).....	26	Self Control (Edition Sunrise, adm. by Careers—BMI).....	46	Turn Around (Stonebridge/New Hiden Valley—ASCAP/Carole Bayer Sager—BMI).....	85
First Day (Rockoko/GmbH(Gema) Adm. by April—ASCAP).....	77	Let's Go Crazy (Controversy/ASCAP).....	19	Sexy Girl (Night River/Red Cloud—ASCAP).....	23	Turn To You (Daddy-Ch/Lipsync—ASCAP).....	48
Flesh For Fantasy (Boneidol/Rare Blue/Rock Steady—ASCAP).....	72	Lights Out (Ensign—BMI).....	95	She Bop (Reila/Noyb/Perfect Punch—BMI/Hobbler—ASCAP).....	13	Two Sides (WB/The Nine—ASCAP).....	38
Ghostbusters (Golden Torch/Raydiola—ASCAP).....	2	Lucky (W.B./Bleu Disque/Webo Girl).....	55	She Love My Car (Screen Gems—EMI/Captain Crystal—BMI).....	89	We're Not Gonna Take It (Atlantic).....	33
Go Insane (Now Sounds—BMI).....	43	Lucky One (Roliram/Lorimar—BMI).....	42	She's Mine (CBS/Street Talk Tunes/April/Random Notes—ASCAP).....	41	(What) In The Name (ALMO—ASCAP).....	58
Happy Ending (Pokazuka/Adm. in U.S. by ALMO—ASCAP).....	67	Magic (Ric Ocask, Adm. by Lido—ASCAP).....	71	Some Guys (Kirshner/April—ASCAP).....	66	What's Love (Chappell/Rondor/Good Single, Adm. by Irving—ASCAP/BMI).....	1
		Mama Weer All (Barr/Slade—ASCAP).....	50	Still Losing You (W.B.—ASCAP).....	96	What The Big (Warner-Tamerlane/Writer's House/Duck Songs—BMI).....	49
						When Doves Cry (Controversy—ASCAP).....	3
						When You Close (Kid Bird/Rough Play—BMZ).....	31
						You Take Me Up (Not listed).....	83

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week



ROGER'S PROS AND CONS — Roger Waters had some visitors recently after his Meadowlands performance. Here, from Columbia Records, are (l-r): Bob Willcox, vp, product marketing, west coast; Arma Andon, vp, product development; Waters; Al Teller, senior vp and general manager; Peter Asher, Waters' manager; Ray Anderson, vp, promotion; and Bob Sherwood, vp, marketing.

MTV Share Sale Received By Cautious Stock Market

by Peter Holden

LOS ANGELES — Shares totalling 33.9% of MTV Networks Inc. went up for public offering last week at prices less than hoped for by the company and to a cautious market. Pre-sale price estimates of \$16-\$18 dropped to between \$14 and \$15 as the trading opened with the overall optimism over the network declining due to information over new music video channels from Turner Broadcasting System Inc. and Discovery Music Network.

5,125,000 shares of common stock were issued by MTV and its parent company Warner Amex Communications with the sales of these shares expected to raise more than \$80 million, enough to cover the debt accumulated by the 24-hour-a-day rock video channel in its first three years of operation.

While MTV has competition on the airwaves of cable and commercial television from isolated video shows like Turner's *Night Tracks* which airs 13 hours weekly on WTBS, it is still the only completely music video oriented channel on the air. The network has also signed exclusivity contracts with four major record companies — CBS, RCA, MCA, Geffen — which gives MTV sole rights to approximately 35% of the videos it airs. However, the recent announcement of Turner Broadcasting's consideration of an all music video channel — a final decision is to be made by September 1 and a tentative air date has been set at December 5 — threw a monkey wrench into the workings of MTV's stock sale and its foundation as the industry's most watched video outlet.

The announcement made by Turner Broadcasting came the day before MTV's stock offering was to be made, and though Scott Sassa — coordinator for the proposed Turner Broadcasting video

channel — remarked that the timing was "purely coincidental, there were more important things that necessitated the announcement than MTV," it did have an effect on the market for MTV Network's stock sales.

A more longlasting effect may simply come from the appearance of new all-video cable channels. Sassa explained, "Basically we feel that there is an opening in the cable marketplace for another music service. We feel that we are one of the strongest companies in cable and have the most experience. We are not looking to compete with MTV over exclusivity rights for video, but I think the competition is good for the market and I'm sure the record companies will be very happy (with other video channels)."

The other proposed video channel that is being set up is Discovery Music Network which is run by ex-Financial News Network heads Karen Tyler and Glen Taylor. Based in Los Angeles, Discovery Music is scheduled to go on the air before the end of the year and is aiming at a broad demographic of 18-49. Tyler said, "We are going to do tasteful programming of music from many kinds of musical styles, from rock to R&B, to country; good music of every kind. We don't feel we are really in competition with MTV because their demographic is much more narrow. Discovery Music Network will also have a much different look than MTV."

While neither Discovery Music Network or Turner Broadcasting's proposed music video channel see themselves as competition to MTV, there is no doubt that there will be more of a fight for advertising dollars and for rights to videos such as those MTV has already secured. MTV, nonetheless has the upper hand in the market with an established audience and reputation which should leave the network first among video channels for some time.

BMI And Radio Committee Settle Licensing Dispute

by David Adelson

LOS ANGELES — After weeks of turmoil that included many charges and countercharges, BMI and the All Industry Radio Music License Committee have reached "an agreement in principle" regarding revisions in the music licenses recently mailed to radio stations by BMI.

According to a joint release issued by BMI and the committee, "the revisions provide for a continuation of no rate increase for 1984 and a reduction in the rates to be applied for 1985 from the rates now in the contracts." The agreement will apply until the end of 1985, when contract negotiations for new licenses will be renegotiated "from scratch".

In addition the performing rights organization has agreed to the establishment of a "formal rate making procedure if the committee and BMI cannot agree on all future contracts." Finalization of the agreement is pending, though full approval is expected in a few days.

Participating in the San Francisco negotiations were Ed Cramer and Larry Sweeney of BMI and Bob Henley, Voncile Pearce, and Don Thurston of the radio committee. In addition NAB senior V.P. and general counsel Jeff Baumann as well as NRBA chairman of the Board Bill Clark were present at the negotiations acting as observers.

(continued on page 18)

L.A. Clubs: Competition Benefits City's Audiences

by David Adelson

LOS ANGELES — Jan Ballard was having a rough day. The booking agent for West Los Angeles' Music Machine had been planning a special evening with Slash recording artists Rank and File and Los Lobos when Rank and File was forced to cancel at the last minute. Suddenly it appeared that Los Lobos would also cancel. After an hour of placing and getting phone calls all over the city, Ballard had secured Los Lobos and on August 11 the popular East Los Angeles band played to a capacity house. This was just an average afternoon for the woman who books the 500-person capacity Music Machine and it is indicative of the fast-paced and highly-competitive environment that currently exists on the Los Angeles club circuit. It is the opinion of many of those who book the city's clubs that L.A. has never been better for live music, but, as Ballard points out, the competition to book top quality acts, "gets pretty intense." Los Angeles has more than its share of top rate theatres, amphitheatres and arenas which can accommodate big names (and big draw) acts. However there are only a handful of venues in the city that can accommodate audiences in a club-like atmosphere, providing patrons with name bands, a full bar and dance floor.

The city's top club for various types of popular music is the Palace located on Vine St. in Hollywood. The 1200-person

capacity building has several bars, a spacious balcony, a separate jazz club and a restaurant. The Palace is the only venue of its type in the city, hosting acts such as Frank Zappa (a six-night stand), Midnight Oil, The Blasters, as well as reggae acts like Judy Mowatt, Toots and The Maytals, Linton Kwesi Johnson and others. In addition the Palace has recently expanded its booking policy, to include MOR acts like Roger Williams and Ornette Coleman. One of the only spots in the city to remain open until 4 a.m., The Palace draws many people after the live show ends (usually around 11), who just want to dance and take in the atmosphere.

According to John Harrington who books the club, "the room is nice enough and elegant enough so that we can accommodate a lot of different audiences." Harrington began at the Palace two months after it opened in October of 1982 and has seen it through a lot of changes. "It was a real struggle for the first six months," he said. "We were fighting to get every act and then it started to snowball and the reputation started to develop." Harrington pointed out that one of the strengths of the club is its adaptability. It is frequently used for film and music industry functions such as the opening night party for Prince's *Purple Rain* Videos and television tapings often utilize the Palace and it is usually the place where labels showcase new acts. Harrington plans to take advantage of the clubs size by bringing in more middle of the road

(continued on page 13)

Home Videocassette Ratings Announced By MPAA

LOS ANGELES — In a move that preempted an expected increase in state legislation, the Motion Picture Association of America has engineered an arrangement that ensures the official rating of home video cassettes. In direct cooperation with the MPAA decision is the Video Software Dealers Association, which has agreed to enforce the new mandate. The agreement is said to have

been arrived at in an attempt to head off further legislation similar to laws passed last month in Tennessee and Maryland which required the MPAA to rate all videocassettes and discs of theatrical releases.

Thirteen home video companies will be directly governed by the new ruling, requiring each of their feature film

(continued on page 28)



MAKIN' HIS DAY — RCA Records has signed Denroy Morgan, whose initial RCA release, "Make My Day," will be out this month. Pictured here at the signing are (l-r): Leroy Little, director, black music promotion, RCA; Greg Geller, division vice president, A & R, RCA; Morgan; Val Hackett, Morgan's manager; Basil Marshall, director black music product merchandising, RCA; and Tony Wells, director, black music A&R, RCA.

BUSINESS NOTES

NARM 1984-85 Manufacturers Advisory Committee Set

NEW YORK — NARM president Noel Gimbel has announced the appointment of the 1984-85 Manufacturers Advisory Committee.

The NARM 1984-85 Manufacturers Advisory Committee consists of: Harry Anger, PolyGram Records; Russ Bach, Warner/Elektra/Atlantic Corp.; Bill Bass, Chrysalis Records; John Burns, MCA Records; Sam Citro, Capitol Records; Lou Dennis, Warner Bros. Records; Henry Droz, Warner/Elektra/Atlantic Corp.; Larry Gallagher, RCA Records; David Glew, Atlantic Records; Peter Jones, RCA Records; Jack Kiernan, PolyGram Records; Miller London, Motown Record Corp.; Ron McCarrell, Epic Records; and Tom McGuinness, CBS Records.

Also, Lou Maglia, Elektra Records; Lou Mann, Arista Records; Richard Palmese, MCA Records; Bob Reitman, A&M Records; George Rossi, Warner/Elektra/Atlantic Corp.; Robert Sherwood, CBS Records; Paul Smith, CBS Records; David Steffen, A&M Records; and Dennis White, Capitol Records.

RIAA Donates Money To BMA For West African Anti-Piracy Program

NEW YORK — The Recording Industry Association of America (RIAA) has donated \$165,000 to the Black Music Association (BMA) for anti-piracy activities in West Africa, with initial focus on Nigeria. The project, proposed by BMA president Dick Griffey, is aimed at legitimizing English-speaking African markets to expand the sale of American recordings.

BMA intends to establish a branch office in Lagos, Nigeria, according to Griffey, to seek the support of the new Nigerian government and to foster the development of a legitimate local industry. BMA also will encourage adoption of anti-piracy laws with adequate enforcement.

The donation to the BMA is explained by RIAA president Stanley Gortikov as part of a long-standing international strategy to establish legitimate markets throughout the world and maximize the sales potential of U.S. recordings. Contributions from RIAA member companies to IFPI (the international association of associations in the recording industry) already have supported anti-piracy programs in Latin America, southeast Asia, the middle east and mediterranean areas.

MTV To Air In Japan

LOS ANGELES — A multi-year agreement between MTV and the Asahi Broadcasting Corporation of Japan has been reached which will allow for several hours of MTV: Music Television programming to be aired each week on Japanese network and local television, beginning in October. The programming will include VJs, music news, interviews, promos and music videos released for Japanese airing. Parts of the show will be broadcast in English with Japanese subtitles.

AM Radio Settlement Reached

NEW YORK — The Daytime Broadcasters Association (DBA) and the Association for Broadcast Engineering Standards, Inc. (ABES) have reached a compromise on post-sunset technical standards for daytime-only AM radio stations. In a joint statement, DBA and ABES said, in part, "Under the terms of the settlement, DBA and ABES have asked the FCC to modify its orders in the past-sunset extended hours proceeding to minimize interference to full-time Class III (Regional) AM stations while still providing for operation by daytime stations up to two hours after sunset with power adequate in most cases to serve their local communities. The compromise provides that power levels of Class III daytime-only stations be determined for the period from sunset to 6 pm, local time, year around on the basis of the diurnal curve values for one-half hour, one hour and two hours after sunset with minimum power levels established to insure adequate service to the local community in most cases." The proposed standards differ from those adopted by the FCC in April of this year. The FCC has yet to rule on the compromise.

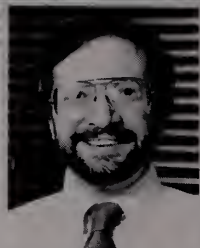
NY Pops Sets Second Season

NEW YORK — The New York Pops Orchestra, led by founder and musical director Skitch Henderson, has scheduled its second Carnegie Hall Season. The programs will be "An Evening of Gershwin and Ellington" with Clark Terry, Mercer Ellington and the Duke Ellington Orchestra (11/30); "Lerner and Loewe Remembered" with John Raitt, others (1/16); "Jazz at the NY Pops" with Lionel Hampton and Gerry Mulligan (2/22/85); "A Vienna Bouquet" with Jon Garrison, Suzanne McCormick, others (4/12/85); and "An American Salute" with Peter, Paul and Mary (5/9/85). Subscriptions, priced \$100-\$60, are available from Carnegie Hall; 881 Seventh Ave.; New York, NY 10019 (212-903-9700).

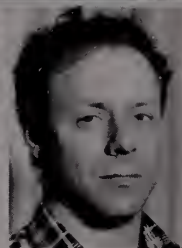
T-I-C-K-E-R-T-A-P-E

NEW YORK — It sounds familiar, but listen closely the next time you see Elton John on TV. His "Sad Songs (Say So Much)" has been reworked to "Sasson (Says So Much)." The clothing company is sponsoring his latest tour and it's using the new version of the song in its latest ads . . . The NAB has revised and updated its *Legal Guide To FCC Broadcast Regulations*, a "comprehensive, one-volume summary of broadcast law and FCC regulations"; it's \$95 for members and \$200 for non-members from NAB services (800-368-5644) . . . PolyGram's monthly compact disc sales totalled \$1 million for the first time in July . . . Shelly Palmer, president of Shelton Leigh Palmer & Co., one of the leading computer musicians working in television and radio commercials, will demonstrate the capabilities of computer-controlled synthesizers and other exotic devices at the NY Academy of Television Arts and Sciences drop-in luncheon, Wed., Aug. 29, at the Copacabana . . . Signings: Picture Music International, "the world's leading producer of music video programming," has signed an exclusive agreement to represent director Peter Heath for "commercials, music videos and other endeavors." Allied Artist Records have signed Luis Cardenas, drummer for Renegade, to a solo pact. And singer/songwriter Jason Blume has penned a personal management agreement with Adam M. Sandler of the Morse Group Entertainment Company . . . This year's Georgia Music Festival is looking for "another Ray Charles, Ronnie Milsap or Brenda Lee" for the Sept. 16-23 festival. Send an audio cassette to Voice of Georgia; P.O. Box 723172; Atlanta, GA, 30339.

EXECUTIVES ON THE MOVE



Bleiweiss



Feldman



Steele



Gallo

Polygram Strengthens Marketing Department — Polygram Records has strengthened its marketing department with the creation of two key positions. Rick Bleiweiss, formerly vice president of pop marketing, has been appointed vice president, merchandising. Barry Feldman, formerly PolyGram's manager of catalog exploitation, will become product manager, pop catalog, reporting to Bleiweiss.

George Steele III Appointed — Pacific Arts Video Records president David Bean has announced the appointment of George Steele III as Pacific Arts Video Records' first director of marketing. George Steele III is a 22-year veteran of all aspects of distribution, marketing, and sales within the record industry.

CBS/Records Group Names Gallo/Vaccarelli — CBS/Records Group has announced two appointments within the company's U.S. manufacturing operations: Michael Gallo has been named director, purchasing, with responsibility for planning and coordinating all manufacturing purchasing activities. Louis Vaccarelli has been appointed associate director, purchasing. He has held various positions in purchasing for CBS, most recently senior purchasing agent for CBS Records.

Fraser Joins Fricon — Julie Fraser has joined The Fricon Entertainment Company, Inc. as project coordinator, assisting president Terri Fricon with the music supervision for television shows, TV movies and feature film projects. Fraser also serves as professional manager of Fricon Music (BMI) and Fricout Music (ASCAP), the firm's two publishing entities.

Arbitron Promotes Dennison — Beverly Dennison has been promoted to director of systems definition and control for Arbitron Ratings. Systems definition & control is responsible for functional analysis of product development, as well as definition and verification of software releases for all of Arbitron's automated data processing systems. Dennison has over 10 years of experience in Arbitron product, operations and systems development areas.

CBS Radio Names Sack, Langtry — Suzanne Sack has been named to the newly created post of director, marketing and promotion for the CBS Radio Network. Ann Langtry has been appointed Manager of the department. Sack has been director, sales promotion for the CBS Radio Network since August 1980, after having previously served two years as manager in that department. She joined CBS in January 1976 as a news writer at WEEI Boston. Langtry joined CBS in September 1981 as manager, sales promotion for the CBS Radio Network. Prior to that she held the position of writer/associate producer for Seven Seas Cinema, an independent production house in New York.

Blair Television Appoints Rollins — Blair Television has announced the appointment of Rick Rollins to an account executive post with its ABC sales team in Chicago. Rollins joins Blair Television from WTVO, the NBC affiliate in Rockford, Illinois.

Selcom Radio Promotes Gooch and Donahue — Barbara Crooks, president of Selcom Radio, announced the appointments of Andrea Gooch and Scott Donahue as regional sales managers within their respective western and midwestern divisions. Gooch joined Selcom Radio's San Francisco office in 1980 as an account executive and was named a vice president of the radio representative firm in 1982. Donahue also joined Selcom Radio in 1980 as an account executive in Chicago, was promoted to office manager in 1983 and was named vice president/manager of their Chicago office this past year.

Rumbaut Named — John Blair & Company announced the appointment of Julio Rumbaut as president of the company's new, wholly owned Florida-based broadcasting subsidiary. Rumbaut has been vice president, general manager and a principal of radio station WWSA in Miami. He previously was station manager of WQBA AM/FM, also in Miami.

Maidbrey Named — Profile Records has announced the appointment of Jesse Maidbrey to the post of controller to the label. Most recently Maidbrey served in a similar capacity at Important Record Distributors.

Aceste and L. Rosen Appointed at RCA Video — Joan S. Aceste has been appointed director, business affairs for RCA Video Productions, Inc. She joins Phillip L. Rosen, who has been promoted to director, program and talent negotiations, in the new company.

Freeman and McClaren Appointed — Glen McClaren has been appointed technical operations manager for Campus Network. He will be responsible for management of site surveys for Campus Network's Video Centers, their installation, the training of campuses to operate Video Centers, among other responsibilities. In addition, Marilyn Freeman has been named director of network development & affiliate sales for the network. She will be responsible for the planning and development of the network and for overseeing all aspects of affiliate campus sales and technical operations.

Harris Named At MCA

LOS ANGELES — Robert A. Harris, president of Universal Television, was elected a vice president of MCA Inc. by the board of directors at its meeting held recently.

Harris, who joined Universal Television in 1975 as a producer and then executive producer, was named a Universal Television vice president in 1981.

Prior to joining Universal Television, Harris served as a program executive for ABC Television for over two years. Prior to joining ABC, Harris worked at KABC-TV, Los Angeles as executive producer of *Eyewitness News*.



New Generation...
New Ideas...
NEW STAR...



REVIEWS

ALBUMS

OUT OF THE BOX

1100 BEL AIR PLACE

Julio Iglesias



1100 BEL AIR PLACE — Julio Iglesias — Columbia QC 39157 — Producers: Richard Perry, Raymond Arcusa — Bar Coded

Julio Iglesias displays why he has established himself as the new heart throb of millions of young ladies worldwide. Iglesias' gentle vocal work is the perfect vehicle for this assortment of ballads penned by such notables as Hal David ("To All The Girls I've Loved Before,"), Carol Bayer Sager ("Moonlight Lady") and Albert Hammond ("The Air That I Breathe"). Already getting plenty of AC and MOR airplay, this one should stir some action at the cash registers.

NEW AND DEVELOPING



STRANGE FRONTIER — Roger Taylor — Capitol SJ 123667 — Producers: Roger Taylor—David Richards—Mack — List: 8.98 — Bar Coded

Queen drummer Roger Taylor here goes solo on an album filled with the melodic hard rock his British band is best known for as well as two smartly chosen cover tunes. Taylor's pounding drums and dramatic vocals are evident throughout his own material such as "Man On Fire," "Killing Time" and the title track. Taylor's cover versions of Springsteen's "Racing In The Streets" and Dylan's "Masters of War" are well executed and show his desire for socially conscious material. A clear AOR pick.

SINGLES

OUT OF THE BOX



SHEENA EASTON (EMI America P-B-8227)

Strut (3:59) (Publisher not listed) (Composer not listed) (Producer: G. Mathieson)

From Sheena Easton's fifth LP for the EMI America label, "A Private Heaven," comes this up-tempo electro-pop cut. "Strut" is a hard-hitting rattler with a spanking backbeat and sharp trumpets. The Easton vocal is vibrant and melodic as ever here, but with an added edge of a cool bop rhythm. Sure to become another in the long line of Sheena Easton Top 10 CHR hits, "Strut" is a dance club floor shaker with a frenetic sound that dares listeners to remain seated.

NEW AND DEVELOPING



HELIX (Capitol P-B-5391)

Rock You (2:51) (Screen Gems-EMI Music/BMI) (B. Halligan Jr.) (Producer: T. Treumuth)

Helix puts its Canadian best into this rumbling first single from its Capitol LP "Walking The Razor's Edge." With a snarling lead vocal of raging command, the band's Brian Vollmer takes "Rock You" to the exploding heights of heavy metal expertise. Charged with rampaging musicianship and anthemic lyrics, "Rock You" is a rough-edged tune lightened by an enthusiastic chorus. Rock radio listeners will demand that "Rock You" rock them on their favorite playlists.

FEATURE PICKS

REFLECTIONS — Rick James — Gordy 6095GL — Producers: Various — List: 8.98 - Bar Coded

Featuring a handful of new tracks, including the hit "17" and other prime cuts "Oh What A Night (4 Luv)" and "You Turn Me On," "Reflections" is a semi-compilation and semi-new material disc that captures the various sides of funk-master Rick James. Super — hits "Super Freak" and "Give It To Me Baby" finish out side two showing where James has paid his dues while the album as a whole is a masterful collection.

JUST THE WAY YOU LIKE IT — The S.O.S. Band — Tabu/CBS 39332 — Producers: Jimmy Jam, Terry Lewis — List: 8.98 — Bar Coded

With the success of the title track from this LP, The S.O.S. Band's latest is sure to be a B/C album heavyweight. This veteran band captures the pure spirited groove of E,W & F while displaying the sexual charm of Marvin Gaye. Mary Davis' lead vocals are smooth as silk and Jerome Thomas' drum and percussion work is superb especially on "No One's Gonna Love You" and "Body Break." Dance and B/C breaker.

CARLIN ON CAMPUS — George Carlin — Eardrum 1001 — Producer: George Carlin — List: 8.98

After years as a stand-up comedian and a television host as well as a cable television success with this and other projects, George Carlin is clearly one of the most prolific and consistent comedians working. Though the typical profane schtick is still there, Carlin's impeccable delivery and explosive imagination helps turn even the most mundane concept into a hysterical scene. Highlights are "Breakfast Wine, And Who's Boss" and of course "350 Words You Can't Say On TV."

BEYOND THE PALE — Passion Puppets — MCA 39023 — Producers: Peter Walsh — Roger Becherian — List: 8.98 — Bar Coded

This MCA release from Britain's Stiff Records taps the same dance/new music with guitars vein that has made Frankie Goes To Hollywood such an immense hit overseas. The Passion Puppets sport pointed and often surreal lyrics set to powerful musical backdrops. The LP opening "Like Dust" is the first choice for a single but the Puppets show real variety throughout the album as on "New Way" and "Playground." On target songs with inventive execution make "Beyond The Pale" a new music must which could cross to AOR.

WHERE THE BEAT MEETS THE STREET — Bobby And The Midnights — Columbia 39276 — Producer: Jeffrey Baxter — Bar Coded

This debut LP for Columbia teams Grateful Dead member Bob Weir with an illustrious band that includes Bill Cobham, Kenny Gradney, Bobby Cochran and Dave Garland. Fusing mainstream with both jazz and reggae influences, the band comes up with a satisfying, commercially viable sound bound to catch the ear of radio programmers. Besides Weir's personal following, countless performances have garnered this band a reputation that should bring them into the stores. Particularly strong tracks include the title track, as well as "(I Want To Live In) America" and "Rock In The 80's."

FEATURE PICKS

RICK SPRINGFIELD (RCA JK-13861)

Bop 'Til You Drop (3:58) (Vogue Music/BMI) (R. Springfield) (Producers: R. Springfield, B. Drescher)

The hectic pace of the "hot city" is evoked by this tense new dancer from *Hard to Hold* hitmaster Rick Springfield. "Bop 'Til You Drop" is driven by the nervous tempo of metallic synthesizers and ticking guitars. The Springfield vocal, electronically precise, is filled with urgency. An urban mover for the '80s, "Bop 'Til You Drop" is a fast-footed tune, prime for the clubs and CHR alike.

MADONNA (Sire 7-29177)

Lucky Star (3:44) (WB Music Corp.-Bleu Disque Music-Webo Girl/ASCAP) (Madonna) (Producer: Reggie Lucas)

"Lucky Star" is the third single from Madonna's self-titled LP on Sire and while the cut has gotten play in the past as a single, the time is now right for it to really take off. Madonna's distinctive vocals and lyrical knack are "Lucky Stars" hooks, while the groove should set up another multi-format hit for this amazingly successful new face. CHR, B/C and dance play out of the box.

ARTHUR BAKER (Atlantic 7-89626)

Breaker's Revenge (4:05) (Hargreen Music-Shakin' Baker)

This high-powered break record from mix-master and producer Arthur Baker features expertly edited drum and bass tracks and also spotlights a bit of whirlwind jazz piano playing. The scratching and synth lines are standard fare though Baker manages to create some feel-good lyrics and an upbeat groove which should capture both the pop and dance crowds.

JEFFERSON STARSHIP (Grunt FB 13872)

Layin' It On The Line (4:07) (Lunatunes-BMI) (Chaquico-Thomas) (Producer: Ron Nevison)

Jefferson Starship reasserts its commitment to hard-driving, straight-ahead rock and roll with this single off the "Nuclear Furniture" album. Paced by Mickey Thomas' high-pitched powerful vocals and Craig Chaquico's stinging guitar leads, "Layin' It On The Line" will have no problems jumping to the top of CHR playlists. AOR has been playing this one for weeks and the single should help fuel the already successful LP sales.

LENNY WELCH (Big Apple Records BAR-702-A)

Just What I Need (3:59) (Alain Music; Doug Frank Music; Lenny Welch Music/BMI) (L. Welch, D. Frank) (Producers: L. Welch, D. Frank)

Lenny Welch delivers his satin smooth vocal best on this second single from his first LP for the Big Apple label. A jazzy brass instrumentation compliments Welch's superb lead with lively horns and a tuneful organ sound. A breezy B/C fave for sure, "Just What I Need" is the kind of silky jazz-oriented pop ballad for which radio and retailers are sure to find demand. "Just What I Need" has all the earmarks of a B/C chart climber.

SHERYL LEE RALPH (New York Music 10A0)

In The Evening (3:50) (CBS Congs-F.M. Music/BMI) (Lawrence-Musiker) (Producer: Trevor Lawrence)

"In The Evening" shows off the wide-ranging and powerful voice of "The Dream Girls" lead vocalist Sheryl Lee Ralph. The cut's high-energy beat and narrative lyric prove to be a perfect pop and dance vehicle for Ralph and Trevor Lawrence's inventive and restrained production hone the track to smooth effectiveness. A strong indie release that should crossover to the 12" format.

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POINTS WEST

GOING DUBWISE — While much of the international flavor may have left Los Angeles this week as the last foreign athletes here for the Olympics boarded their respective planes for the trip home, we have been fortunate enough to retain some of that flavor with some of the finest African and reggae music being played today. **King Sunny Ade** and **Black Uhuru** were on the west coast swing of their U.S. tour and *Points West* caught them at their enthusiastically received Greek Theatre show. While Ade's spirited brand of highlife music has caught on like wildfire in many areas of this country and others, it is Uhuru's members who have been steadily writing and performing some of the most potent and electrifying reggae ever to be heard. **Michael Rose** and **Ducky Simpson** are the group's main songwriters



COSTA-ING ON KIIS — Percussionist Paulinho da Costa is seen in the KIIS studios with air personality Rick Dees (l). Da Costa presented Dees with a copy of the Brazilian's latest Pablo disc "Sunrise."

with **Puma Jones** rounding out Uhuru's vocal triad, yet it is the seminal reggae riddim section of **Sly Dunbar** and **Robbie Shakespeare** which remains at the core of the music. The duo, which has been together since the mid-'70s, has backed up such luminaries as **Bob Dylan** on the "Infidels" LP, **Grace Jones** on nearly all of her albums, **Carly Simon** on isolated tracks and seemingly two-thirds of the reggae records that come out of their hometown Kingston, Jamaica. While Sly & Robbie are just back from doing work on **Mick Jagger's** solo LP, the project they and all of Black Uhuru are most excited about is the latest "Anthem" album on Island. Released six months ago in England, a remixed American version should be in the stores now. In speaking with drummer Dunbar and lead vocalist Michael Rose, we asked about the remix which has caused a buzz in many reggae circles. Dunbar noted, "I like the remix of "Anthem," I really think it is a good one because the sound of the music that the youth here is listening to is like this. It is the first remix of a reggae album, so it is something unusual and at first I didn't like the idea of it being remixed, but when I started playing the cassette, I thought of all the breakdance music on the radio. I think it fits into the same pocket." Rose agreed that this mix might appeal more to the American crowd. "The first mix that Sly and Robbie did, the Jamaicans all loved it. But this mix is for the American people—we don't do reggae for just special people. We do reggae for everybody." One of the highlights of the live show came at the ends of two songs when Uhuru's rhythm section inverted its natural upbeat groove and turned on some hard rock fire. Dunbar said that the inspiration for this hard rocking came after touring with the **Stones** last year in Europe and the realization that "many times a lot of the people that come to our shows are rock fans and so sometimes we like to break into that. Rock 'n' Roll is really very close to reggae, it's almost the same beat. You just change the snare beat around. It's backwards." The group's concert, aside from forays into bluster-rock, was inspirational as far as commitment to meaningful songs and uplifting spirit goes, but it was also a clinic for musicians of ANY persuasion. Most of the segues between songs were done without a break; the subtle tempo changes of the music occurring with breakneck accuracy. The sound was also amazingly clean due to the decision by the band to pare down its roster and use only one guitarist, one keyboardist and one percussionist. With this kind of show coming to many cities around the States, reggae can expect to scoop up new fans by the thousand. Dunbar agreed, "People do seem to be more aware and more into reggae this time around. Our names have been seen and heard by more people through Robbie's and my work with the Stones and Dylan. People used to think reggae was just a cult, but now they are listening to it better and understanding it; they are taking it seriously."

A MAN WITH HIS GUITAR — **Paul Simon's** solo tour, though only a handful of dates, was another attraction many lingering Olympic tourists were treated to. Though the venues Simon chose for his performances could have been a bit smaller, it was indeed a rare pleasure to see so many classic songs sung with only solo guitar by their ever-creative creator. From the calypso/tinged "Mother and Child Reunion" to "Bridge Over Troubled Water" and material from his latest "Hearts and Bones" LP

on Columbia, Simon was able to take the audience over a score of wondrous lyric and musical trips that recalled the value of ingenious songwriting. The stark visual stage and Simon's intimate stage presence added to the focus on pure and simple music, a focus which captured the essence of this performer's rich talent.

CLOSE TO THE EDIT — Gospel singer turned rocker **Danny Tate**, of "Sex Will Sell" fame, is in town shopping his tunes around with publisher Welk Music Group. Tate and his Gravity label are looking to remix the cut "Gravity" for a 12" push . . . another night of Hollywood Bowl Jazz went down August 15 with **Oscar Peterson** and vibist **Milt Jackson** playing solo and as a duo. Jackson and his home-band the **Modern Jazz Quartet** also have a sweetly smoldering new LP out on Pablo . . . Blues queen **Koko Taylor** is making a one-stop at Club Lingerie 23 with her band **The Blues Machine**. Taylor is a three-time winner of the International Blues Foundation's "Best Female Blues Artist." . . . **The Blasters/John Cougar Mellencamp** collaboration manifested itself in a song called "Turn On The Colored Lights" which the Coug produced and will be on the upcoming Blasters LP.

peter holden



A SLICE OF FRY — Guitarist extraordinaire and musical archivist Ry Cooder led a crack band — **Van Dyke Parks, Jim Keltner, Jorge Calderon, etc** — on a joyous musical romp last weekend at the Palace. Hope the band stays together long enough for more fun!

NEW FACES TO WATCH

Her best childhood friend told her, "Stay in that direction!" That direction was, and remains, music. Her best friend was a local lady who just happened to be a gypsy palm reader and fortune teller. She revealed the young girl's fate by the lines on her palm, which she read often.

Lushus Daim's first album, "Midnight Lust," is due out this fall. At least three major labels are bidding for the distribution rights. "It's her time," remarked her manager, "there's a new generation of listeners out there, a changing of the guard, and Lushus will be breaking new territory and expressing new musical creativity in the same ways as Billy Idol and Prince have."

In her early twenties, born into a career military family, Lushus spent her formative years in Germany. Even then, music was her salvation and escape. "My parents were often busy. We moved around a lot and the other kids were usually older," she recalled, "it wasn't easy being the littlest Army brat." She started early on piano, at about four or five, with an inspiring piano teacher who would sing with her. Then, of course, the family moved to another base and Lushus needed an adult friend to fill the place of her piano teacher.

The person she found was the gypsy fortune teller. Perhaps the elderly lady saw in Lushus something of a little gypsy in her own right. In any event, the bond was instantaneous and held fast.

"I was infatuated by her and in awe of her knowledge," Lushus remembers. "She was very old but still loved the music I was listening to then, in the late 60's and early 70's: Jimi Hendrix and Sly Stone. I vowed to do what she told me to do, keep the faith; and I think that "Midnight Lust" is the proof of that faith."

In her early teens, Lushus kept mostly to herself at the high school she attended back East. She stayed drawn to rock 'n' roll and began to tape her creative impulses on a sort of audio diary. Years later, after Prince hit the scene, a thought crossed her mind, "This was the first time I ever heard anything, outside of my own creativity, which came even close to what my generation was thinking, musically." Lushus commented, "My timing is right!"

About this time, she happened to overhear some fellow airplane passengers who were passing the time by listening to demos. Following her instincts, she offered her own demo to the music executives on the spot. They liked what they heard on their headsets, promised to work with her and it was a promise they kept.



Lushus Daim

Two years passed. Lushus gathered a group of four musicians: drummer, guitarist, keyboard player and a bass player; moved to Los Angeles; set up her own home recording studio and got down to serious work. The result is 30 songs, about ten of which will be on "Midnight Lust," which she and the band, "The Pretty Vain" produced, arranged, composed and performed. The first single will be "Malicious."

They begin their sessions about noon each day and work eight to ten, or more, hours. Lushus writes all the lyrics and co-authors the music. "My creative process is spontaneous," she notes, "and since I moved to L.A. about a year and a half ago, I've noticed even my energy level is higher. L.A. is definitely not 'laid back.'" About her gypsy-like past, she remarked, "L.A. is home now — and indefinitely." When she's not creating, she's watching the old movies that feature **Lauren Bacall, Bette Davis** and **Mae West**. "They were strong women, as the way I see myself, musically. I can watch those old movies all night."

Lushus has tackled all aspects of her professional career. Not content to be "just" a singer/songwriter/musician, she designed the band's and her own costumes, favoring red ("for desire") and black ("for mystique") color schemes. The look and effect are sultry and sensuous. A look that she says, will transpose well onto mag tape when "Malicious" goes into video production. The theme: "I want it to show what a heart-breaking woman can be to men," she hints.

"She was born to do this," interjects her manager, echoing the gypsy fortune teller. "And Lushus Daim is a record-breaker-to-be, as well." When she and The Pretty Vain earn their first million, what will she do? "I have some ideas about a super recording studio," Lushus offers unhesitatingly, "but all I do, and want to do, is music."

Triad Forms To Combine Talent

LOS ANGELES — With the formation of Triad Artists, Inc. from three of the largest independent talent agencies — Regency Artists, Ltd., Adams, Ray & Rosenberg and David, Hunter, Kimble, Parseghian & Rifkin — the entertainment industry is witnessing the birth of a major talent agency set to compete with the likes of William Morris, International Creative Management and Creative Artists Agency. Triad Artists, which is effective September 1, will have combined annual bookings of more than \$175 million from the three agencies.

Each of the combining agencies has a different emphasis, with Regency handling a variety of recording artists — Tina Turner, Olivia Newton John, Henry Mancini, the Pointer Sisters and many others — Adams Ray & Rosenberg specializing in writers and DHKP & R focusing primarily on actors and actresses with a roster that includes William Hurt, Amy Irving, Kevin Bacon and others. Peter Grosslight, Regency

head with Richard Rosenberg, noted that this variety of artists is Triad's strength. "Through the Triad merger we can blend all of our different services and broaden the scope of our clients and the scope of the company."

Grosslight also remarked that Triad will have a unique ability to create complete talent packages. "The merger effectively allows us to package many of our clients which can then be marketed as a whole; we have the writers, directors, composers, performers, everything." Grosslight also emphasized the fact that Regency has a history of "judiciously" signing new acts as well as working with acts that have established international drawing power. Listing musical groups such as Berlin, Talk Talk, Wang Chung and X as examples, Grosslight pointed out the ability Triad will have to promote groups on any scale. Triad's headquarters will be in Century City, California at 10100 Santa Monica Blvd. while the New York office will be located at 165 W. 46th St.

Who Licenses More of the Music Played on Radio & TV?

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IN FACT, ASCAP MUSIC AVERAGED 71.3% OF THE TOP POP CHARTS FOR 1983.

INSIDE:

DEREGULATION HOPES FADE AT NAB
Broadcasters assembled in Las Vegas hear firsthand how deregulation compromise attempts appear to have broken down for '84, while NAB raises the question of radio-only deregulation. Page 4

LOCAL PROMOTION PEOPLE: NOT "DELIVERY BOYS"
Joel Dornier talks to assorted local promoters.

EP/A Sets Winnick As New Promotion VP
Walter Winnick has been named VP/National Promotion for Epic/Parrisi/Associated Labels, filling the vacancy left by Frank DiLeo, who departed to become Michael Jackson's manager. Winnick had been Director/National Promotion for EP/A since 1982. Winnick will supervise all single, album, and video promotion, reporting to VP/Marketing Ron McCarroll. Reporting to Winnick are VP/Black Music Promotion T.C. Thompkins, National Album Promotion Di-

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TITLE—Artist	WEEKS AT #1	LAST WEEK	WEEKS ON CHART	TITLE—Artist	WEEKS AT #1	LAST WEEK	WEEKS ON CHART	TITLE—Artist	WEEKS AT #1	LAST WEEK	WEEKS ON CHART
ALL NIGHT LONG—ALL NIGHT	1			QUEEN OF THE BROKEN HEARTS—Loverboy	1	34	9	HOLIDAY—Madonna	1	68	3
ISLANDS IN THE STREAM—Kenny Rogers Duets With Dolly Parton		35	41	THE SMILE HAS LEFT YOUR EYES—Asia		36	5	OLD TIME ROCK & ROLL—Bob Seger & The Silver Bullet Band		69	9
UPTOWN GIRL—Billy Joel		37	10	SOULS—Rick Springfield		38	2	PROMISES, PROMISES—Naked Eyes		70	18
SAY SAY SAY—Paul McCartney And Michael Jackson		39	7	JUST GOT LUCKY—JoBoys		40	10	(SHE'S) SEXY—Stray Cats		71	15
TOTAL ECLIPSE OF THE HEART—Bonnie Tyler		41	2	TWIST OF FATE—Olivia Newton-John		42	7	WHAT'S NEW—Linda Ronstadt		72	3
EVERYTHING LEADS TO ANOTHER—The Fixx		43	10	MY TOWN—Michael Stanley Band		44	10	NEVER SAY DIE—Chiff Richard		73	6
ON FEEL THE...—Prince		45	2	SPICE OF LIFE—Manhattan Transfer		46	2	I JUST CAN'T WALK AWAY—Four Tops		74	4
LOVE OUT OF...—The Police		47	2	CITY II—The Police		48	2	THE GANG...—The Gang		75	2
THE SNAKE—Duran Duran		49	2	THE SNAKE—Duran Duran		49	2	LOVE...—Sheddi		76	2
HANDS—Kim Carnes		50	2	HANDS—Kim Carnes		50	2	LUCKY...—Ankie Sullivan		77	2
MAN—Michael Sembello		51	2	MAN—Michael Sembello		51	2	RACE...—Linda Martin		78	2
LOVELY...—The Motels		52	2	LOVELY...—The Motels		52	2	YOU MORE THAN ME—Meibssa		79	2
(LONG DISTANCE LOVE AF...—G. Matheson, T. Veitch		53	2	(LONG DISTANCE LOVE AF...—G. Matheson, T. Veitch		53	2	BIG LOG...—Robert Plant		80	2
BATTLEFIELD—Pat Benatar		54	2	BATTLEFIELD—Pat Benatar		54	2	I STILL...—Ray Parker Jr.		81	2
—David Bowie		55	2	—David Bowie		55	2	EVER...—The Police		82	2
—Muey Lewis And The Ne...—M. Chapman, N. Chinn		56	2	—Muey Lewis And The Ne...—M. Chapman, N. Chinn		56	2	BE GOOD...—J. J. Lewis, T. Lewis		83	2
RATE MY LOVE...—Geffin, Capitol 5242		57	2	RATE MY LOVE...—Geffin, Capitol 5242		57	2	MAGNETIC—Earth, Wind, & Fire		84	2
(G THING)—Michael Jackson		58	2	(G THING)—Michael Jackson		58	2	MAMA—Genesis		85	2
—Chugar Mellencamp		59	2	—Chugar Mellencamp		59	2	LICK IT UP—Kiss		86	2
—G. Green, Riva 214		60	2	—G. Green, Riva 214		60	2	BLUE WORLD—Moody Blues		87	2
—M. Chapman, N. Chinn		61	2	—M. Chapman, N. Chinn		61	2	STREET OF DREAMS—Rainbow		88	2
—G. Matheson, T. Veitch		62	2	—G. Matheson, T. Veitch		62	2			89	2
—M. Chapman, N. Chinn		63	2	—M. Chapman, N. Chinn		63	2				
—G. Matheson, T. Veitch		64	2	—G. Matheson, T. Veitch		64	2				
—M. Chapman, N. Chinn		65	2	—M. Chapman, N. Chinn		65	2				
—G. Matheson, T. Veitch		66	2	—G. Matheson, T. Veitch		66	2				
—M. Chapman, N. Chinn		67	2	—M. Chapman, N. Chinn		67	2				
—G. Matheson, T. Veitch		68	2	—G. Matheson, T. Veitch		68	2				
—M. Chapman, N. Chinn		69	2	—M. Chapman, N. Chinn		69	2				
—G. Matheson, T. Veitch		70	2	—G. Matheson, T. Veitch		70	2				
—M. Chapman, N. Chinn		71	2	—M. Chapman, N. Chinn		71	2				
—G. Matheson, T. Veitch		72	2	—G. Matheson, T. Veitch		72	2				
—M. Chapman, N. Chinn		73	2	—M. Chapman, N. Chinn		73	2				
—G. Matheson, T. Veitch		74	2	—G. Matheson, T. Veitch		74	2				
—M. Chapman, N. Chinn		75	2	—M. Chapman, N. Chinn		75	2				
—G. Matheson, T. Veitch		76	2	—G. Matheson, T. Veitch		76	2				
—M. Chapman, N. Chinn		77	2	—M. Chapman, N. Chinn		77	2				
—G. Matheson, T. Veitch		78	2	—G. Matheson, T. Veitch		78	2				
—M. Chapman, N. Chinn		79	2	—M. Chapman, N. Chinn		79	2				
—G. Matheson, T. Veitch		80	2	—G. Matheson, T. Veitch		80	2				
—M. Chapman, N. Chinn		81	2	—M. Chapman, N. Chinn		81	2				
—G. Matheson, T. Veitch		82	2	—G. Matheson, T. Veitch		82	2				
—M. Chapman, N. Chinn		83	2	—M. Chapman, N. Chinn		83	2				
—G. Matheson, T. Veitch		84	2	—G. Matheson, T. Veitch		84	2				
—M. Chapman, N. Chinn		85	2	—M. Chapman, N. Chinn		85	2				
—G. Matheson, T. Veitch		86	2	—G. Matheson, T. Veitch		86	2				
—M. Chapman, N. Chinn		87	2	—M. Chapman, N. Chinn		87	2				
—G. Matheson, T. Veitch		88	2	—G. Matheson, T. Veitch		88	2				
—M. Chapman, N. Chinn		89	2	—M. Chapman, N. Chinn		89	2				

Enough Said

STUDIO PROFILE

Sigma Sound Studios

NEW YORK — Sixteen years ago, Joe Tarsia was engineering sessions for Chubby Checker and Dick Clark's "American Bandstand" at Cameo-Parkway Records in Philadelphia. When Clark relocated to the west coast and Cameo was sold, Tarsia opened Sigma Sound Studios, Inc. "The Sound of Philadelphia" was launched at Sigma, helping turn Tarsia's business into the leading facility it is today, with a New York branch, a combined staff of 50, and over 100 gold and platinum records.

Sigma Philadelphia was the first 24-track studio on the east coast, and Sigma New York pioneered automated mixing. Sigma also uses a console video interlock system centered around the audio tape recorder. By reversing normal procedure, an engineer can work with the more familiar recorder remote, relegating the time code synthesizer to the background.

Sigma has also expanded into advertising and radio promotion. Voice-overs, music and dialogue and other phases of commercial music production come out of Sigma's new media services department. A number of industrial videos come out of Sigma Philadelphia as well. Sigma New York has three studios, with dubbing and video post production facilities. Though the New York operation caters primarily to the record industry, Sigma's equipment accommodates video and advertising production as well. Sigma Sound is Madison Avenue's choice studio.

Sigma New York boasts three primary studios and an editing room, all featuring state-of-the-art equipment. The list below is for Sigma's Studio 5.

Room Dimensions

Control Room — 18'x20'x10'

Studio — 39'x29'x10'

Mixer

1 SSL Series 6000 E Console (36 in/32 out automated), with Total Recall

Tape Machines

1 Studer A800 Mark III 24-Track Machine

1 ATR 100 4-Track Machine

2 ATR 100 Stereo 1/2-Track Machines

Monitors

Altec E2's with Sigma-modified
Audiotechniques "Red Series" Active
Crossover

1 Audio Kinetic Q-Lock 3.10
synchronizer with interface for: 1)
Studer A800. 2) JVC 8200. 3) ATR 100
(4 Trk. & 2 Trk.)

Noise Reduction

4 361 Dolbys

1 Dolby M-24 Noise Reduction Unit

Echo Delay Units

Aiwa ADF770 Cassette Deck

8 API 553 Echo/Aux Equalizers

1 Compex Stereo Limiter

2 Delta Lab DL-1 Digital Delays

1 EMT 240 Stereo Chamber

1 EMT 140 Stereo Chamber

1 EMT 140 Mono Chamber

1 Lexicon Prime Time Stereo Delay

2 Lexicon PCM 42 delay lines

Other Outboard Equipment

1 JVC Video Cassette Deck CR-8200 U
w/Remote

1 Technics SL 1500 Mark II Turntable /
Urei Preamp (Model 1122)

1 Eventide Harmonizer (Model H 910)

2 LA-4 Compressor/limiters

1 LA-2A Compressor/limiter

1 Orban Parasound 3 Channel Sibilence
Controllet (Model 516 CD)

2 Pultec EQP1S Tube Equalizers



ICICLE WORKS FOR ASCAP — *icicle Works*, a member of the PRS which licenses its songs in the U.S. through ASCAP, was visited backstage at the Ritz by ASCAP's Rick Morrison. Here (l-r) are: Chris Sharrock and Chris Layhe of the band, Morrison and Ian McNabb of the band.

34th CISAC Congress In Tokyo Set

TOKYO — According to JASRAC (Japanese Society for Rights of Authors, Composers and Publishers), the 34th congress on CISAC (Confederation Internationale des Societes d'Auteurs et Compositeurs) will be held in Tokyo for six days from Nov. 12-17 at the Takanawa-prince-hotel in Tokyo under the auspices of JASRAC.

Among the 118 entities related to the copyrights in 55 countries of the world that received invitations from JASRAC, 46 societies of the copyrights from 29 countries of the world have agreed to take part in the meeting. Main agendas of the meeting will include, according to Mr. Fuanamoto, executive of JASRAC, private and illegal hometapings, rentals of duplications of the copyrights, videograms, computer-softs and satellite-systems. By discussing these, the convention will strive to find a way to establish issues international and domestic systems to protect copyright material against media exploitation.

(continued on page 28)

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EAST COASTINGS

THE SCHER THING, THE GOLDEN TOUCH — Richard Scher and Lottie Golden believe the song is the most important element in the production of a successful record. "It starts with the song," says Golden, "The production and the eventual mix are the logical next steps." Adds Scher, "Anything that challenges the supremacy of the song is dangerous." The record-buying public apparently agrees with this assessment, given the various vehicles via which the songwriting/producing team has successfully marketed its music. Scher and Golden have created hits under the names **Wav-O**, **Ladies Choice** and **Chilltown** (my personal favorite), and they were the brains behind **Warp 9**, the production group which created the dance hits "Nunk," "Light Years Away," "Beat Wave" and "No Man Is An Island." Warp 9 is a departure for Scher and Golden. The group actually has faces! Which proves that the producers have more up their sleeves than the automatic creation of synthetic music and imaginary performers. "We wanted Warp 9 to have a discernable image," says Scher, the instrumental complement to Golden's throat. Warp 9's following has been such that Island Records has signed it to a worldwide recording deal (Prism/Island in the U.S.). But whether faceless automatons or charismatic personalities, the artists who work for Scher and Golden know they're working for songwriters first. The duo, who recently signed an international publishing deal with Island, first made their mark with **Sharon Brown's** "I



BRILEY'S PEOPLE — Mercury/Polygram artist Martin Briley ("Salt In My Tears") confers with producer Phil Ramone during sessions for Briley's new album, "Dangerous Moments." Shown are (l-r, seated) Briley and Ramone. Looking on are (l-r): Peter Lubin, director A&R, PolyGram Records and Mike Lembo, Briley's manager.

Specialize In Love" in 1982. Since then, in addition to their various songwriting/arranging/production deals for their studio creations, the two have figured prominently in a number of projects with other acts, including Scher's coarranging with **Morrie Brown** on **Melba Moore's** "How's Love Been Treating You," Golden's cowriting of **Freeze's** "Can't Keep My Love Off You," and the duo's writing of "Start All Over Again" for the **Manhattans**. Currently, the pair has finished remixing **Nina Hagen's** latest Columbia release, entitled "Zarah," and the tracks "Hey Boy" and "Via Afrika" from **Afrika** on EMI. It has also written two tunes for the upcoming **Manhattans** LP and are coproducing both cuts with the group's producer, Brown. Despite their multi-talented capabilities, however, the song comes first. "The song is the focal point," says Scher. "We write for artists, we get into their voices and their vocal sensibilities." Ultimately, they get into whatever it is that makes people get out on the floor, and that's what it's all about. Next up for the successful team are a coproduction with **Arthur Baker** for **Brenda Starr** and the Prism/Island 12-inch, "Put It On Ice," which they wrote, arranged and produced for **Alphonso Ribeiro** (The "Tap Dance Kid," The "Pepsi" Kid).

METAL IN PRINT — *Hit Parader* magazine, along with its sister publication *Song Hits*, used to be the manna from Heaven to which confused and frustrated vocalists would turn in search of accurate lyrics to the latest pop hit they were learning. (Of course the official published version was not always what you heard on the disc, but we were desperate.) In recent years, however, *Hit Parader* has shifted its focus to the heavy metal crowd, and the move has paid off. The magazine increased its pages from 64 to 80 with the September issue and has just been awarded a platinum record by one of its hottest subjects, **Motley Crue**. The group, which was featured on the cover of the magazine's largest selling issue in 80 years last June, presented the award commemorating its "Shout at The Devil" LP. Said bass player **Nikke Sixx**, "Andy Secher (editor of *Hit Parader*) is the only journalist who called us last July, two months before 'Shout At The Devil' came out and we've never forgotten it. And, besides, he's the only writer who can keep up with us! This refers to **Motley Crue's** well-known "outrageous antics and road hi-jinx," according to publicist **Ida Langsam**.

CRUISIN' BACK AROUND — The film *Eddie And The Cruisers* was released a year ago to almost unanimous bad reviews. The soundtrack of the film, which starred **Michael Pare**, featured eight tracks written and performed by **John Cafferty and the Beaver Brown Band**. Cafferty's lead vocals were dubbed in for Pare during the film's performance sequences. Three months after the album's release, approximately 200,000 copies had been sold, but sales dropped off sharply when the film was removed from theatrical distribution. But in July, 1984, *Eddie and the Cruisers* was shown seven times on Home Box Office and things took a turn for the better. Television audiences responded to the film's music in ways the theatrical audience didn't (or weren't given time to). Immediately prior to the film's appearance on HBO, album sales had been averaging 750 copies per week. But after the film's initial airing the week of July 13, 8,000 copies were shipped; 30,000 copies shipped the following week; and 52,000 copies sold during the last week of July — 100,000 copies in less than a month, and **Scotti Brothers/CBS**, the record's label, reports that orders are still coming in. The upturn in sales has prompted the release of a new single from the LP, "Wild Summer Nights." John Cafferty is understandably pleased. "When the film offer came along, we were happy to do it, but we never expected this kind of response, especially a year later I think that through HBO, *Eddie and the Cruisers* is finally reaching the audience it was meant to reach — the kids. And this time around, I think more people realize that the sound of "Eddie and the Cruisers" is really the sound of **Beaver Brown**. In September, John Cafferty and the **Beaver Brown Band** will release their own album, "Tough All Over." The album is produced by **Kenny Vance**, who served as musical coordinator for the film. "Kenny came out of the Brill Building era," notes Cafferty, "and a lot of his favorite records — the **Drifters**, the **Crystals** — are my favorites too. It's been a great matchup."

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Paulinho da Costa Keeps The Beat

by Peter Holden

LOS ANGELES — What do Michael Jackson's "Thriller," Lionel Richie's "Can't Slow Down," the Pointer Sisters' "Break Out" and such diverse artists as Dolly Parton, Neil Diamond, Herbie Hancock, Ella Fitzgerald and Julio Iglesias have in common? Besides having a stack of number one hits, the answer is that they all have had the percussion of Paulinho da Costa behind them. After being invited to come to the United States by Sergio Mendes in 1973, da Costa has played on more #1 hits with more artists than he can count. Yet he is one of hundreds of session players who are really the unsung heroes of popular music. While their names may not be well known to the public, they are given credit on the liner notes and best of all, if da Costa does a good job, he gets more jobs! Clearly this is how da Costa's amazing success has been built. Explaining how he got his start in America, the Brazilian says, "I was playing in Rio at the Number One club, the most popular club in the city and Sergio heard me play. He invited me to come back to the U.S. and I played on three or four of his albums. Then the studio sessions just started to happen. I quickly found out that even if you are the best player in the world, if you don't play on a hit record, it's really hard".

Well, da Costa obviously didn't have much trouble playing on hits and the doors to more sessions have stayed open. His most prestigious studio work has come through his work with Quincy Jones and Michael Jackson on the "Off The Wall" and "Thriller" LPs, yet da Costa has played with the best musicians and songwriters from nearly every musical genre. Most recently, he has been working on his own albums. The latest, called "Sunrise" on Pablo Records, captures the insistent rhythm and beat of da Costa's native Brazilian music, but also crosses pop and jazz lines so that the prolific percussionist is finding more than a measure of success on his own.

While the consumer may not be completely aware of da Costa yet, most in the music industry are hard pressed to overlook the role he has played in the creation of so many hit singles and the respect he gets from fellow musicians and composers. And with a number of tracks from "Sunrise" already gaining airplay in

a variety of markets, Paulinho da Costa is well on his way to going from a name on the liner notes to a headliner in his own right.



SWINGING INXS — During the Swing World Tour, Atco recording group Inxs was seen backstage at New York's Radio City Music Hall where it performed as guests of the Go Gos. Pictured are (l-r): Doug Morris, president, Atlantic Records; Sandy Stewart, Modern/Atco recording artist; Michael Hutchence and Garry Gary Beers of Inxs.

L.A. Clubs: Strong Competition

(continued from page 5)

acts. He remarked, "There are a lot of acts that are doing Vegas that pass on Los Angeles. Roger Williams hasn't played here in five years (a sold out night at Palace). I wouldn't mind bringing in acts like Tony Bennett or Sammy Davis Jr. setting the club up cabaret style."

Less than five blocks from the Palace on Sunset Blvd is the 300-person capacity Club Lingerie. Kurt Fisher has owned the location since 1969, and has consistently booked an eclectic assortment of acts. The unassuming, intimate setting with two bars and a spacious dance floor has over the years spotlighted the best of the new and developing acts (Johanna Went, Red Hot Chili Pepper, X) while providing a place for older more established acts (Hank Ballard, Joe Ely, Eddie 'Cleanhead' Vinson) to perform. According to Fisher, "live music took a nose dive during the disco era but we're back to where musicians now have an opportunity." Live music never really disappeared in Los Angeles, it was just kind of repressed for a while as the club owners found an easier way." Fisher added, "the club wasn't built with a splash. There's no marquis out front, just a small gray sign — no chasing lights. It was built by the people themselves and we became known by

word of mouth. That's the best kind of advertising."

Over on the west side of town the aforementioned Music Machine will often feature some of the same artists who have appeared, or will appear at the Lingerie. With two bars, a large video screen and a big dance floor, the Music Machine has become the westside's premiere spot for live music. According to Jan Ballard "booking is a lot more selective now. It's a lot tighter, you have to watch everything you do now. Every move is a lot more calculated than it used to be." Ballard placed the emphasis on new music (although owner Bill Heller has increased the number of blues acts playing the venue tremendously). She stated, "I like everything that's a little off the norm base, anything that's off the circle of mainstream. There's enough off-center, off-beat people out there. There are a lot of people looking for stuff that's a little bit different."

There are over 100 bars and clubs in the Los Angeles area featuring live music. The three mentioned above have risen to prominence booking the top acts in the city. Los Angeles has never been better for live music, and the booking policies of these clubs is an important factor in

(continued on page 28)

Blues Performer Mayfield Dies

LOS ANGELES — Just two weeks after the death of Big Mama Thornton and six days after the death of Esther Phillips, blues great Percy Mayfield died in a Los Angeles hospital. He was 64.

Mayfield was rushed to California Hospital in central Los Angeles early Saturday morning after complaining of chest pains. The singer had been ill the past couple of years but recently remarked to friends that he felt well enough to resume performing.

Born August 12, 1920 in Minden, Louisiana, Mayfield travelled around the south and mid-west throughout the 1930s and early 40s. In the mid 40s he recorded several tracks for the Supreme label in Los Angeles, after which he toured with several blues "package" shows on the west coast. He recorded and performed steadily through the 1960s and into the early 70s. In 1973 he was signed to record for Atlantic Records.

Known to have influenced such performers as Ray Charles and Mose Allison, Mayfield penned such compositions as "Hit The Road Jack," "A Lying Woman," "Danger Zone" and "Please Send Me Someone To Love." Pete Lowry of Blues Unlimited Magazine once referred to Mayfield as "the most consistently good blues writer today." John Lee Hooker told **Cash Box**, "I've known Percy for over 20 years and you couldn't find a nicer person. Besides being an excellent singer, he had one of the best stage presence I have ever seen. He was a beautiful person who loved people."

Mayfield is survived by his wife Tina and three children. Funeral services are pending.

MTV Awards Finalists Announced

by Lee Jeske

NEW YORK — The five finalists in each category competing for the "1st Annual MTV Video Music Awards" have been

announced. The winners will be announced on September 14 during a live MTV telecast of the awards ceremony, hosted by Bette Midler and Dan Aykroyd and featuring live performances by David Bowie, Rod Stewart, Madonna and others. Tickets for the show will go on sale to the general public during the next few weeks.

The complete list of finalists is as follows (where there are more than five videos listed, there was a tie for 5th place in that category):

General Categories Nominees

Best Video of the Year: Cars — "You Might Think;" Herbie Hancock — "Rockit;" Michael Jackson — "Thriller;" Cyndi Lauper — "Girls Just Want To Have Fun;" The Police — "Every Breath You Take."

Best Male Video

David Bowie — "China Girl;" Herbie Hancock — "Rockit;" Michael Jackson — "Thriller;" Billy Joel — "Uptown Girl;" Lionel Richie — "All Night Long."

Best Female Video

Pat Benatar — "Love Is A Battlefield;" Cyndi Lauper — "Girls Just Want To Have Fun;" Cyndi Lauper — "Time After Time;" Bette Midler — "Beast of Burden;" Donna Summer — "She Works Hard For The Money."

Best Concept Video

Cars — "You Might Think;" Herbie Hancock — "Rockit;" Michael Jackson — "Thriller;" Cyndi Lauper — "Girls Just Want To Have Fun;" Rolling Stones — "Undercover of the Night."

Best Group Video

Huey Lewis & The News — "Heart Of Rock 'N' Roll;" The Police — "Every Breath You Take;" Van Halen — "Jump;" ZZ Top — "Legs;" ZZ Top — "Sharp Dressed Man."

Best Stage Performance In A Video

David Bowie — "Modern Love;" Duran Duran — "The Reflex;" Bette Midler — "Beast of Burden;" Pretenders — "Middle of the Road;" Van Halen — "Jump."

Best New Artist In A Video

Eurythmics — "Sweet Dreams (Are Made Of This);" Cyndi Lauper — "Girls Just Want To Have Fun;" Cyndi Lauper — "Time After Time;" Madonna — "Borderline;" Wang Chung — "Dance Hall Days."

Best Overall Performance In A Video

David Bowie — "China Girl;" Michael Jackson — "Thriller;" Cyndi Lauper — "Girls Just Want To Have Fun;" Police — "Every Breath You Take;" Van Halen — "Jump."

Professional Category Nominees

Best Special Effects In A Video

Cars — "You Might Think;" Thomas Dolby — "Hyperactive;" Herbie Hancock — "Rockit;" Billy Idol — "Dancing With Myself;" Talking Heads — "Burning Down The House."

Best Art Direction In A Video

Cars — "You Might Think;" Herbie Hancock — "Rockit;" Billy Idol — "Dancing With Myself;" Police — "Every Breath You Take;" Queen — "Radio Ga Ga."

Best Editing In A Video

Duran Duran — "The Reflex;" Herbie

(continued on page 14)

James Consolidates

LOS ANGELES — Following her performance at the opening ceremonies of the summer Olympics in Los Angeles, Etta James has announced that she has been consolidated under the banner of Etta James Enterprises, P.O. Box 9903, N. Hollywood, California.

Turner Turns Gold

LOS ANGELES — The R.I.A.A. recently certified gold "Private Dancer," Tina Turner's debut album on Capitol Records. This marks only the second such certification for Turner, the first awarded to Ike & Tina's "What You Hear Is What You Get."

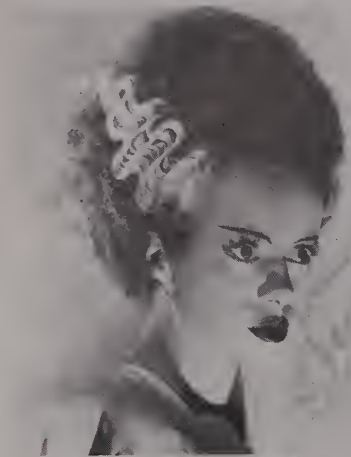


COUNTRY SQUIER — Capitol recording artist Billy Squier stopped by "Radio 1990" for an interview with Lisa Robinson, promoting his "Signs Of Life" LP.

AUDIO/VIDEO

VIDEOLYMPICS — This is, after all, the video age, and so it is a matter of course that the '84 summer Olympic games would be packaged and ready for sale almost before the dust had settled at the Los Angeles Coliseum. That's right, ABC Video Enterprises will have a surprise for you by late September that comes as no surprise: a 90-minute videocassette of the choicest footage of the XXIII Olympiad. What! After all the trouble I went through taping them? Yes, and that includes both the opening and closing ceremonies (we can only hope that at least some of those fireworks were edited). The program is produced by ABC Sports, and the videocassette will be distributed by Los Angeles based Continental Video. The decision to license Continental Video was arrived at, according to ABC Video vice

president of sales and marketing **Archie Purvis**, due to the reputation of the company's chairman, **Jack Silverman**, former head of Compton. "(Silverman) is well connected and quite knowledgeable in the home video distribution area," remarked Purvis, "and we felt that he was the ideal person with the right organization to represent this important product." ABC and Continental mean serious business, and reports are that they intend to sell many more than just a few of the tapes. What makes them so sure? Well, for one thing, the retail price is listed at only \$29.95 -- quite a bit less than what most paid to attend the events. "We believe it's a heck of a value, considering you're getting 90 minutes for just \$29.95," said Purvis.



Nuptial Nightmare

Continental is reportedly planning an initial release of 50,000 tapes, for which promotion is already underway, including a special poster bearing the official ABC Olympic logo, lest anyone should question the validity of it. The videocassette is, after all, the official ABC Sports Summer Games videocassette. You can bank on it. You certainly won't be the only one.

SOUR DREAMS — RCA recording artist **Eurythmics** have worked long and hard to create and maintain an image of integrity and artistic daring, bringing back some of the sexual mystery and intelligence that rock 'n' roll had lost since the days of the better glitter rockers. There is a statement in the music and theatre of **Dave Stewart** and **Annie Lennox** — anyone's guess just exactly what that statement may be, but that's just the point: Eurythmics make you think — and think again. Television soaps are not known for their challenge to the intellect (except, perhaps, in the reverse sense). Well ABC prime time has finally hit on some truly high comedy for its fall line-up: a soap opera called *Paper Dolls* using Eurythmics' original "Sweet Dreams" as its theme music. How could it happen? The scoop is that the band signed away its publishing rights when it signed with RCA's U.K. division, who are the ones responsible for selling the rights to ABC. RCA America heads reportedly had no inkling of the T.V. sale and are not at all happy about it, though no official comments have as yet been released by the label. With luck and the combined efforts of Eurythmics management and RCA, the song will be pulled from the series before the fall season begins.

MORE VIDEO MUSIC — Washington D.C.'s Black Entertainment Television plans to expand its coverage of video music this fall, beginning with some new developments in its *Video Soul* program. Originally a one-hour show airing seven days a week, *Video Soul* will expand October 1 to begin two hours of programming daily, along with a new look that includes repackaging of its animation, new contests and live phone-ins with celebrities. Previous contests on *Video Soul* have involved companies such as Sony and Capitol Records, with posters and Sony Beta HiFis given away. Aside from *Video Soul*, which features the latest B/C videos, BET is expanding its video music to four hours daily. According to BET vice president of network operations **Jefferi K. Lee**, BET is making "a major commitment to video music programming and will include "anythings that's hot," according to Lee, and not just the B/C-Urban format of the *Video Soul* program.

JOHN LENNON — Karl Home Video is reissuing **John Lennon's** last television interview. Taped for NBC's Tomorrow Show in 1975, Lennon is interviewed by the show's host, **Tom Snyder**, discussing everything from break-up of the **Beatles** to his battle for U.S. residence. Also included on the tape are conversations with the producer of Lennon's last LP, **Jack Edwards**, and journalist **Lisa Robinson**, held the day after Lennon's murder. The video cassette, which is billed as a special "collector's edition," runs 45 minutes and will retail for \$29.95. It will appear on the shelves September 5 along with a special limited edition poster that Karl Home Video has commissioned.

TARZAN — As its first release to be closed-captioned on both disc and cassette, Warner Home Video will be presenting *Greystroke: The Legend of Tarzan, Lord of the Apes* on October 1. More importantly however, *Greystroke* will also be WHV's first release in VHS Hi Fi. Keep a look out.

BRANIGAN — Atlantic recording artist **Laura Branigan** has recently completed a video for her latest single, "The Lucky One." Produced by Pendulum Productions. The clip was shot on location in Montecito, California and at Magic Mountain, a southern California amusement park, and was directed by **Michael Heldman**.

VSDA — Planning ahead? Well, if this year's Video Software Dealers Association convention, held August 26-29 at the MGM Grand Hotel in Las Vegas has snuck up on you too fast, there's always next year. The VSDA has already announced the dates and locations for next year's bash — the Sheraton Washington Hotel in Washington D.C., August 25-28, 1985. Contact **William Silverman** at VSDA for further details: (609) 424-7117. Meanwhile, we'll be looking for you in Vegas.

gregory dobrin

TOP 30 VIDEOCASSETTES

	Weeks On 8/18 Chart		Weeks On 8/18 Chart
1 THE RIGHT STUFF Warner Home Video 20024	2	16 GORKY PARK Vestron 5053	17 14
2 TERMS OF ENDEARMENT Paramount Home Video 1407	1	17 UNFAITHFULLY YOURS CBS/Fox 1340	— 1
3 BLAME IT ON RIO Vestron 5040	4	18 RAIDERS OF THE LOST ARK Paramount Home Video 1376	19 36
4 THE BIG CHILL RCA/Columbia 10021	10	19 REAR WINDOW MCA 80081	13 12
5 EDUCATING RITA Embassy Home Ent. 10189	5	20 TWO OF A KIND CBS/Fox 1339	18 3
6 SCARFACE MCA Home Video 80047	6	21 TRADING PLACES Paramount Home Video 11551	22 23
7 TANK MCA 80072	9	22 TO BE OR NOT TO BE CBS/Fox 1336	21 12
8 SILKWOOD Embassy Home Ent. 1377	7	23 HARRY AND SON Vestron 5037	— 1
9 CHILDREN OF THE CORN Embassy Home Ent. 4039	3	24 ANGEL TVA 2372	23 12
10 LASSITER Warner 11372	15	25 ROMANTIC COMEDY CBS/Fox 4722	— 1
11 VERTIGO MCA 80082	14	26 THE LONELY GUY MCA Home Video 80014	20 9
12 ALL THE RIGHT MOVES CBS/Fox 1299	8	27 UNDER FIRE Vestron 5033	24 17
13 CHRISTINE RCA/Columbia VH 10141	11	28 DEAD ZONE Paramount Home Video 1646	27 19
14 SUDDEN IMPACT Warner Home Video 11341	12	29 OSTERMAN WEEKEND Thorn/EMI 1981	28 24
15 UNCOMMON VALOR Paramount Home Video 1657	16	30 MR. MOM Vestron 5025	25 27

MTV Awards Finalists Announced

(continued from page 13)

Hancock — "Rockit;" **Billy Idol** — "Eyes Without A Face;" **Elton John** — "I'm Still Standing;" **Police** — "Every Breath You Take;" **ZZ Top** — "Legs;" **ZZ Top** — "Sharp Dressed Man."

Best Cinematography In A Video

David Bowie — "China Girl;" **Billy Idol** — "Eyes Without A Face;" **Kiss** — "All Hell's Breaking Loose;" **John Cougar Mellencamp** — "Authority Song;" **Police** — "Every Breath You Take;" **Stray Cats** — "Sexy & 17."

Best Choreography

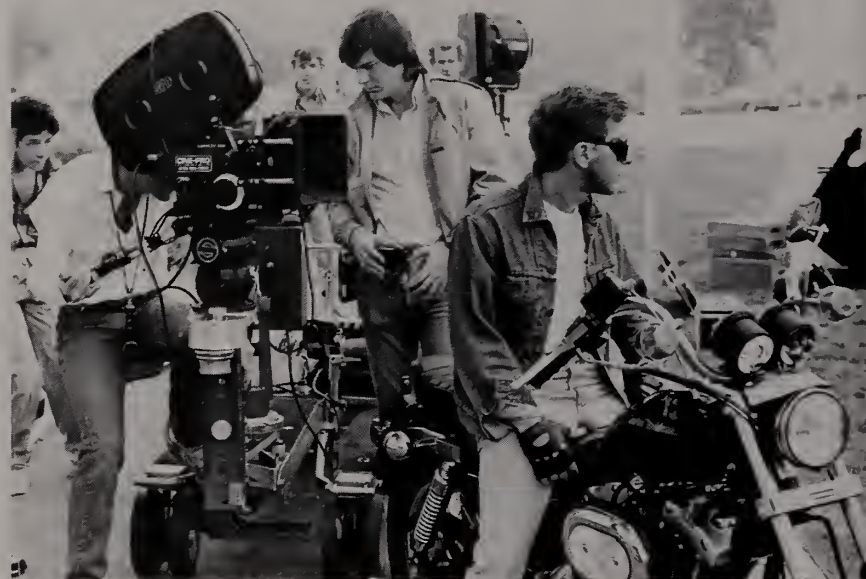
Toni Basil — "Over My Head;" **Michael Jackson** — "Thriller;" **Elton John** — "I'm Still Standing;" **Bette Midler** — "Beast Of Burden;" **Donna Summer** — "She Works Hard For The Money."

Best Direction In A Video

Bongos — "Numbers With Wings"/**Juliano Waldman**; **Ian Hunter** — "All Of The Good Ones Are Taken"/**Martin Kahan**; **Billy Idol** — "Dancing With Myself"/**Tobe Hooper**; **Cyndi Lauper** — "Time After Time"/**Edd Griles**; **Huey Lewis & The News** — "I Want A New Drug"/**David Rathod**; **Police** — "Every Breath You Take"/**Godley & Creme**; **ZZ Top** — "Gimme All Your Lovin'"/**Tim Newman**; **ZZ Top** — "Sharp Dressed Man"/**Tim Newman**.

Most Experimental Video

Cars — "You Might Think;" **Thomas Dolby** — "Hyperactive;" **Herbie Hancock** — "Rockit;" **Alan Parsons Project** — "Don't Answer Me;" **Neil Young** — "Wonderin'."



RIVERS RIDES AGAIN — Pop great **Johnny Rivers** recently lensed his first music video, *Heartbreak Love*, produced and directed by **John B. House** for L.A.-based *Razor Productions*. Pictured on location at L.A.'s *Griffith Park Observatory* are (l-r): director of photography **Don Cirillo** (at camera); assistant cameraman **Don Devine**; and **Johnny Rivers**.

TOP 30 **12"** SINGLES

	Weeks On 8/18 Chart		Weeks On 8/18 Chart
1 WHAT'S LOVE GOT TO DO WITH IT/3:49 TINA TURNER (Capitol V-8597)	2 8	15 I DIDN'T MEAN TO TURN YOU ON/6:04 CHERRELLE (Tabu/CBS 4 Z905003)	12 14
2 WHEN DOVES CRY/5:54 PRINCE (Warner Bros. 20 228)	1 8	16 YOU KEEP ME COMING BACK (DUB VERSION)/5:24 THE BROTHERS JOHNSON (A&M 5P-12102)	13 5
3 JUST THE WAY YOU LIKE IT/9:40 THE S.O.S. BAND (Tabu/CBS 4Z9 05031)	7 4	17 BREAKER'S REVENGE/7:27 ARTHUR BAKER (Atlantic DMD 768)	— 1
4 STATE OF SHOCK (DANCE MIX)/5:35 JACKSONS (Epic 49-05022)	9 3	18 THE MEXICAN/8:44 JELLYBEAN (EMI America V-7831-1/2)	20 2
5 CARIBBEAN QUEEN/ (SPECIAL MIX)/7:53 BILLY OCEAN (Arista JSL-9199)	3 7	19 HARDROCK/6:08 HERBIE HANCOCK (Columbia 44-05027)	23 2
6 BREAKIN' . . . THERE'S NO STOPPING US/6:51 OLLIE & JERRY (Polydor 821708-1)	6 9	20 HIGH ENERGY/7:50 EVELYN THOMAS (TSR TSR833)	19 3
7 DANCING IN THE DARK (BLASTER & DUB MIX)/6:09 & 5:30 BRUCE SPRINGSTEEN (Columbia 44-05028)	4 8	21 YOU GET THE BEST FROM ME/8:00 ALICIA MEYERS (MCA 23511)	— 1
8 SHE BOP (SPECIAL DANCE MIX/INSTRUMENTAL)/6:29 & 5:45 CYNDI LAUPER (Portrait/CBS 49-05011)	11 3	22 99 1/2 (DUB & CLUB MIX)/5:25 & 5:26 CAROL LYNN TOWNES (Polydor 881009-1)	14 7
9 I CAN DREAM ABOUT YOU/7:31 DAN HARTMAN (MCA 3946)	5 11	23 TAKE A CHANCE/6:26 NUANCE (4th & Broadway B Way 403)	26 7
10 NO FAVORS (DUB VERSION)/6:23 TEMPER (MCA-25306)	10 4	24 JUMP (FOR MY LOVE)/6:24 POINTER SISTERS (Planet/RCA JW-13781)	17 21
11 YOU, ME AND HE/5:56 MTUME (Epic 49-05024)	15 4	25 DYNAMITE/7:45 JERMAINE JACKSON (Arista AD1-9222)	— 1
12 SOMEBODY ELSE'S GUY/6:25 JOSELYN BROWN (Vinyl Dream/Prelude VND-D01)	8 18	26 OUTRAGEOUS/6:11 LAKE SIDE (Solar Ed 4984)	18 8
13 "17" (VOCAL & INSTRUMENTAL)/6:40 & 5:30 RICK JAMES (Motown 4522 MG)	16 2	27 DR. BEAT/6:26 MIAMI SOUND MACHINE (Epic 49-05023)	29 6
14 THE GLAMOROUS LIFE/6:33 SHEILA E. (Warner Bros. 0-20251)	— 1	28 IF THIS AIN'T LOVE/5:28 JAY NOVELLE (Emergency EMDS 6544)	25 7
		29 SELF CONTROL/5:00 LAURA BRANIGAN (Atlantic 0-89654)	27 15
		30 YOUR LIFE (PARTY MIX)/7:14 KONK (Sleeping Bag SLX 009)	24 3

12" REVIEWS

DENIECE WILLIAMS (Columbia 44-05043)
Next Love (7:07) (Williams-Duke) (CBS Inc.) (Producer: George Duke) (Remix: John "Jellybean" Benitez)

On the heels of her smash hit single "Let's Hear It For The Boy" Deniece Williams shows her true grit and soul on this slickly-produced dance cut. The groove is bottom heavy enough for hardcore funk clubs yet Williams is a dominant pop singer and "Next Love" is sure to hypnotize all dance fans. Benitez mixes the breakdown well while holding onto the melodic core.

CERRONE (Personal 49809)
Club Underworld (6:05) (Cerrone-Gaubert-O'Neill) (Cerrone Music-Personal Music/ASCAP) (Producer: Cerrone)

Fusing new wave energy with a disco chorus and fusion riffs, jack-of-all-trades Cerrone has here created a genre-crossing rap cut that is breaking out in urban centers. Two strong grooves that are accented by some innovative percussion work and a nice backing vocal section help to make this indie a real find. Varied instrumentation and an insistent bass line round out this gem.

CHUCK MANGIONE (Columbia AS 1903)
Diana "D" (5:46) (Mangione-Barnes-Barnes) (Gates Music/BMI) (Producer: Eumir Deodato)

Fusion and A/C horn player Mangione here steps out to a thoroughly danceable track that is gaining substantial club play. Nice high-hat ride slides into some deft playing and hip — hop drum programming. While Mangione has always had a strong pop following, "Diana "D" should break in with B/C and dance crowds.

FEATURE PICKS

CIRCUIT (4TH & B'Way 405)
Release The Tension (7:46) (Jarvis) (Boyd Jarvis Music/BMI) (Producer: Boyd Jarvis)

ONE ON ONE (Kee Wee 8409)
Gotta Thang (5:52) (Keys-Brown) (Life Long Music-Kwee Music/ASCAP) (Producer: Reginald Brown)

KATIE KISSOON (Jive 1-9247)
I Need A Man In My Life (6:43) (Gold-Denne) (Zomba Enterprises) (Producers: Ken Gold-Pete Q. Harris)

SECOND IMAGE (MCA 23514)
Sing And Shout (6:15) (Foster) (April Music/ASCAP) (Producer: Christopher Heaton)

ILLUSTRATED MAN (Capitol 9179)
Head Over Heels (6:05) (EMI Records) (Remix: Steve Thompson)

TOP 15 **MUSIC VIDEOS**

	Weeks On 8/18 Chart		Weeks On 8/18 Chart
1 INFATUATION Rod Stewart (Warner Bros.)	2 5	2 WHAT'S LOVE GOT TO DO WITH IT Tina Turner (Capitol)	3 5
2 WHEN DOVES CRY Prince (Warner Bros.)	1 12	3 IF THIS IS IT Huey Lewis & The News (Chrysalis)	10 3
3 SUNGLASSES AT NIGHT Corey Hart (EMI America)	6 4	4 GHOSTBUSTERS Ray Parker, Jr. (Arista)	4 10
4 MISSING YOU John Waite (EMI America)	8 3	5 I DIDN'T MEAN TO TURN YOU ON Cherrelle (Tabu/CBS)	5 6
5 SAD SONGS (SAY SO MUCH) Elton John (Geffen)	12 2	6 DANCING IN THE DARK Bruce Springsteen (Columbia)	14 2
6 SEXY GIRL Glen Frey (MCA)	15 2	7 THE GLAMOROUS LIFE Sheila E. (Warner Bros.)	11 9
7 ONLY WHEN YOU LEAVE Spandau Ballet (Chrysalis)	— 1	8 ROCK ME TONIGHT Billy Squier (Capitol)	9 6
8 ICE CREAM CASTLES The Time (Warner Bros.)	7 4		

WHAT'S IN-STORE

CD NEWS FROM POLYGRAM — Polygram Records will maintain the dealer discount wholesale unit prices for its compact discs established during the company's July promotion. The wholesale unit price of Polygram's CD's has been set at ten dollars for every pop and jazz CD and one dollar more for the "high end" classical titles on Deutsche Grammophon, Philips and London labels, announced Emiel Petrone, senior vice president/compact disc. Petrone commented that "the lower wholesale prices were originally established as part of a special dealer discount program for the month of July to mark the first anniversary of Polygram's introduction of compact disc software into America. With the rapidly growing compact disc market and the growing acceptance of this new technology, we are able to lower our prices now, far earlier than originally anticipated."



DIGITAL PLAYBACK AT HOME — Sony's CDP-610ES compact disc player is one of its more versatile models. Some of its features include an automatic load and start function, search capability for finding tracks easily and a remote control that enables the user to control all of the player's functions.

represents more than one-third of the total number of CD titles available in the United States from all the labels.

CAR STEREO NEWS — Where do music executives go to get a top-of-the-line car stereo? In Los Angeles many stars including Christopher Cross and Chaka Khan have gone to Electronic Entertainment, Inc. Headed by president Howard Becker, whose background includes a masters degree in Business from USC, Electronic Entertainment specializes in state of the art musical systems for the car as well as alarms and sunroofs. Prices for car stereos with installation ranges from \$1000 to \$3500. To date, the most expensive system Electronic Entertainment has installed was \$7000. There are \$20,000 car stereo systems in the world, but you can't buy them at Electronic Entertainment. Becker said that he won't sell you one. "After a certain point there's just no real difference, and it becomes a case of selling the king invisible clothes. We're not in the invisible clothing business. We sell sound systems, and our reputation depends on giving full value, plus, for the customer's money." Electronic Entertainment is located at 1056 S. La Cienega Blvd., Los Angeles, CA 90048. (213) 855-1977.

LABEL WATCH — Bellwether Records has recently been formed by Jim Newstrom and Don Fisher. In August, the new company will release its first record, a comedy album dealing with the more humorous aspects of this year's presidential election. In the future, however, Bellwether Records plans to release records of all types. "Only one thing is for certain," says Newstrom. "Because both of us get bored easily, the material released will be fast-paced, fun and always entertaining." The company is also offering free subscription to their newsletter, The Bellwether Times. Contact Don Fisher at (612) 537-9025 for more info.

ron rosenthal

CASH BOX TOP 100 ALBUMS

August 25, 1984

Title, Artist, Label, Number, Distributor

Weeks
On
8/18 Chart

1	PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	1	8
2	BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	2	10
3	SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	3	47
4	PRIVATE DANCER TINA TURNER (Capitol ST-12330) CAP	8.98	5	11
5	VICTORY JACKSONS (Epic QE 38946) CBS	—	4	6
6	GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	8.98	6	8
7	HEARTBEAT CITY THE CARS (Elektra 9 60296-1) WEA	8.98	7	22
8	CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	8.98	8	72
9	OUT OF THE CELLAR RATT (Atlantic 7 80143-1) WEA	8.98	9	24
10	REBEL YELL BILLY IDOL (Chrysalis FV 41450) CBS	—	10	39
11	BREAK OUT POINTER SISTERS (Planet BXL 14705) RCA	8.98	13	40
12	ELIMINATOR Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98	12	72
13	SIGNS OF LIFE BILLY SQUIER (Capitol SJ-12361) CAP	8.98	18	4
14	BREAKING HEARTS ELTON JOHN (Geffen GHS 24031) WEA	8.98	15	6
15	SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFR 38930) CBS	—	16	35
16	NO BRAKES JOHN WAITE (EMI America ST-17124) CAP	8.98	22	7
17	1984 VAN HALEN (Warner Bros. 9 23958-1) WEA	8.98	14	35
18	BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL	8.98	11	13
19	STAY HUNGRY TWISTED SISTER (Atlantic 80156-1) WEA	8.98	21	9
20	THE LAST IN LINE DIO (Warner Bros. 92510-1) WEA	8.98	20	6
21	AN INNOCENT MAN BILLY JOEL (Columbia QC 38873) CBS	—	19	55
22	MADONNA (Sire 9 238867-1) WEA	8.98	23	48
23	WARRIOR SCANDAL (Columbia FC 39173) CBS	—	29	4
24	FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	—	17	28
25	CONDITION CRITICAL QUIET RIOT (Pasha QZ 39516) CBS	—	28	4
26	CAMOUFLAGE ROD STEWART (Warner Bros. 1-25096) WEA	8.98	24	9
27	COULDN'T STAND THE WEATHER STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	—	25	10
28	ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1) WEA	8.98	38	5
29	SELF CONTROL LAURA BRANIGAN (Atlantic 780147-1) WEA	8.98	30	18
30	SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	8.98	27	39
31	LIGHTS OUT PETER WOLF (EMI America ST-17121) CAP	8.98	50	3
32	GOODBYE CRUEL WORLD ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS	—	26	8
33	LOVE AT FIRST STING SCORPIONS (Mercury 814 961-1 M-1) POL	8.98	32	24

Weeks
On
8/18 Chart

34	MIDNIGHT MADNESS NIGHT RANGER (MCA-5457) MCA	8.98	35	41
35	THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	—	31	88
36	TALK SHOW GO-GO'S (I.R.S./A&M SP-70041) RCA	8.98	36	21
37	STREET TALK STEVE PERRY (Columbia FC 39334) CBS	—	34	18
38	LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98	37	11
39	SLIDE IT IN WHITESNAKE (Geffen GHS 4018) WEA	8.98	39	7
40	NUCLEAR FURNITURE JEFFERSON STARSHIP (Grunit BXL-4921-A) RCA	8.98	41	11
41	BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA	8.98	33	12
42	PRIMITIVE NEIL DIAMOND (Columbia QC 39399) CBS	—	86	2
43	IN THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107) WEA	8.98	60	5
44	JERMAINE JACKSON (Arista AL8 8203) RCA	8.98	44	15
45	SEND ME YOUR LOVE KASHIF (Arista AL8 8205) RCA	8.98	46	8
46	CHICAGO 17 CHICAGO (Warner Bros. 9 25060-1) WEA	8.98	47	13
47	INTO THE GAP THOMPSON TWINS (Arista AL8-8200) RCA	8.98	40	24
48	STREETS OF FIRE ORIGINAL SOUNDTRACK (MCA-5492) MCA	8.98	43	11
49	POINTS ON THE CURVE WANG CHUNG (Geffen GHS 4004) WEA	8.98	48	27
50	VOA SAMMY HAGAR (Geffen GHS 24043) WEA	8.98	65	3
51	COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39017) CBS	—	42	43
52	THE SWING INXS (Atco 90160-1) WEA	8.98	53	14
53	STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60362-1) WEA	8.98	49	11
54	NOW PATRICE RUSHEN (Elektra 60360-1) WEA	8.98	45	11
55	BOX OF FROGS (Epic BFE 39327) WEA	—	62	8
56	RUN D.M.C. (Profile PRO-1201) IND	8.98	57	17
57	PARADE SPANDAUBALLET (Chrysalis FV 41473) CBS	—	96	2
58	THE ALLNIGHTER GLENN FREY (MCA-5501) MCA	8.98	63	5
59	RECKONING R.E.M. (I.R.S./A&M SP-70044) RCA	8.98	51	17
60	BANANARAMA (London 820 036-1 R-1) POL	8.98	102	12
61	BODY AND SOUL JOE JACKSON (A&M SP-5000) RCA	8.98	52	21
62	EDDIE AND THE CRUISERS ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	121	3
63	TOUCH EURYTHMICS (RCA AFL1-4917) RCA	8.98	54	30
64	SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	55	46
65	LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39366) CBS	—	56	12
66	WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	8.98	66	48
67	LEARNING TO CRAWL THE PRETENDERS (Sire 9 23980-1) WEA	8.98	68	30
68	MIRROR MOVES THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	—	58	74

Weeks
On
8/18 Chart

69	ROLL ON ALABAMA (RCA AHL 1-4939) RCA	8.98	64	30
70	BE MY LOVER O'BRYAN (Capitol ST-12332) CAP	8.98	59	16
71	DIFFORD & TILBROOK (A&M SP 4985) RCA	8.98	61	8
72	BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	—	72	36
73	ALL FIRED UP FASTWAY (Columbia BFC 39373) CBS	—	80	6
74	JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	—	75	75
75	NEW SENSATIONS LOU REED (RCA AFL 1-4998) RCA	8.98	82	10
76	GRACE UNDER PRESSURE RUSH (Mercury 818 476-1 M-1) POL	8.98	69	17
77	THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	84	45
78	VOICE OF AMERICA LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17120) CAP	8.98	67	12
79	HYSTERIA HUMAN LEAGUE (Virgin/A&M SP-4932) RCA	8.98	73	12
80	KEEP YOUR HANDS OFF MY POWER SUPPLY SLADE (CBS Associated FZ 39336) CBS	—	70	19
81	OUTRAGEOUS LAKESIDE (Solar/Elektra 60355) WEA	8.98	88	5
82	THE SAGA CONTINUES . . . ROGER (Warner Bros. 1-23975) WEA	8.98	71	13
83	MY EVER CHANGING MOODS THE STYLE COUNCIL (Geffen GHS 4029) WEA	8.98	74	20
84	LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1) WEA	8.98	79	29
85	DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	8.98	76	26
86	JAM ON REVENGE NEWCLEUS (Sunnyview 4901B) IND	8.98	93	7
87	UH-HUH JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	8.98	78	30
88	BON JOVI (Mercury 814 962-1 M-1) POL	8.98	77	27
89	NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	85	60
90	THE PROS AND CONS OF HITCHHIKING ROGER WATERS (Columbia FC 29290) CBS	—	81	15
91	FAREWELL MY SUMMER LOVE MICHAEL JACKSON (Motown 610ML) MCA	8.98	83	12
92	LOVE LIFE BERLIN (Geffen GHS 4025) WEA	8.98	87	22
93	GOING FOR BROKE EDDY GRANT (Portrait FR 39261) CBS	—	89	10
94	REWIND THE ROLLING STONES (Rolling Stones/Atlantic 7 90176-1) WEA	8.98	103	5
95	MAJOR MOVES HANK WILLIAMS, JR. (Curb/Warner Bros. 1-25088) WEA	8.98	92	13
96	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145) CBS	—	140	3
97	(WHO'S AFRAID OF?) ART OF NOISE (Island/Atco 7 90179-1) WEA	8.98	98	7
98	IT'S MY LIFE TALK TALK (EMI America ST-17113) CAP	8.98	90	24
99	DANGEROUS BAR-KAYS (Mercury 818 478-1 M-1) POL	8.98	91	20
100	SHE'S STRANGE CAMEO (Atlanta Artists 814 984-1 M-1) POL	8.98	94	24

CASHBOX

August 25, 1984

T.M.



KEEP YOUR eye

On OUR NEW Faces:

Billy Satellite Helix icon

Illustrated Man

John Jarrett's Tribe

Janice Marie Johnson

Lillo Luba Marillion

The Nobodys

Re-Flux W.A.S.P.

Fee Waybill

Beau Williams

NEW FACES TO WATCH

Over the past 12 months **Cash Box** has continued to spotlight the best of the new and developing talent that the industry has offered. It is always a pleasant and welcome event when a band like Ratt suddenly rockets into the top ten or Cyndi Lauper quickly becomes an international superstar. These new performers continue to be the lifeblood of the industry. In both the country and pop fields, this year's new faces have provided the record buyer with a varied and exceptional array of musical styles to choose from.

The ongoing success of young and still volatile acts such as the Bangles, Shannon, Cherelle, and Jim Glaser still depends on the willingness of established artists to shift and change perspectives in order to communicate and impress increasingly knowledgeable and selective record buyers.

As long as there are people born into this world, there will be new musical ideas and new ears that will be willing to absorb those sounds. Keeping that in mind, the recording industry has proven in the last year that it is prepared to meet that constant need of supply and demand.

As these new artists, particularly those featured in this special, continue to forge their own place in today's music, a new breed of artists will develop ready to contribute to the further evolution of popular music. **Cash Box** is eager to join others in the industry in ensuring that these artists receive the due recognition and opportunity that their predecessors have received.

Cyndi Lauper

CBS /Portrait recording artist Cyndi Lauper appeared in the **Cash Box** New Faces to Watch column in November of 1983, less than a year ago. Hard to believe considering the enormous success of this artist, who has since gone on to become one of the most popular recording acts around. A boon to the industry with her megamillion record sales and a vivid example of what the right mixture of talent and style can do, Cyndi Lauper is a new face that we take particular pride in presenting.

A followup on Lauper's career in the months since she last appeared in the New Faces section is like trying to predict her next outfit. The developments occur daily, with a multitude of new things to report each week. But rather than submit to a blanket "she's big, O.K.? Real big," we will endeavor to give a rundown of where things stand in the career of this thoroughly original and exciting new talent.

First some background: Lauper has been singing "almost from birth," hailing from the nether boroughs of New York City. She attended various arts high schools but gravitated to pop culture.

Having played guitar since the age of 12, Lauper began writing folk tunes,



Cyndi Lauper

moving into the rock arena in the early '70s. Band-hopping for several years, Lauper met up with keyboardist/saxophonist John Turi in 1977 and formed a group called Blue Angel. An LP was released through Polydor and the feedback was good, but Blue Angel was soon to disband and Lauper to launch a solo career that came to the attention of Portrait Records early in 1983. Lauper found it "disconcerting" at first be out on her own but received support through collaboration with other songwriters, including Ellie Greenwich.

With the release of "She So Unusual" for Portrait in October of 1983, Lauper's solo talent was soon to be recognized in spades. Hitting the airwaves with the first single, "Girls Just Want to Have Fun," which has since gone gold, Lauper's popularity has risen steadily. Her lighthearted outrageousness blossomed with a pop-moppet splash of color and bounce, living proof of just how much fun a girl can have, delivering a brash and vivacious video to further the point.

The rest is a story of such breadth we'd have to devote an entire issue to it, but it would include tales of her second single ("Time After Time") passing 800,000 in sales, rated #3 in England and Top 10 throughout Europe, Japan and Australia, the LP going Top 20 in Europe, the three hugely popular videos and the third single, "She Bop," already going double platinum, not to mention the Madison Square Garden wrestling match in which Lauper's wrestler pinned her opponent to the mat.

Currently, Lauper plans to keep promoting "She's So Unusual" though the end of the year, with a national tour slated to begin toward the end of this month. A Tonight Show appearance has been scheduled for August 28, with a *People* Magazine cover due in the coming weeks as well. A fourth video is being planned for the fourth single, "All Through The Night," this is in addition to an impressive string of videos to date, for which MTV has nominated her for seven awards at its upcoming video awards ceremony, including Best New Female, Best Female, and Best Video. At press time Lauper was involved with a Richard Avedon photo session. Such is the magnitude of this artist's success, a success that only mirrors her talent. One which has all the diversity and inspiration of an enduring figure in music.

Exile

In the late 1970s Exile, one of country's hottest new groups, had a number one pop hit. But there's more to the dichotomy. All the while, these guys from Kentucky had their own country songwriting center going and were writing such hit country titles as "Stay With Me" by Dave & Sugar, Alabama's "Take Me Down" and "The Closer You Get" and "It Ain't Easy," recorded by Janie Fricke.

But this is not so unusual considering that all of the band's members hail from one of country music's thresholds. J.P. Pennington (lead vocals/guitar), Les Taylor (lead vocals/guitar), Marlon Hargis (keyboard/vocals) and Steve Goetzman (drums) are all from Kentucky, with Sonny Lemaire (bass/vocals) coming from Jefferson, IN, right across the river from Louisville.

The beginnings of Exile was formed in 1963 as a high school rock 'n' roll band, the only remaining member of the original group being J.P. Pennington. Hargis joined in 1973, Goetzman, six years ago; Sonny Lemaire, five years ago and the



Ratt

most recent member is Les Taylor, joining the group in 1979.

Keyboardist Hargis notes, "It originally started as a rhythm and blues group. When I joined it had developed into a rock 'n' roll band. I suppose because it was the thing to do at the time, even though we all grew up with country music; it wasn't the thing to do, to be in a country band. But basically, we all started 20 years ago, as did J.P. and Les. I guess you could say we've gone full circle and are now back where we started."

In 1978 the song "Kiss You All Over" went to the top of the pop charts and was followed up with another Top 40 hit, but the group felt that its success was in the European market, not in the United States.

During this time the group decided to make some changes. J.P. Pennington explained, "We all grew up with country music, but because we also grew up during the 1950s and 60s, we were heavily influenced by the rock 'n' roll era. So when the band was formed in the mid-60s, rock was the most popular form of music to be doing. However, since 1978 we've been gradually getting back to the country side of the music field."

Hargis said, "We felt we had good material and songs and yet something was wrong. Our music was going in the country direction, but we felt we were still being produced in the European pop market. We felt we needed a change in producers and record labels."

He commented on the group's decision to keep the name Exile, "We debated about changing the name of the group because of the new musical direction we were taking and because 'Exile' isn't exactly a country sounding name for a band. But then 'Exile' already had a recognition factor, so we decided to keep it; and in so doing, maybe those who have heard us will be curious to give our material a listen."

The group teamed up with Nashville producer Buddy Killen which helped to bring about Exile's association in 1983 with Epic Records. The band's first debut single release on the Epic label for country radio, "High Cost Of Leaving," became a Top 40 hit on the charts.

Since then Exile's second single "Woke Up In Love" went to the Top 5 on the **Cash Box** country charts, and it had a number one hit with "I Don't Want To Be A Memory." All three singles are from the self-titled LP, which itself hit the Top 10 on the **Cash Box** country album charts.

The group now has a second Epic album out, entitled "Kentucky Hearts," with all 10 songs having been written by group members. The first single release from that album, "Give Me Just One More Chance," debuted at 56 bullet this week on the **Cash Box** country singles charts.

Branford Marsalis

Branford Marsalis, Wynton's older brother, released his debut Columbia LP, "Scenes In The City", earlier this year to critical acclaim, chart success and recognition for something that those who have followed the Wynton Marsalis Quintet have known for several years — that Branford is a tenor and soprano saxophonist to reckon with.

The son of New Orleans jazz pianist Ellis Marsalis, Branford's jazz education didn't start until he was 15, only a few short years ago.

"I like funk, I was playing in a funk band when I was 15," he said. "That's when I first started learning Charlie Parker solos — learning them because I couldn't. It wasn't because I loved jazz, it was because here was a saxophone player playing something that I couldn't play and my ego would not allow me to accept this."

Marsalis enrolled in the Berklee School of Music in 1979 and it was there — thanks to his roommate, drummer Marvin "Smitty" Smith — that he seriously started listening to jazz, becoming deeply involved in the music of altoist Cannonball Adderley.

About that same time, Wynton Marsalis joined Art Blakey's Jazz Messengers and Branford first began giving serious thought to becoming a professional musician (he was at Berklee to study arranging and composition).

Shortly thereafter, Smitty played Branford a Miles Davis LP with Wayne Shorter on saxophone and Branford was hooked.

"I said, this is it, this is it," he said. Branford absorbed Shorter while working with Clark Terry's Big Band. He then began listening intently to Ornette Coleman and Lester Young, while intently looking for work. The work finally came when Art Blakey called and invited Branford to join his brother Wynton as a Jazz Messenger. After several months, Wynton left to form his own band, his brother in tow. The Wynton Marsalis Quintet has been virtually intact ever since

(continued on page NF-4)

NEW FACES TO WATCH

(continued from page NF-3)

(the two brothers taking the summer of '83 off to join Herbie Hancock's VSOP II).

"I want to stay with Wynton's band until the music reaches the point where it can't go any further," said Branford.

Aside from "Scenes In The City" and Wynton's LPs, Branford can be heard on the new Miles Davis album, "Decoy". There was talk of Branford's joining Davis, but he remained committed to Wynton ("Branford wanted to work with us, but I like to have somebody I can work with every day," said the veteran trumpeter).

Currently Wynton Marsalis is in the midst of a classical concert tour (Branford, too, is considering a classical LP — mainly 20th century compositions for the soprano sax), so Branford Marsalis has formed a quartet. It will be making its New York City club debut Aug. 21-26 at the august Village Vanguard.

As to the shelf life of the Wynton Marsalis Quintet, Branford said, "Every band has its life — I'm not naive enough to think that Wynton and I will never run out of stuff to play."

Ratt

Ratt, the self-proclaimed rodent of rock and roll, has become one of the most popular and commercially successful bands of the year. With its debut Atlantic release "Out Of The Cellar" quickly approaching platinum status and throngs of screaming young ladies greeting it at every stop, this Los Angeles based metal/pop combo has established itself as more than just an average group of guys dressed in black leather and spikes.

"Your mom and sister might even like us," Robbin Crosby told **Cash Box** (May 26 issue). Well it is now clear that someone has been lining up at the cash registers and calling the radio stations. According to Crosby the key to Ratt's success is sex appeal. "We definitely play it up," he remarked. The videos have helped. The first clip, *Round and Round* marked the video debut of Milton Berle, the uncle of the band's manager Marshall Berle.

Ratt's success with that video helped propel the single high onto the charts. The band's newest video, *Back For More* has just been released and will again feature an appearance by Uncle Miltie, as well as members of another band of Los Angeles head bangers' Motley Crue.

Life as a member of Ratt is not all tight fitting leather though. Recently drummer Bobby Blotzer made national news after a true display of heroism at a Rochester, New York hotel. It seems one of the rooms had caught fire and an alert Blotzer smelling smoke, ran to the room that was in flames, kicked down the door and extinguished the fire. Worried spectators outside the evacuated hotel witnessed Blotzer emerge from the smoking building without a scratch (at least that's what the

press release said).

But getting back to the regular everyday occurrences of mainstream metal: a rivalry of sorts has developed between Ratt and the aforementioned Motley Crue (Crosby shares a house with Motley Crue's guitarist). It all started after a show in Salt Lake City when the Crue kidnapped Crosby for four days, doing whatever those rock and roll stars do on the road for four days.

Then during a recent show at New York's Beacon theatre, the Crue dropped 50 pounds of flour from the ceiling, only to emerge during the encore to smother Ratt with whipped cream. Those devils. No word yet on what Ratt has planned as retaliation but a spokesman for the band has definitely ruled out whoopee cushions.

Having just completed the shooting of its third video, the band will now embark on a national tour with Billy Squier. Starting Aug. 24 in Tulsa, the announced dates run through Sept. 22 in Worcester, Mass.

The band has just finished a series of appearances with Atlantic's other top-selling rockers Twisted Sister, never playing to anything less than a packed house of crazed, screaming teenagers. So Ratt will continue to crawl its way up the charts as new singles are released, new videos aired and more concerts performed. According to Crosby, "I think the next album will be a lot rougher and more straightforward. Not necessarily heavier, just more of an attitude."

Corey Hart

Corey Hart is going to have to start wearing his sunglasses at night, during the day and while he's at the movies if things keep going at the clip they're going.

His debut single, "Sunglasses At Night," has just edged into the Top 10, thanks, in part, to the video being moved to MTV's heavy airplay list. The EMI/America album, "First Offense," is currently bulleting up the charts; the second single, "Lamp At Midnight," is set for release; and Corey Hart is currently in the midst of a lengthy U.S. tour, opening for Rick Springfield.

"I'm very, very excited," said Corey Hart, "very proud of what's happening. It's something I've worked very hard for quite a while — even though I'm only 22 — it's something that's always been a dream of mine. I've always wanted to have success in America. I'm Canadian, but it's always been my driving ambition to have chart success in America."

Corey Hart spent his teens in Canada haunting Montreal studios, trying to record his songs. Once, he became dismayed at the prospect of finding a "rock and roll saxophonist . . . something like Richie Cannata from Billy Joel's band."

"Billy Joel was on tour and the night he played in Montreal, I put together a package of songs and I sent it down to Richie Cannata's hotel. I never really expected it, but at 1:30 in the morning, there comes Richie with his tenor and alto saxophone."

The friendship led to Corey's moving



Beau Williams

to New York for a year, after which — discouraged — he returned to Montreal, borrowed money from his mother, and put together a demo tape.

"Then I just bombarded the record companies with it," he said. "And I got offers for four or five record deals in a week."

One of those offers led to the recording, in England, of "First Offense," with Eric Clapton joining in for one number. After returning from England, however, Corey Hart had the inspiration for another song or two. One was "Sunglasses At Night," another "Lamp At Midnight."

"I always liked British bands," said Corey Hart. "The band that I always say has influenced me, and that I really feel comfortable about saying influenced by music, is the Police."

Like the Police, Corey Hart is a rocking melodicist. And, like the Police, Corey Hart seems destined to make many offenses on the charts.

The Judds

The Judds, RCA's lovely and talented mother/daughter duet, have in one year successfully launched their recording career with their first single, "Had A Dream," going to the Top 20s of the country singles charts, their mini-LP, "The Judds — Wynonna and Naomi," going into the Top 15s of the country album charts and their second single, "Mama He's Crazy," going to the number one position on the country singles charts.

The two ladies, who began singing together as a form of entertainment, in the small Kentucky town they lived in, have taken on the country music scene with a fresh, energetic sound all their own.

After moving to Hollywood from the small town of Asheville, Kentucky and after a divorce that followed, Naomi moved Wynonna and another daughter, Ashley, back to Morrill, Kentucky, close to her hometown. She was pursuing a degree in nursing and recalled that it was during this time that she and Wynonna discovered their music.

"I was almost finished with my RN degree then. During this period we discovered music because we lived without a TV. We sang at home and I had gotten it in my head that if Wynonna wanted to do it when she got out of school then we needed to start getting set up."

There was then another move to San Francisco, where the pair began to perform at home for friends, before the family moved five years ago to Franklin, TN, a suburb of Nashville. While Wynonna was completing high school, her desire to pursue a music career was encouraged when she won a talent competition in the 10th grade. Mother Naomi then took it upon herself to study Music Row and meet people in the music business.

In the meantime they performed on *The Ralph Emery Show*, a local morning television program on WSM and sang in churches on the weekends as they waited for Wynonna to graduate from high school. Naomi said, "I promised her that by graduation night I would have something."

While still working as a nurse, Naomi met producer Brent Mahler — his father



Bon Jovi

was one of her patients — and gave him a tape of herself and Wynonna. The three of them then worked for about six months to come up with the Judds' sound.

Through Ricky Skaggs, who came from a Kentucky town near Naomi's hometown, the Judds met Skaggs' publicist Woody Bowles, whom they signed, along with Ken Stiltz, as their manager. Bowles took a tape of the Judds to Dick Whitehouse, president of Curb Records, which resulted in signing the duo to Curb Productions. Whitehouse then approached Joe Galante, vice president, RCA Records Nashville, about the duet. An unprecedented live audition was arranged so that Galante and other RCA executives, including Randy Goodman and producers Norro Wilson and Tony Brown, could hear the mother/daughter team. The 45-minute performance earned the duet a recording contract with RCA Records.

In the short time that has followed, The Judds have already experienced the success of their first number one single, "Mama He's Crazy." They have a video based on the song out, filmed at their home in Franklin and they are already at work on their second album for RCA Records.

As for the special ingredients that make up The Judds' homemade sound, Wynonna had this to say, "It seemed like wherever we lived we were tuned in to different kinds of music. We brought it all together and we say it comes out via The Judds. Country is where our hearts are."

Shannon

The story of Brenda Shannon Greene is one of the top success stories of 1983-84. Greene, who is now internationally known simply as Shannon, was an office manager for a small import/export company in the downtown Manhattan neighborhood of Soho until last year. A serious singer who had studied jazz, classical and theatrical vocalizing, Shannon was nevertheless preparing for a stable career as a CPA, when, during a studio rehearsal, she met drummer Quentin Hicks. "I was singing with the group Brownstone at the time, and he was filling in for someone else," she told **Cash Box** for her *New Faces To Watch* profile (February 18). "Two months later, he called me about a tune, which Mark Liggett, the producer, was looking for a girl to sing. It was late and I didn't want to come in, but I came in and laid down a reference vocal to 'Let The Music Play.' They added a little more vocals, and after only 40 minutes, it was hot."

"Hot" is an understatement. "Let The Music Play" became a huge crossover hit, dominating the dance and black charts and penetrating the Top 10 on the pop charts. Both the 7-inch single and the album were certified gold in June, and the follow-up, "Give Me Tonight," hit #1 on the dance charts and was a top-10 R&B and top-40 pop hit.

Mark Liggett was a producer for Emergency Records, the label on which the original 12-inch version of the tune was released. A deal was struck with Mirage for release of the 7-inch version and the album of the same name. "I liked the beat, melody and rhythm, but I didn't think it

(continued on page NF-6)



The Judds



Shannon

NEW PHASES OF 1984 FROM COLUMBIA RECORDS.

Once again Columbia Artist Development is turning New Faces into New Favorites.

Scandal Featuring Patty Smyth has just cracked the Top-20 with their new single and MTV™ smash, "The Warrior." It's from their new album—called "Warrior"—which is now bulleting its way up the charts as well.

The debut album of **Fastway** sold over 300,000 copies and left Fastway fans hot for more. Enter "All Fired Up"—the new album, single and music video that's out to set the world afire. And you can expect Fastway's current tour with Ratt, The Scorpions and Rush to fuel their popularity even further.

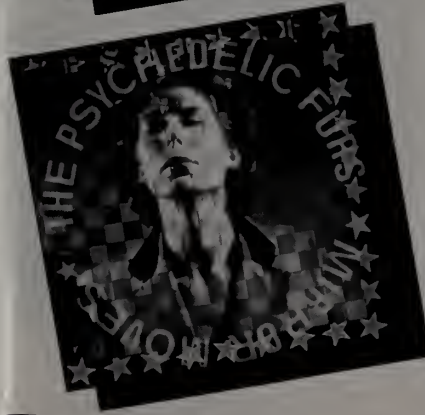
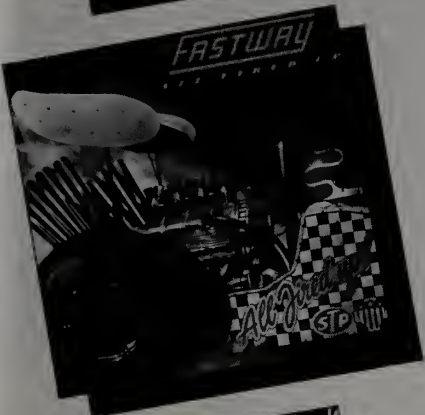
The **Bangles** are a West Coast girl group with a new debut album that's "All Over The Place." And everyone everywhere is taking notice. *Musician* magazine calls them "the best band working the pop side of post punk." The first single is called "Hero Takes A Fall."

Our instincts were right about **Romeo Void**. Their second Columbia album, "Instincts," has just been released and is already getting play on almost 100 radio stations. Their new single and music video, "A Girl In Trouble (Is A Temporary Thing)," shows why this band has no trouble getting exposure.

The **Psychedelic Furs** are moving closer to the top with their latest hit album, "Mirror Moves." With a national tour happening now and a new video of the single "Here Come Cowboys" on the way, The Furs are coming on stronger than ever.

And that's what Artist Development is all about.

**COLUMBIA RECORDS ARTIST DEVELOPMENT.
IN A CLASS BY ITSELF.**



NEW FACES TO WATCH

(continued from page NF-4)

was a smash, to tell the truth," said Shannon at the time of the compelling technosoul single that established her as a prime crossover artist. "It surprised me, too. I thought it was just another dance song."

Born in Washington D.C., Shannon began singing as a child, picking up early musical influences from her mother's piano playing and her father's gospel and jazz singing. After moving to New York at age 7, she grew from singing with neighborhood friends to studying with high school choral groups. As a college student at York University in Jamaica, Queens, Shannon studied voice, piano, music history and theory, dance, theater and was a featured singer in the school's jazz workshop. But while she was taking as many music and performing arts courses as she could, her major was in accounting, and she was gearing up for her CPA exam when "Let The Music Play" came her way last September. Although her studies have helped prepare her for the performing demands ahead, she's not looking back to the primary focus of her studies. She has someone else to do the accounting now.

Despite the tremendous success of "Let The Music Play," and its dance anthem status, Shannon's goal is to demonstrate the vocal versatility she's developed through years of study and work. Thus, the album contains strictly pop tunes, hard-edged R&B and dance music along the lines of the title track. After the surprising success of the single, she performed the tune frequently with taped accompaniment. She now has also toured with live musicians and is looking forward to the opportunity of recording her own material. Her new LP is due by the end of the year, again with Liggett and Chris Barbosa producing.

Bon Jovi

With the release of Bon Jovi's self-titled LP on Mercury/PolyGram, lead singer Jon Bon Jovi achieved a long time dream. After playing in various bands throughout his high school years and after learning the recording ropes in a New York studio, Bon Jovi finally had the band, a hit single and an album. When **Cash Box** spotlighted Bon Jovi in the New Faces profile in March of this year, "Bon Jovi" had just been released and the single "Runaway" was sprinting up the Top 100. The album is still hovering in the '70s on the LP chart and the band's following is steadily increasing due to its diehard touring schedule.

The group hails from the fiery club scene of Manhattan and its spirit is derived from street savvy and lustful energy. The core of the band is lead singer Jon Bon Jovi and long-time friend and musical compatriot David Rushbaum. The two have been playing together in clubs since they were too young to be legally allowed admittance into many of the venues they frequented. Next to join the band was bassist Alec John Such. A veteran of the heavy metal cover circuit, Such says he knew when he met Bon Jovi that it was time to either go for it in the music business or get out. Such introduced the group to drummer Tico "The Hit Man" Torres who was at the time playing with Frankie & The Knockouts. At first only jamming with Bon Jovi between Knockout LPs, Torres eventually chose the greener of the two pastures and left Frankie's band. Last to join the band was lead guitarist Richie Sambora, who was



Gus Hardin

led to Bon Jovi intuitively. Bon Jovi explains, "I was playing one night at a big radio station concert when this guy in the audience comes up to me and says 'I'm gonna be your guitar player.' I just laughed and walked away. But then I heard the guy play and the rest is history. I knew I finally had the band." Explaining the nature of some of his songs, Bon Jovi remarked, "our songs are about lust, not love; each song is its own little passion play. But when we come up with an idea for a song, I won't make up a happy ending just to make things easy. Life doesn't work that way." Through titles like "Runaway," "Roulette," and "Shot Through The Heart," it's clear that Bon Jovi likes to write and sing about love and the dangerous side of life.

Jon Bon Jovi and his band also love the successful side of life and with the debut album still generating a considerable amount of sales and industry attention, they are well on their way to achieving their goals.

Jason And The Scorchers

"We consider ourselves to be a rock 'n' roll band obviously, but we owe a great debt to real country music," explained Jason Ringenberg of Nashville's Jason and The Scorchers. To anyone who has seen the EMI America act perform live or heard its debut EP "Fervor," Ringenberg's assessment is accurate in the fact that the Scorchers are truly country — all of the band's members have been born and raised in the South — yet the spirit of the music is uncompromising and careening rock'n'roll.

The reckless energy and lyrically rich songwriting of the Scorchers have gained the group a solid following in the United States and an amazingly warm embrace from European fans and critics alike. The Scorchers' cover of Bob Dylan's "Absolutely Sweet Marie," which simply roars and originals like "Hot Nights In Georgia" have gained the band airplay on college radio and more adventurous commercial radio and have laid the groundwork for the Scorchers' next vinyl foray.

When **Cash Box** first profiled the band in February of this year, "Fervor" had already been released and "Absolutely Sweet Marie" was creating quite a stir on radio, yet the band had not really done any widespread touring. With six months of live performances now behind them — in America and in Europe — the Scorchers have taken the authentic "country meets punk" energy to the people and the people have responded. The first round of live performances in England gathered such positive press that the band was invited back for a second match. This time, the Scorchers played some of its most inspired live shows ever and at London's famed Marquee Club, 450 people were turned away including Stones bass-player Bill Wyman; Wyman reportedly was let in the back entrance and caught the show. The band is currently in the midst of recording its next album for EMI, which will be produced by Terry Manning of Z.Z. Top's "Eliminator." Last weekend the Scorchers made a special trip to New York to play the New Music Seminar along with such other groundbreaking new faces as Run D.M.C., Talk Talk, General Public and Dominatrix. While Jason and the



Jason And The Scorchers

Scorchers may be the most authentic of the "cowpunk" bands to emerge in the last year, it also has the depth of musicianship and songwriting to break away from that mold and be considered simply a great rock'n'roll band.

Jim Glaser

During the summer of 1979, a mutual friend introduced Jim Glaser to his producer Don Tolle. At that time Tolle was regional promotion director for A&M Records in Atlanta, GA, and was looking for an artist to produce, with long-range plans being to form his own independent record company. Glaser and Tolle struck up an immediate musical rapport and began to record at the Glaser Sound Studio in Nashville on weekends. They then spent three years developing a sound that was fresh, fun and unique.

Glaser said, "Our first commitment was to the music. We not only wanted to make hit records, we wanted to make great music." Thus, after over 25 years in the country music business as part of the celebrated Glaser Brothers, Jim Glaser went out on his own.

In the summer of 1982, Tolle became partners with Hal Oven, a musical entrepreneur living in Atlanta and formed Noble Vision Records for Glaser. The label's first release, "When You're Not A Lady," proved a success, going to the Top 20 of the **Cash Box** country singles chart with a run of 19 weeks. Since that time two of Glaser's singles, "The Man In The Mirror," the title cut from his Noble Vision LP, and "If I Could Only Dance With You," have both made it into the Top 10 on the country singles charts. His latest hit, "You're Gettin' To Me Again," is at 11 bullet.

His "The Man In The Mirror" single proved to be one of the three singles from an independent label to become a Top 10 hit in 1983 and he was named "Top New Male Vocalist" by the Academy of Country Music, making clear Glaser's ability to make a comeback as a top country act.

Jim Glaser's career in country music began in 1957 when he and his older brothers Tompall and Chuck won first prize on the *Arthur Godfrey Talent Scouts* television series. From there they went on to get their own television show in their home state of Nebraska. They were soon noticed by Marty Robbins, who took them on as backup singers and signed them to Robbins Records. The trio traveled with the Robbins' show for two years before striking out on their own.

The Glaser Brothers went on to a very successful career as recording artists and performers, with their awards including "Vocal Group of the Year" from the Country Music Association. But in 1972 after 15 years together, the group decided to disband. For the first couple of years after the breakup, Jim Glaser pursued his publishing interests.

As a songwriter he had achieved recognition for the classic "Woman, Woman," which he and Jimmy Page co-wrote for Gary Puckett. The song was a two million seller hit for Puckett and has sold over 15 million records through various artists. Glaser also wrote two of Skeeter Davis' hits, "What Does It Take"

and "Instinct For Survival," plus Warner Mack's "All Night Cafe" and "Thanks A Lot For Trying" for Liz Anderson.

The influence of the many years he spent singing group harmonies has lasted, however, into his album "The Man In The Mirror." Glaser explained, "Harmonies are still real important to me and one of my favorite things to do." On the album he did overdubbing and worked with background vocals to achieve just the right harmony sound. The new sound is explained as being cleaner, fresher and geared toward the adult market.

Currently Jim Glaser is in the studio working on a second album, due for release in early 1985, on the Noble Vision label. Glaser commented on his recent success as a solo artist, "Working as a group was a lot easier because there's three people always at the center of attention and that makes it easy, but it wasn't quite as satisfying."

Beau Williams

When "Beau Williams" debuted on Capitol Records in 1982, it was clear that a special vocal talent had arrived. Yet the road to this debut was long and had been made up of hard work which began with Williams' first singing experience in a Baptist church in Houston where his father was a pastor, his eldest brother was deacon and his mother was choir director. From this training, Beau Williams certainly learned his religion, yet he also learned how to sing with emotion and feeling — two of this vocalist's most engaging trademarks.

As a teenager, Beau Williams was billed as "Bobo, Mr. Soul" and played at many of Houston's best nightclubs while honing his skills and gathering a diverse and always supportive audience. At age 18, Williams was offered the highly-sought after spot on the *Talent Unlimited* television show which gained him the opportunity to perform a new song every week on live television.

From this exposure, Williams was invited to sing at several festival concerts where he shared the bill with artists like Stevie Wonder, Ray Charles and Ella Fitzgerald. During this time, Williams also sent out tapes to The Temptations, who met with him. Williams recalls, "They liked my voice, but they thought I wasn't tall enough for the lead singer's role." Two years later, after Williams had relocated to Los Angeles and was finding immense success as a solo act, The Temptations offered him the job.

Williams noted, "They couldn't believe that I was the same singer they had turned down. They had never seen me perform before and once they saw the show they realized they had made a mistake."

"They offered me the job of lead singer, but by this time I was enjoying doing my own thing and turned them down." Aside from The Temptations, Williams had another industry follower, George Benson. The veteran jazz guitarist and

(continued on page NF-8)



Dreamboy

THE SUCCESS^{ION}

Every year since 1922, RCA Records has written new chapters in music history by introducing talented new artists to the industry. We're proud to add the names of **WYNONNA** and **NAOMI JUDD**, **HILLARY KANTER**, **KEITH WHITLEY** and **VINCE GILL** to our long list of stars, and to continue the succession of success that has become our tradition.



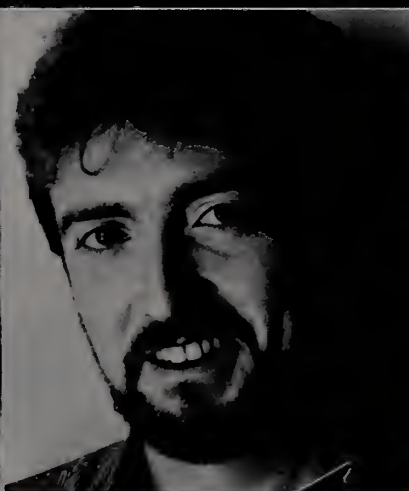
THE JUDDS

THE JUDDS, Wynonna and Naomi, This sensational mother-daughter duet has already astounded the industry. Their exceptional harmonies made their mini LP "THE JUDDS," a top seller; took their first single "Had A Dream" to Top 10, and their second "Mama, He's Crazy" to #1. Watch for their new full ten-cut album, coming in October.



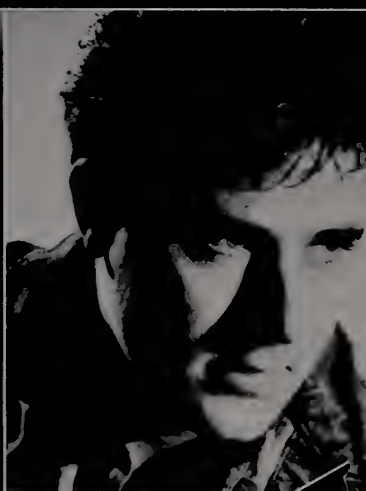
HILLARY KANTER

HILLARY KANTER, An exhilarating new talent whose first single, "Good Night For Falling In Love" is already moving rapidly at both Country and A/C. Produced by Even Stevens, her first mini LP "CRAZY IN LOVE" is an enticing sampling of her exciting talents.



KEITH WHITLEY

KEITH WHITLEY, A pure country performer in the finest tradition of Hank, Sr. and Lefty Frizzell, Keith Whitley fills the void that has existed in real country music since their passing. His first mini LP, produced by Norro Wilson, is entitled "A HARD ACT TO FOLLOW" and will ship in September, preceded by the lead single "Turn Me To Love."



VINCE GILL

VINCE GILL is pure, live energy! The former powerhouse lead singer with Pure Prairie League has been turned loose with his first mini LP, entitled "TURN ME LOOSE." His current single, and video, of the title cut is sending shock-waves through radio and retail.

RCA

NEW FACES TO WATCH

(continued from page NF-6)

vocalist had caught many of Williams' live shows and had great respect for the vocalist. Benson also produced the demo that eventually gained Williams the ears of Capitol executives and finally a recording contract. The self-titled LP produced by Johnny Pate gained Williams' extensive airplay as well as respectable position on the B/C album charts. This was followed by 1983's "Stay With Me" produced by Ron Kersey and which included guest performers such as Patrice Rushen, Jeffrey Osborne and The Temptations.

Most recently, Beau Williams released the Capitol LP "Beaudacious" which lives up to the energetic and intimate live shows of the now-seasoned performer. While Williams has yet to climb to the upper reaches of the singles charts, his albums and live performances are testimony to this vocalist's pure talent.

Helix

Helix has been melting Canadian snow since the mid-'70s. From its Kitchener, Ontario roots to European tour dates opening for Kiss, the band has progressively built a reputation as one of the finer acts on the Canadian club circuit, a reputation that has carried over to its international opening gigs. With airplay of its new "Walkin' the Razor's Edge" Capitol LP on the rise, and the single, "Rock You," gaining exposure in both its radio and MTV video incarnations, Helix is beginning to find its niche among the popular world-class rockers which have been its source of inspiration over the years.

The Helix path to recognition is a long and rough one. If anything is to be said about this group it is that it is a thoroughly dedicated, hard-driven bunch. Grueling tour dates are the norm for these five guys, who have been known to tour in a simple van crowded with manager, equipment and bandmembers alike. "We did all the American tour last year in a van," said lead vocalist Brian Vollmer, "I don't mind personally as long as there's a bunk I can lie down on, but on last year's European tour we couldn't even stretch out. On the American tour we had the equipment in a U-Haul, but in Europe we had it right in the van. Our manager, Bill Seip, goes on the road with us too, and he basically goes through the same hardships we do."

If sleeping curled up on the floor of a van is what it takes to make waves in the music industry, Helix is prepared to endure that, or most other inconveniences. Playing together for

nearly 10 years, the band's core members, Vollmer, guitarist/vocalist Brent Doerner and guitarist/vocalist Paul Hackman have seen plenty of changes since they first met at a Canadian battle of the bands and decided to get a local band going. "We got together at a practice hall," remembers Vollmer, "and we made some membership changes before we even started. And then, after a year of playing high schools we changed one guitarist. Then we lost the original drummer, and then the keyboardist left to be replaced by Paul." But Helix survived these growing pains and lived to find its own musical identity, one which Vollmer described as "fun, melodic rock. We're not Black Sabbath, that's for sure," laughed Vollmer.

As for those bands from which Helix derives its inspiration, Vollmer lists the Scorpions, Def Leppard and Judas Priest as having the most influence, particularly on the latest LP. But basically, Vollmer explained, "we draw our influences from whatever is happening at the time." Most of the writing is done by the band's core members, though bassist and vocalist Daryl Gray and drummer Greg Hinz have been getting more involved of late.

Meanwhile, Helix continues the rough rock 'n' roll climb, currently engaged in a national tour, headlining some dates and opening for Quiet Riot on others. There was a recent interview on MTV, where the *Rock You* video is doing quite well, while radio airplay and record sales are on the increase. According to Vollmer, Helix' immediate plans focus mainly on "Touring our (bleeps) off!" One sign of the band's growing success is the bus it travels in on this tour — no more cramped vans. It isn't air conditioned, but that too will come in time.

Cherelle

Cherelle burst on the scene three months ago with "I Didn't Mean To Turn You On." She has in fact turned her audiences on. The tune has had a strong chart life, her second single has just been released, and she's in the midst of a major tour (opening for Luther Vandross). Since her *New Faces To Watch* profile in **Cash Box** (June 23), she has garnered wide attention through personal appearances and live performances. Much of the credit should go to the blazing funk created for her record by producers Jimmy Jam and Terry Lewis, who with Cherelle have continued to blaze a trail out of the startling new hotbed of musical expression, Minneapolis.

Cherelle Norton was born in Los Angeles, where she had ample opportunity for musical inspiration. Her involvement in the music business really began, however, when she moved with her mother to Detroit. There she met singer/bassist Michael Henderson, who was her neighbor. He invited her to the studio where he was working on his "In The Night Time" album. Subsequently, Cherelle sang on the album and became a backup singer for Henderson on isolated road gigs — an amazing feat, since she kept her day job the entire time. "I'd go to work all day, run into the recording studio when I got off, work there until the wee hours of the morning and then try to get some sleep before I had to be back at my regular job. It was hard, but I wanted to sing. I didn't care what I had to do, what changes I had to go through. I wanted to sing and I was gone. Detroit was it for me. I have to give Detroit all the credit because I met a lot of good musicians there, and I started working."

After attracting the attention of Tabu Records with a demo tape, Cherelle was introduced to Jam and Lewis, the original producers of The Time, who along with Prince have emerged as the preeminent musical spokespersons for the contemporary Black sound of



The Bangles

Minneapolis. Jam and Lewis produced five of the tracks on the new album "Cherelle." Three of the cuts were produced by Issac Struthers and Michael Everitt Dunlap. Jam and Lewis infused the album with their particular brand of funk and their arrangement was one of the key ingredients in the success of "I Didn't Mean To Turn You On." Jam and Lewis, whose new band is called The Secrets, were known in musician circles for proving with The Time's "777-9311" that a mind-boggling electronic drum pattern could work in a commercial tune and this same kind of production expertise inundates "Cherelle."

Cherelle's exuberant personality shines through when she talks about the way things are going for her. "This is like a fantasy to me. People used to say, 'Oh, you're dreaming.' I have dreamed so long that now sometimes I look at it like, 'Is it real?'" Yes, Cherelle, it is — and getting more real all the time. Her video of "I Didn't Mean To Turn You On" was added to the major cable music video outlets (*NY Hot Tracks*, *Friday Night Videos*, *Black Entertainment TV*, etc.), and the followup seems destined for similar success. She will continue to tour with Vandross and headline herself this fall. She has, indeed, turned us on.

Gus Hardin

With 11 years spent singing in clubs in and around Tulsa, Gus Hardin is certainly no newcomer to performing and her rich, gutsy vocals reveal that this voice is one of experience. Though neither Hardin's training or perspective can be considered the norm.

She did not begin to sing and perform until she was 23 years old, although she maintains that she always knew she would be a singer. She didn't listen to music much, didn't even own a stereo. Her raw talent was developed through her years on the Tulsa circuit and she said of the experience, "I enjoyed it. That's where I learned to sing."

As Hardin continued playing the local circuit, her duties as a mother put her recording ambitions on hold from time to time. Hardin explained, "I turned a lot of deals down because they didn't feel right. I wanted to get my daughter raised and that was the major factor why I never left Tulsa. People were constantly on my back about not having any ambition and you can't explain something to somebody or make them understand if they don't want to, so I just told them they were right."

But along with those folks who were on her back there was her large area following and the attention of artists such as Leon Russell and J.J. Cale. Russell played keyboards for her on an album

project in the early '70s with Shelter Records. Russell, commenting on her hard, bluesy vocal style, said that it was "a cross between Otis Redding, Tammy Wynette and a truck driver."

Eventually, three executives from Giant Petroleum Co. formed a subsidiary, GPC Entertainment, in order to further develop Hardin's career and through that company, a tape found its way into the office of attorney Ralph Gordon. Gordon played the demo for RCA division vice president Joe Galante and RCA took an interest in Hardin's talents, signing her and hooking her up with Rick Hall. The collaboration resulted in Hardin's first album, a self-titled mini-LP under the RCA developing artist program. Her first debut single release, "After The Last Goodbye," made an impressive Top 20 showing on the **Cash Box** country singles chart.

Hardin has never patterned herself after other entertainers, though she is impressed by Delbert McClinton, Bonnie Raitt, Phoebe Snow and others who are able to interject "feeling" into their music. She said, "I can hear it in a New York minute when it's a commercial project as opposed to being something that's real and emotional. I got glimmers of it on this first album; we calmed me down on the first album because Rick Hall felt it might scare people off, so I was singing very straight. It was a good experience since I had never done it before; usually when I sing it's just balls to the wall. I can't sing little."

With the release of her second album for RCA, Gus Hardin proved that this philosophy in belting out tunes works quite well for her. From the LP, entitled "Fallen Angel," a string of Top 40 hits has been produced and a video based on her single "I Pass" was released. Her high-charged talents also earned her an award from the Academy of Country Music for "Top New Female Vocalist."

The Bangles

The enthusiastic, standing-room-only crowd at Los Angeles' Palace was a far cry from when four young Los Angeles women took the stage of a small L.A. club as the Bangs. Susanna Hoffs, Vicki Peterson, Debbie Peterson and Michael Steele have gained many an admirer since they formed The Bangles and with the release of "All Over The Place" on Columbia, those admirers have increased tremendously. With Prince watching from the audience, The Bangles turned in a set that displayed once and for all that the band is indeed four new faces to watch.

At this point in time the newly released LP with its single "Hero Takes A Fall" has been picked up by over 90 stations across

(continued on NF-9)



Karen Taylor Good

NEW FACES TO WATCH

(continued from page NF-8)

the country including New York's WNEW, Boston's WBCN and Los Angeles' KMET. The number of stations adding has been steadily increasing as The Bangles recently completed a west coast tour. Headlining several dates as well as sharing the bill with the Go-Gos and Psychedelic Furs, the band has been able to transfer the enthusiasm and vitality found on the LP directly to stage performances.

In addition a major east coast tour with a yet-to-be-announced band is currently in the works (though rumor has it The Bangles will be flying east with a few seagulls). Dates for the tour are still pending.

The band downplays the attraction of an all-female band. Vicki claimed, "Of course we could always stick ourselves in cages with the dry ice and the midgits and all that." "With us it's the song," added Hoffs. "It's not so much that our boyfriends did this and we are going to sing about it in unison. It's more the interpretive side.

"We've always been serious," said Hoffs. "It's never been a hobby or like 'Oh, we're just going to play for the hell of it.'" "We've always had a specific goal in life, be it short or long term," commented Vicki. The band's first goal was to play the Whisky (now defunct), which it soon did. Then it sought to release a single, which was eventually produced on Down Kitty Records (Yes, Down Kitty). According to Debbie, "then we sought to get a strong club following which we have and then a national tour." "And then we got signed to a major label," said Hoffs, who added, recalling many years of struggling, "see, it's easy."

So The Bangles have arrived with a fresh new sound and an ever-present vitality that is evident in both the band's music and lyrics. There are some bands that have the unique ability to create music that transcends the limitations of different rock radio formats. Whether or not The Bangles has consciously tried to attain that ability, these new faces have got it.

Karen Taylor-Good

Karen Taylor-Good has burst onto the country music scene as an up-and-coming artist/songwriter after earning herself a fine reputation as one of the southeast's top female backup and jingles vocalists. Her background is diverse, with the crossroads of her career having taken her from her hometown of El Paso, TX to Europe, Memphis and Nashville and with her singing experiences ranging from Taco Bell jingles to George Jones' background vocals.

Her interest in music developed first through folk music when she attended the University of Texas. She sang folk tunes in local clubs before a collegiate choir trip took her to Europe. When the group returned to the States, Taylor-Good decided to stay for a year, traveling and performing folk music in various countries. When she arrived home she realized that the musical taste had changed from folk to pop and rock.

In 1972 after sending a demo tape to a record company and receiving positive feedback, she moved to Memphis. It was there she joined the William Tanner agency and began to develop her skills at jingles. She commented on that early training, "I sang jingles and station IDs five days a week from 8:30 a.m. to 3:30 p.m. until we got behind and then we had to work evenings two times a week and

Saturdays. It's excellent practice in reading music because they put music on the stand, you read it, they take it off and put another one on, so you learn to read fast. And then there's lots of call to sound like someone else. They bring in a rock jingle and tell you to sing rock 'n' roll, then they bring in a country jingle and they say sing country. Your pitch has to be really good and I learned to be very accurate."

This proved to be perfect training when Taylor-Good finally made her move to Nashville. One of her first jobs was singing backup on a Lucille Ball special and in no time she found herself once again immersed in backup and jingle work. She sang background vocals on sessions with country artists such as George Jones, Dolly Parton, Conway Twitty, Barbara Mandrell, T.G. Sheppard and Merle Haggard.

All along she was also increasing her reputation as a jingle singer with credits including work for Taco Bell, McDonald's, Kelloggs and United Airlines and she has worked on two movie soundtracks, *Best Little Whorehouse In Texas* and *Smokey and The Bandit II*.

She noted of her successful backup experience with reference to Janie Fricke, also a backup vocalist and jingle singer before her own career blossomed, "By the time I moved here, a lot of people knew who I was. When you came here from Tanner, because of people like Janie, a lot of folks knew you had developed good skills — plus Janie had started her own thing — so there was a nice, big space for background singers."

In 1982 she and manager Taylor Sparks formed Mesa Records to which she was signed as the sole artist. Her first album from the label, "Karen," featured 12 songs

that she co-wrote and in 1983 she was awarded SESAC's Vista Award, which is granted to new, up-and-coming artists/songwriters.

After numerous charted singles, Taylor-Good has recently been involved with video projects on three of her singles, "Handsome Man," "Welcome To The World" and her latest release "We Just Gotta Dance," a tune that marks her first work with her new producer Greg Perry.

Dreamboy

Showing the world that the music of the motor city is coming back in full force is Qwest Records' Dreamboy, a young collection of local Detroit talent whose careers have only just begun to rocket.

The sound is fresh for the '80s, fronting a wave of music that is pushing Detroit back onto the charts, reinstating its past prominence during the glory days of the "motown sound." Combining electric funk, jazz and rock, Dreamboy is the cutting edge of what appears to be a new era in motor city music.

Dreamboy came to the special attention of the Cash Box New Faces to Watch in June of this year when its presence on the black contemporary music scene had become undeniable, with sales and air-play proving much more than "flash in the pan" status. Last year's EP release of "Let's Go Out" and "Don't Go" was an instant success in its early Detroit-area release, a success which gave Dreamboy

(continued on page NF-10)

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by Lenny Welch



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NEW FACES TO WATCH

(continued from page NF-9)

abundant local notoriety long before its mini-LP release for Qwest Records and saw the rocketing of "Don't Go" high into the ranks of black contemporary singles.

The five members of this Michigan-based band met in high school in the late '70s. They played school shows and whatever other gigs they could get during that period concentrating on jazz-oriented pop. But as they progressed as a band, each member was progressing with his own particular style. Said Jeff Stanton, lead singer for Dreamboy, "Everybody in the band came from a different atmosphere of music. I came from a jazz background. In '79 I began getting into more contemporary music, more commercial stuff. I started listening to a lot of different types of commercial music."

Fragmented for a time after high school when Stanton left town to attend the Berklee School of Music, each band-member pursued his own music proclivities. It wasn't until Stanton returned that they began to get serious about themselves as a group and their potential as a recording act. And so in the fall of 1981, the band re-formed and began to develop the unique sound that we know today as Dreamboy. To Stanton's amazement, much had changed during his absence: Lead guitarist Jeff Bass had gone totally rock 'n' roll; drummer George "Dewey" Twyman was into the pop sound; bassist Paul Stewart was doing jazz; and key-

boardist Jimmy Hunt had plunged into funk.

Hence an entirely new sound, with a little of the old mixed in ("Don't Go" is a tune they penned in high school) and a professional long-term view of the direction the band should take. After hooking up with manager Virgil Taylor and the subsequent recording deal with Quincy Jones' Qwest label, it wasn't long before the Dreamboy sound got off to a chart-climbing level of exposure.

Exposure, yes, but overexposure is something this circumspect new act is particularly wary of. Under the direction of Taylor, Dreamboy has kept as low a profile as possible, maintaining that all-important mystique during this, the crucial "second release" stage in its development. With a new LP for Qwest due in October and a single from that LP, "I Promise (to Love You)" set for a September 1 release, Dreamboy is seeing to the music before all else. A tour is planned for early fall, along with the possibility of a video. But for the time being, Dreamboy is sitting tight as interest in this new band soars.



Helix



Jim Glaser

Sandi Patti

Even before the age of five Sandi Patti was involved in the Christian music field through her father, a music minister and her mother, a pianist. While still in her childhood, she became an integral member of the Ron Patti Family, a traveling gospel music group which played in area churches and she continued singing with her family until enrolling in Anderson College in Anderson, Ind. It was there she met her husband, John Helvering and was guided toward a commitment in gospel music as a solo artist.

She said of her reasons in making that commitment, "I had gone to school to get my credentials and teach music, but the Lord just seemed to be opening doors with people calling me and asking me to do concerts and it got to the point where my husband and I were gone too much for it to be just a part-time thing. But we weren't gone enough where we could say, 'Let's do this full-time.' There was a point there where we had to come to a decision and we really felt like the Lord was directing us."

Now after five albums and awards which include a Grammy and the Gospel Music Associations' Dove Award for Gospel

Artist of the Year, it is apparent that the doors were certainly open for Sandi Patti.

In travelling professionally for just over four years, she has averaged 175 solo concerts per year and has toured with The Bill Gaither Trio, The New Gaither Vocal Band, The Imperials, Larnelle Harris, Dino Karsonakis and Doug Oldham.

It was with Harris that Patti won a grammy for Best Gospel Performance (Duo or Group) for "More Than Wonderful." She received a Grammy nomination for Best Gospel Performance (Female) with her album "The Gift Goes On" and on "Lift Up The Lord."

Sandi Patti's accomplishments in the last few years also include an impressive list of honors from the Gospel Music Associations' Dove Awards. She has received three Dove Awards for Female Vocalist of the Year; two awards for Gospel Artist of the Year; two awards for Inspirational Album of the Year for "Sandi

Patti Live: More Than Wonderful," which she co-produced and "Lift Up The Lord"; and two Dove Awards for Song of the Year for "More Than Wonderful" and "We Shall Behold Him." Another big event in Sandi Patti's and husband/manager John Helvering's lives this year was the birth of their first child, Anna Elizabeth, May 22. The baby's first traveling experience will be Patti's upcoming "From The Heart Tour."

"From The Heart Tour," which will be Sandi Patti's first national headlining tour, will cover 50 major markets in the U.S. and will feature material from her forthcoming "Songs From The Heart" album on Impact Records.

Patti explained her outlook on her performing: "My music and voice are simply vessels to fulfill my purpose. Music is an extra — the means to an end. If I can take my audience and renew its joy and commitment to the Lord, I have fulfilled my purpose."



Corey Hart

Katie McKinzie

MAYBE SOMEDAY
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XXX
Karen Taylor-Good

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To Shannon,

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WKLS GOES GONZO — While in Atlanta for a soldout show at the Fox Theatre, Ted Nugent stopped by the studios of WKLS-96 ROCK for an on-air interview. Pictured (l-r): Atlantic's Atlanta promotion manager Larry King, 96 rock program director Alan Sneed, Nugent, the station's afternoon DJ Kaedy Kiely and promotion director Larry Schuster. In front is 96 rock music director Bob Bailey.

BMI Settles License Dispute

(continued from page 5)

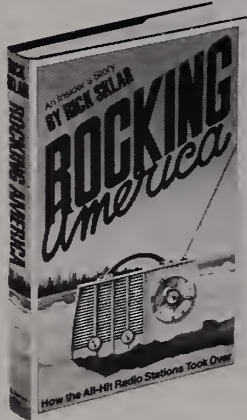
BMI president Cramer told **Cash Box**, "I regret all the furor that went on before. In hindsight a lot of it was unnecessary but I'm glad ultimately we worked out a settlement." Cramer said that BMI was happy with the terms of the settlement but added, "I can rely on the old cliché that a good settlement is one that neither side is totally satisfied with." Cramer added that BMI now looks forward to "getting back to the business of licensing music." Adding, "What's really important is that we reestablished a good working relationship."

Chairman of the All Industry Committee, Bob Henley remarked that he was

"extremely happy" with the outcome of the negotiations. Adding, "I feel it was fair to both sides." Henley attributed the current negotiations with ASCAP as a contributing factor to the lengthy duration of the BMI negotiations. He also stated, "At one point during the negotiations with BMI, we felt we were very close to reaching an agreement. Then much to our amazement, we discovered we weren't."

The settlement with BMI has led some to predict a quick resolution to the current negotiations between the radio committee and ASCAP. The last official contract with ASCAP expired at the end of 1982, with licensing payments being made on an interim basis since January 1983.

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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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AIRPLAY

NEW FACES TO HEAR PART II — A few weeks back we featured the Nationally Syndicated Broadcast Alliance and its new show, "The British Invasion" as a "new face to hear." Well according to **Jeff Leve**, president of the company, the 24-hour radio special to be broadcast over the Labor Day weekend has garnered an impressive affiliate list that includes **WCBS-FM** in New York. In addition Leve has secured two national sponsors for the special: Nexus and Bristol Meyers Company and he expects to add more affiliates as the holiday weekend draws near. The special features music and exclusive interviews with the people who are responsible for the flood of British music that occurred in the 1960s. Many of the interviews were conducted by Leve himself and provide an interesting perspective of the



BRENDA IN FLORIDA — Henry J, music director at **WGTO-AM** in Florida Cypress Gardens had a chance to chat recently with **Brenda Lee** while she was on a promotional tour for her new release "A Sweeter Love."

The new show is called "The Cool And The Crazy" and it features **Vic Tripp** and **Art Fraud** counting down the "Frostbite 500" music chart. In addition the pair surveys 30 years of "Cool Culture" which they culled from the recent book *The Catalog Of Cool*.

KZEW GOES TO THE BEACH — What happens when you dump one million pounds of sand in front of Dallas City Hall on a 100-degree day, and turn its fountain into a swimming pool? 98 KZEW, Muscular Dystrophy Association and Coors found out on July 14th as over 12,000 people were attracted to the city's first Downtown Beach Party and fund-raising effort. Besides the sandy beach, pool, volleyball net, and sandcastle building contest, five live bands provided continuous entertainment. Beer, food and soft drinks were on sale with all proceeds going to charity. A \$1.00 donation was collected at the gate, or patrons could bring a bucket of beach to get in free. Proceeds totaled over \$35,000 from the one day event and went to the Muscular Dystrophy Association.

JACKSON GETS A STAR — Nationally syndicated radio talk show host **Michael Jackson**, heard regularly in Los Angeles on **KABC Talkradio** for the past 16 years, will be honored with the 1,785th star in the world's most famous sidewalk, the Hollywood Walk of Fame, on Wednesday, August 22, 1984 at 2:00 p.m. The ceremony will take place on Vine Street, adjacent to the **Merv Griffin** Celebrity Theatre and his star will be located between those previously dedicated to **Richard Rowland** and **Les Paul** and **Mary Ford**.

MORE LABOR DAY PROGRAMMING — **RADIORADIO** salutes **The Beatles** in a six-hour musical retrospective **The 20th Anniversary Beatles Radio Special**, to be broadcast Labor Day Weekend, Aug. 31-Sept.3. This show, hosted by **WCBS-FM** Program Director **Joe McCoy**, recalls the past two decades with a string of 80 musical selections and a host of interviews with artists, industry leaders and John, Paul, George and Ringo themselves. The broadcast charts the careers of the lads from Liverpool from the early days of playing the Cavern to the development of each of their solo ventures. Among those who reminisce about the days *Beatlemania* are **Little Richard**, **Roy Orbison**, legendary DJ/**Murray the K**, Beatle producer **George Martin**, **Merle Haggard**, **Stevie Wonder**, concert promoter **Sid Bernstein** and **Dr. Joyce Brothers**. Each addresses the part of their involvement with the group that takes us from recording their songs, arranging world tours and gauging their impact on young Americans to just enjoying their music.

david adelson



JO AND CHICAGO — Jo Interrante, president of **IS INC.** is seen after an interview with Columbia recording artists **Chicago** for a recent **Hot Ones** heard on the **RKO Radio Networks**. Pictured (l-r): Chicago's **Peter Cetera**, **Interrante** and **Bobby Lamm**.

TOP 30 ALBUMS

	Weeks On 8/18 Chart		Weeks On 8/18 Chart
1 ACCESS ALL AREAS SPYRO GYRA (MCA 2-6893)	1 9	16 CALL OF THE WILD GENERATION BAND (TBA TB 202-N)	15 7
2 DECOY MILES DAVIS (Columbia FC 38991)	2 10	17 RENDEZVOUS SADAO WATANABE (Elektra 60371-1)	20 2
3 WISHFUL THINKING EARL KLUGH (Capitol ST-12323)	3 25	18 NOW PATRICE RUSHEN (Elektra 60360-1)	17 9
4 STEPPIN' OUT GEORGE HOWARD (TBA TB 201-N)	4 12	19 THE VOICE BOBBY McFERRIN (Musician/Elektra 60366-1)	21 3
5 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	5 41	20 G FORCE KENNY G (Arista AL8-8192)	16 29
6 NIGHT LINES DAVE GHUSIN (GRP-A-1006)	7 10	21 EAST COAST OFFERING (MCA-5494)	22 6
7 BANDED TOGETHER LEE RITENOUR (Elektra 60358-1)	6 11	22 THE TWO OF US RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	25 2
8 JAMMIN' IN MANHATTAN TYZIK (Polydor 821 605-1 Y-1)	8 8	23 IN THE HEAT OF THE NIGHT JEFF LORBER (Arista AL8-8025)	19 24
9 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 2834-1)	10 61	24 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	24 39
10 REJOICING PAT METHENY with CHARLES HADEN & BILLY HIGGINS (ECM 25006-1)	9 17	25 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	26 72
11 MODERN TIMES STEPS AHEAD (Musician/Elektra 60351-1)	12 9	26 SUNDANCE KEVIN EURANKS (GRP-A-1008)	27 2
12 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	11 18	27 FANFARE KITTYHAWK (Zebra ZR 5001)	— 1
13 THAT'S THE WAY I FEEL NOW A TRIBUTE TO THELONIOUS MONK (A&M SP 6600)	14 8	28 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	23 52
14 GHETTO BLASTER CRUSADERS (MCA-5429)	13 19	29 DOMINO THEORY WEATHER REPORT (Columbia FC 39147)	28 24
15 THE INTRODUCTION STEVE MORSE BAND (Musician/Elektra 60369-1)	18 2	30 CHILDREN'S SONGS CHICK COREA (ECM 1267)	29 15

FEATURE PICKS

SUNDANCE — Kevin Eubanks — GRP GRP-A-1008 — Producer: Chris Hinze — List: 9.98

Kevin Eubanks is one of the most startling young electric guitarists in jazz — he fingerpicks the bejeezers out of the six strings. This LP is a fusionier one than his eclectic Elektra/Musician debut, but it still shows off Kevin's fine technique, bluesbased sound, and likety-split composing. Clearly a musician to watch.

PAUL DESMOND QUARTET FEATURING DON ELLIOTT — Paul Desmond — Fantasy OJC-119 — Producer: uncredited — List: 5.98

The wry, dry, beautiful alto of the late Mr. Desmond along with the lovely, mellifluous mellophone of the late Mr. Elliott, in a wry, dry, lovely, mellifluous set — the kind of thing that gave "cool jazz" a good name. Hip swinging versions of "Let's Get Away From It All" and "Look For The Silver Lining," hip, swinging liner notes from Mort Sahl, and a hip, swinging \$5.98 list all add up. A gem!

OBO — Obo Addy — Avocet P-102 — Producers: Hal Lee, Obo Addy — List: 8.98

Talk about from the root to the source. Ghanaian master drummer Obo Addy has been playing his trade in Oregon, where he has teamed up with a number of jazz players. What we have here is a fine synthesis of jazz, African pop (guitarist Mike Denny has the sound of an African pop guitarist), and traditional African rhythms. "I Love My Drums" and "Homesick" are particularly vibrant examples of a vibrant blend of musics. The song titled "Africa Speaks, America Answers" sums things up nicely.

MILESTONES — Cal Collins — Pausa PR 7159 — Producer: Wayne Yeager — List: 8.98

A guitarist's guitarist, Cal Collins possesses a laid-back, breezy sense of swing and a well-paced way with an improvisation. He's made a number of Concord Jazz albums recently, but this set was recorded ten years ago on his home turf — Cincinnati's The Family Owl, with Kenny Poole's Epiphone guitar (something like a bass, but not quite) and Terry Moore's drums laying down the sofa upon which Cal's versions of "Hand My Down My Walking Cane," "I'm Through With Love," and others, so gently lie.

Jazz Piano Competition Set

NEW YORK — For the second year, the "Jacksonville And All That Jazz" festival, "the world's largest free jazz festival," is looking for "the best undiscovered jazz pianist in America." Judges Teddy Wilson, Adam Makowicz and Paul Lantz will decide during a play-off Oct. 12 who will win the \$2,000 in prizes and the right to perform at the Jacksonville festival. The entry deadline is Sept. 1, with finalists being notified by Sept. 15. All jazz piano pounders are encouraged to get in touch with the festival at 100 Festival Park Ave., Jacksonville, FL 32202 (telephone 904-353-7770.)

ON JAZZ

CONVENTIONAL TIMES — While toodling around the so-called New Music Seminar last week, one thing was clear to me: however "New Music" was defined, it didn't include one whiff of jazz. Now maybe Hall and Oates, James Brown, and Peter Wolf fit somebody's definition of "New Music," but, for what it's worth, they don't fit mine. That is not to say that the New Music Seminar was lacking in "New Music" — it seemed to represent "New Music" in various forms. What it didn't represent, however, was jazz. "New Music" in a jazz sense, began with Ornette Coleman and Cecil Taylor and now embraces too many people to go into here. Certainly, the New Music Seminar could've fit to include Anthony Davis, David Murray, Leroy Jenkins, Taylor, Coleman, or some from of contemporary jazz. However, as is frequently the case, jazz was left out.

Well, to the rescue of those of us jazzers who like the camaraderie, party-going, and gossiping that are the hallmarks of a good convention, comes Ira Sabin and the third Jazz Times Convention.

Sabin is the determined publisher of Jazz Times, a monthly magazine that comes out of Washington, D.C. Five years ago he gathered the forces for the first Radio Free Jazz Convention (the magazine's name changed after that particular weekend). Down to D.C. came many of the movers and shakers of the jazz world, and, while there wasn't a great deal that was moved or shaken, a lot of relationships were established, and everyone left with a good sense of unity-of-purpose. And, besides, a lot of fun was had — there were good, useful arguments; there were good, useful, drinks drunk; and there were a number of good, swinging jam sessions.

I missed the second Sabin Convention, held in the fall of 1980. For some reason (I don't think my absence had anything to do with it), the convention has lain dormant for the past few years but, lo and behold, it's coming back bigger and better this year (and, thankfully, in New York City — the world's center of jazz). The Roosevelt Hotel will be the site for The Third Jazz Times Convention (subtitled "The Future Of Jazz") September 27-30.

The list of participants, and panels, is extensive. Longtime record producer Orrin Keepnews will deliver the Keynote address before the panels and workshops take over. Some of the subjects (and participants) include "Women In Jazz" (Jane Ira Bloom, Betty Carter), "Jazz and the Music Industry" (Bruce Lundvall, Nesuhi Ertegun), "The Future Of Jazz In Home Video" (Larry Adler, John O'Donnell), "The Art of Jazz Criticism" (Ira Gitler, Dan Morgenstern), "The Jazz Performer and the Union" (John Glasel, Ray Brown), "The Future of Jazz Education" (Herb Wong, George Butler), "The Future of Jazz and Compact Discs" (Larry Rosen, Leslie Rosen), "The Profitable World of Clinicians" (Red Rodney, Clark Terry), "Musicians' Overseas Employment Opportunities" (Giovanni Bonandrini, Jyrki Kangas), "Record Company Business Practices" (Earl Bagley, Jack Maher), and "D.J. Servicing and Promotion" (Joe Fields, Vernon Slaughter).

There will also be jam sessions, a jazz record fair, jazz films, and other this and that. Dizzy Gillespie will be the guest of honor, and that always augurs well for any jazz event.

Information about all of this (as well as registration forms) can be had by writing to Jazz Times; 8055 13th St.; Silver Spring, MD 20910 (or by calling them at 301-588-4114).

BREATHING FIRE — Without European jazz labels, a lot of great music would go undocumented. That is a sad, but true, fact of life. Italy's Black Saint/Soul Note has done more to advance the careers of many of America's finest young musicians than can ever be realized. Guys like David Murray (and The World Sax Quartet, which includes Murray) — inarguably one of the finest jazz talents of his generation — would be unheard at his best without Black Saint/Soul Note. (And that's not discounting the veterans who have had fine product released by that label — Max Roach, George Russell, and Dannie Richmond among them). Other labels — Germany's on-again, off-again FMP, Holland's Timeless, Switzerland's Hat Hut — have all done fine jobs in getting on wax music that, if it was up to American labels, might have gone unrecorded.

Well, during a recent trip to Europe, I became acquainted with yet another fine European label — Sweden's Dragon Records. They issue nice looking, nice sounding, solid product (with English liner notes) by, mainly, some of Sweden's top players. Now I'm not conversant with some of Sweden's top players, but I can tell you that — of the new Dragon LPs — Position Alpha is a snap-at-the-heels sax quintet ("Don't Bring Your Dog" is their LP); Ake Johansson is a fine, dreamy pianist ("Ake Johansson Trio Live"); Mwendo Dawa is an eclectic and booting band ("Mwendo Dawa at the Northsea Jazz Festival," featuring Ove Johansson's tenor and Susanna Lindeborg's piano); and pianist Goran Standberg ("Silent Traces"), and electric-tinged bands Time Unit ("Time Unit") and Entra Camaleon ("Entra Love") are worth getting to know. I've already been familiar with the great Swedish baritone player Lars Gullin ("The Great Lars Gullin '55/'56 Vol. 1"), the sturdy South African bassist Johnny Dyani ("Born Under The Heat," a superb record), and the veteran American trumpeter Chet Baker ("Live In Sweden," solid Baker), and they are also represented on new Dragon LPs. (Stan Hasselgard, Benny Goodman, and Lee Konitz are others with Dragon issues).

Dragon's address is Box 8003; 104 20 Stockholm, Sweden. They are stocked stateside by Zim Records; P.O. Box 158; Jericho, NY 11753 (516-681-7102).

BOPPING AROUND — Ran Blake, one of jazz's tastiest pianists (and an infrequent tourer) will be playing Washington D.C.'s One Step Down, Aug. 17 & 18, and NY's Jazz Center of New York, Aug. 25 (he also records for Black Saint/Soul Note; "Suffield Gothic," with Houston Person, being the most recent LP) . . . Dr. Warrick L. Carter has been appointed Dean of Faculty at Boston's Berklee College of Music . . . For those of you who can't get on Norwegian Carribean Lines' two jazz cruises in Oct., there's always the Musical Festival at Sea, which will rock the M.S. Royal Viking, Nov. 24 - Dec. 1. Co-sponsored by the Jazz Club of Sarasota and the New College Music Festival, the trip will feature Dick Hyman and his Jazz Repertory Group (Don Lamond, Jack Lesberg, Joe Wilder, and Phil Bodner) and Paul Wolfe and the New College String Quartet. It leaves from Fort Lauderdale, it's a benefit for both sponsors, and info can be had by calling (813) 365-3383 . . . The Palace, New Haven's refurbished performing arts center, is planning to jazz it up this fall and winter. Look for Sarah Vaughan (10/26 & 27), Mel Torme/George Shearing (11/23 & 24), Chuck Mangione (12/9), and the Preservation Hall Jazz Band (3/22/85). Tickets are available now, in New Haven and through Chargit (800-223-lee jeske 0120).

TOP 75 ALBUMS

	Weeks On 8/18 Chart		Weeks On 8/18 Chart
1 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	8	30 ALL OF YOU LILLO THOMAS (Capitol SF-12346)	57 2
2 PRIVATE DANCER TINA TURNER (Capitol P-B5354)	2 11	40 THRILLER MICHAEL JACKSON (Epic QE 38112)	41 88
3 VICTORY JACKSONS (Epic QE 38946)	3 6	41 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	40 36
4 LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1)	4 6	42 BE A WINNER YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	42 15
5 ICE CREAM CASTLES THE TIME (Warner Bros. 9-25109-1)	11 5	43 ESSAR SMOKEY ROBINSON (Tamla 6098TL)	39 10
6 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059 ML)	6 42	44 CHANGE OF HEART CHANGE (Atlantic 7 80151)	43 15
7 SEND ME YOUR LOVE KASHIF (Arista AL 8 8205)	9 8	45 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7-90134-1)	45 29
8 BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1)	5 12	46 STEPPIN' OUT GEORGE HOWARD (TBA TB 201-N)	47 17
9 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107)	13 9	47 JAMMIN' IN MANHATTAN TYZIK (Polydor/PolyGram 821605-1Y1)	53 3
10 STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60362-1)	10 12	48 GOING FOR BROKE EDDY GRANT (Portrait/CBS FB 3926)	49 4
11 GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8-8246)	12 7	49 TIME EXPLOSURE STANLEY CLARKE (Epic FE 38688)	50 18
12 JERMAINE JACKSON (Arista AL8-8203)	7 15	50 BRYAN LOREN (Philly World/Atlantic 7 90183-1)	44 5
13 BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1)	8 12	51 AM I STILL YOUR BOYFRIEND SWITCH (Total Experience/RCA TEL 8570)	56 3
14 RUN D.M.C. (Profile PRO-1202)	17 19	52 I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	48 39
15 SUDDENLY BILLY OCEAN (Jive/Arista JL 88213) RCA	31 3	53 REFLECTIONS RICK JAMES (Motown 6095GL)	— 1
16 OUT OF CONTROL BROTHERS JOHNSON (A&M SP-4965)	27 4	54 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	46 60
17 OUTRAGEOUS LAKESIDE (Solar/Elektra 560355)	18 6	55 RIGHT PLACE, RIGHT TIME DENISE LaSALLE (Malaco 7417)	59 20
18 LADY ONE WAY (MCA-5470)	14 19	56 FAREWELL MY SUMMER LOVE MICHAEL JACKSON (Motown 6110ML)	52 11
19 BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	19 39	57 Mmm . . . RICHARD "DIMPLES" FIELDS (RCA AFL 1-5169)	62 2
20 BE MY LOVER O'BRYAN (Capitol ST-12332)	15 18	58 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242)	51 18
21 NOW PATRICE RUSHEN (Elektra 9-60360-1)	16 11	59 LOOKIN' FOR TROUBLE JOYCE KENNEDY (A&M SP-4996)	— 1
22 LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39366)	21 13	60 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP 4949)	61 35
23 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL)	20 28	61 KOKO-POP (Motown 6096 ML)	67 2
24 THE SAGA CONTINUES . . . ROGER (Warner Bros. 9-23975-1)	23 21	62 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23 9970-1)	63 62
25 JAM ON REVENGE NEWCLEUS (Sunnyview 4901B)	22 9	63 I BELONG TO YOU RANDY HALL (MCA 5504)	— 1
26 CHERRELLE (Tabu/CBS BFZ 39144)	24 11	64 HEART DON'T LIE LA TOYA JACKSON (Private I/CBS FZ 39361)	54 7
27 INTIMATE CONNECTION KLEER (Atlantic 7 80145-1)	30 22	65 SINCERELY THE EMOTIONS (Red Label RTL LP-001-1)	66 18
28 DANGEROUS BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	25 20	66 GHETTO BLASTER CRUSADERS (MCA-5429)	55 19
29 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	26 26	67 A SPECIAL PART OF ME JOHNNY MATHIS (Columbia FC 387-18)	64 9
30 HAVE A GOOD TIME VALENTINE BROTHERS (A&M SP 4989)	33 4	68 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion Atco 7 90136-1)	69 25
31 (WHO'S AFRAID OF?) ART OF NOISE (Island/Atco 7 90179-1)	28 14	69 PATTI AUSTIN (Qwest/Warner Bros. 9 23974-1)	70 23
32 MADONNA (Sire 9 23867-1)	32 48	70 STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	74 37
33 RENEGADES BRASS CONSTRUCTION (Capitol SJ-12348)	36 5	71 IN THE HEART KOOL & THE GANG (Del.Lite/PolyGram DSB 8505)	60 38
34 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	34 36	72 HEAR ON EARTH THE EARONS (Island/Atlantic 90159-1)	71 10
35 PARTY BLOODSTONE (T-Neck/CBS FZ 39146)	38 4	73 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	58 29
36 LOVE WARS WOMACK & WOMACK (Elektra 9 60293-1)	35 15	74 CROSS FIRE SPINNERS (Atlantic 7 80150-1)	68 14
37 LOVE AND MORE THE O'JAYS (Philadelphia Int'l/CBS FZ 39367)	37 14	75 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	75 37

THE RHYTHM SECTION

BLOW BY BLOW — By the time he released "Christmas Rappin'" in December of 1979, thereby helping to ignite the international rap music craze, **Kurtis Blow** had already racked up five years experience as a rapping emcee at Small's Paradise and other historic locations throughout his native Harlem. His first two 12-inch singles, "Christmas Rappin'" and "The Breaks" (1980), were not only the first two rap records by a male artist to be certified gold (selling over half a million copies each), they were also the first rap records with lyrics demonstrating some social consciousness and the first rap records released on a major label. In the years since, Blow released four albums, toured western Europe (repeatedly) and the Caribbean, appeared on countless TV shows and has been profiled in *Life*, *People*, *Rolling Stone*, etc., etc., etc. He has toured with artists as diverse as **Bob Marley**, the **Commodores** and the **Clash**. He has also established himself as one of the premier producers of rap records in the country. His productions include **Sweet Gee's** "Games People Play," **Lovebug Starsky's** "You Gotta Believe" (Disco Fever Records), the **Fearless Four's** "Problems of the World Today" EP and **Oran "Juice" Jones** "Rock Your Body Down" (Elektra). But it's Blow's most recent productions, the **Disco 3's** "Fat Boys" (Sutra) and **Dr. Jekyll and Mr. Hyde's** "Fast Life/AM-PM" (Profile), that have gathered the most attention. In addition to these projects, Blow has a feature part as a gang member and prison inmate in **Leon**



Kurtis Blow

Kennedy's upcoming film *Cry of the City*, for which he also wrote, produced and performed the title tune, *Whew*. Which brings us to "Ego Trip," Blow's foremost concern. "Ego Trip" is his fifth album for Mercury/PolyGram in as many years and it's a production which solidifies Blow's rank as one of the chiefs of sophisticated rap, music that makes use of techniques, moods, lyrical playfulness and arrangements which offer more than a beat box and syncopated rhyme schemes. The first single, "Eight Million Stories," takes its title from the opening lines of the vintage TV cop show, "Naked City." The eight-minute rap includes a segment by **Run D.M.C.**, long-time colleagues of Blow. "A.J. Scratch" and "Basketball," both on side 1, are imaginative productions which offer the best in scratch mixing (by Blow's DJ **A.J.**) and a loving tribute to the "kings of the court," respectively. "Ego Trip" should give Blow a bigger piece of the R&B chart and even more attention than he's already pulled in. As he assures on "Ego Trip" 's "Under Fire," "Hello, party people, I'm Kurtis Blow/King of the Rap and 10-year pro."

SOUNDS OF SUCCESS — The **S.O.S. Band** has been known over the years for great grooves, great vocals, great songs — just great everything, beginning with the 1980 platinum hit, "Take Your Time (Do It Right)." The tune was the Atlanta-based band's first single ever and still receives airplay as one of the classics of the early post-disco days. Now the band has hooked up with the hottest producers from the hottest new musical horizon in America, Minneapolis — home of **Prince** and **The Time**. **Jimmy Jam** and **Terry Lewis**, who after catapulting **The Time** to national attention performed the same feat for **Cherelle**, produce five cuts on the new **S.O.S.** album, "Just The Way You Like It." Before making the record, the band scaled down to a five-piece nucleus, supplemented on stage and in the studio by side musicians that include founding member **Billy Ellis**. Originally an eight-piece outfit called **Santa Monica**, the **S.O.S. Band** was formed in the late '70s. They sold over 800,000 copies of their debut album, and more than 2 million copies of "Take Your Time." "S.O.S. Band/Too" showed off their jazz and R&B roots, while the third album introduced them to **Jam** and **Lewis**, who wrote and produced the hit "High Hopes," the band's strongest single musically to date. The tunes on "Just The Way You Like It" may challenge that verdict however. **Jam** and **Lewis** are in top form and augment lead singer **Mary Davis'** silky-smooth vocals skillfully. Keyboardist **Janson Bryant** and horn man **Abdul Raouf** also expertly handle lead vocals, particularly on **Lewis** and **James Harris III's** "No One's Gonna Love You" and "Weekend Girl." **Bruno Speight's** traditionally un-funked acoustic guitar adds a classy touch to the latter tune before the band storms off on the title track. The **S.O.S. Band** has gotten better and better, and with **Jam** and **Lewis**, look for them to get bigger and bigger.



BURGESS MERRIMENT — **Richard Burgess** (r) is being congratulated here on the release of his **Capitol** mini-album, "Richard Burgess." Here doing the congratulating are (l-r): **Earl Slick** and **John Waite** of the **John Waite band** and **J.J. Jackson** of **MTV**.

LIFE AFTER QUINCY — So what have the **Brothers Johnson** been up to for the last three years? Guitarist/vocalist/songwriter **George** and bassist/songwriter **Louis** are back with "Out of Control," their seventh album for **A&M** and first set of all new material in over three years. "Out of Control" is the work of three production teams and a definite departure from the pacesetting pop street style of **Brothers** mentor **Quincy Jones**. The **Brothers'** sound has been earthened up a bit by the combined efforts of **Leon Sylvers** (The **Sylvers**, **Shalamar** and **Joyce Kennedy**) and **Keg Johnson**; the brothers with "Hawk" **Wolinski** (on the title track); and the brothers by themselves. Comparing **Sylvers'** production approach with that of **Jones**, **George Johnson** says, "Leon really identifies with the rawness and gut feeling of the street — you can hear that in the rhythm track. Leon starts right at the bottom." Quincy or no, it's great to have the brothers back. **rusty cutchin**

MCA RECORDS PRESENTS
THE RHYTHM SECTION



RANDY HALL
featuring the hit single
"I've Been Watching You"
(Jamie's Girl) MCA-52405
from the album "I Belong To You" MCA-5504

◆
ALICIA MYERS

featuring the hit single
"You Get The Best From Me"
(Say, Say, Say) MCA-52425
from the album "I Appreciate" MCA-5485



JIMI TUNNELL

featuring the hit single (MCA-52411) and 12" (MCA-23505)

"U-Turn"

◆
TEMPER

featuring the hit single (MCA-52412) and 12" (MCA-23506)

"No Favors"



ONE WAY

featuring the hit single
"Mr. Groove" MCA-52409
from the album "Lady" MCA-5470

◆
BOBBY BLAND

featuring the hit single
"You Got Me Loving You" MCA-52436
from the album "You Got Me Loving You" MCA-5503



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DELIVERING THE MUSIC OF THE 80'S

MOST ADDED SINGLES

- 1. I JUST CALLED TO SAY I LOVE YOU — STEVIE WONDER — MOTOWN**
KGFJ, WOKB, KDAY, WGCI, KUKQ, WRAP, WAOK, WHUR, WLLC, WPAL, WZAK, WLUM, XHRM, WGIV, WPLZ, WDAS, WQMG, WXYV, WWDM, WUFO, WDAO, WAMO, WQKS, WENN, WBMX
- 2. TORTURE — JACKSONS — EPIC**
KGFJ, WOKB, KDAY, WGCI, WAOK, WHUR, WROB, KMJQ, WDJY, XHRM, KHYS, WILD, WPLZ, WDAS, WQMG, WWDM, WUFO, WDRQ, WDAO, WQKS, WENN, WWIN
- 3. THE MEDICINE SONG — STEPHANIE MILLS — CASABLANCA/POLYGRAM**
FM108, WDIA, KPRS, KUKQ, WHUR, WNHC, WPAL, WZAK, XHRM, WDAS, WQMG, WXYV, WUFO, WDRQ, WENN, WLOU, WWIN, WJLB, WCIN
- 4. IN THE NAME OF LOVE — RALPH MACDONALD WITH VOCALS BY BILL WITHERS — POLYDOR/POLYGRAM**
WDIA, WJAX, KPRS, WRAP, WAOK, WZAK, WXYV, WQKS, WENN, WLOU, WCIN

RETAIL BREAKOUTS

- 1. DIRTY DANCER — BAR-KAYS — MERCURY/POLYGRAM**
- 2. 30 DAYS — RUN D.M.C. — PROFILE**
- 3. LET'S GO CRAZY — PRINCE AND THE REVOLUTION — WARNER BROS.**
- 4. MIDNIGHT HOUR — PART 1 — ROGER FEATURING THE MIGHTY CLOUDS OF JOY — WARNER BROS.**
- 5. YOU GET THE BEST FROM ME (SAY, SAY, SAY) — ALICIA MYERS — MCA**
- 6. DYNAMITE — JERMAINE JACKSON — ARISTA**
- 7. LONELY NIGHTS — THE VALENTINE BROTHERS — A&M**
- 8. 99½ — CAROL LYNN TOWNES — POLYDOR/POLYGRAM**

BLACK RADIO HIGHLIGHTS

V 103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — PRINCE
HOTS: Jacksons, R. Parker, Jr., T. Turner, T. Pendergrass, R.J.'s Latest Arrival, The Time, Ollie & Jerry, One Way, R. James, Sheila E., Kleer, Mtume, Bar-Kays, Lakeside, Grandmaster Melle Mel, B. Mitchell, J. Kennedy & J. Osborne, S.O.S. Band, Brass Construction, B. Ocean, D. Edwards, Newcleus, S. Robinson, Prince, L. Thomas, C. Lynn Towners, P. Rushen, Juicy, B. Pointer, Jacksons.

WAOK — ATLANTA — LARRY TINSLEY, PD — #1 — PRINCE
HOTS: T. Turner, Jacksons, R. Parker, Jr., Sheila E., S.O.S. Band, R. James, J. Kennedy & J. Osborne, Lakeside, Brothers Johnson, B. Pointer, Jermaine Jackson, The Dells, D. Williams, H. Hancock, A. Mouzon, P. Rushen, Run D.M.C., Roger, Prince, L. Jackson. ADDS: D. Hartman, S. Wonder, L. Clifford, R. McDonald, The Bahamas, T. Pendergrass, L.J. Reynolds, Brass Construction, Jacksons, Controllers.

WWIN — BALTIMORE — KEITH NEWMAN, PD — #1 — T. TURNER
HOTS: Bar-Kays, A. Myers, Sheila E., The Time, C. Lynn Townes, R. Parker, Jr., Lakeside, Kashif, B. Ocean, Nuance, C. Brown & The Soul Searchers, J. Kennedy & J. Osborne, Ollie & Jerry, One Way, Prince, Jacksons, S.O.S. Band, L. Thomas, Brothers Johnson, ADDS: H. Hancock, P. Rushen, O'Bryan, Prince, Janet Jackson, S. Wonder, K. Blow, Jacksons, Afrika Bambaataa, D. Summer, S. Lattisaw & J. Gill, G. Scott-Heron, Konk, A. Baker, J. "Guitar" Watson.

WENN — BIRMINGHAM — MICHAEL STARR, MD
HOTS: Prince, Jacksons, R. Parker, Jr., B. Ocean, Kashif, E. King, Sheila E., Mtume, Suttons, R. James, Bar-Kays, Brothers Johnson, J. Kennedy & J. Osborne, Run D.M.C., Roger, T. Turner Ollie & Jerry, Prime Time, The Time, Skool Boyz. ADDS: Jackson, S. Wonder, Controllers, D. Summer, Cameo, S. Mills, S. Robinson, R. McDonald.

WILD — BOSTON — ELROY SMITH, PD — #1 — T. TURNER
JUMPS: 11 to 7 — R. James, 14 to 9 — R. Parker, Jr., 15 to 12 — Starpoint, 18 to 13 — J. Kennedy & J. Osborne, 22 to 17 — Brothers Johnson, 21 to 19 — Nuance, 23 to 20 — D. Williams, 24 to 21 — A. Myers, 27 to 23 — Run D.M.C., 28 to 24 — R. Hall, Ex to 26 — Cherelle, Ex to 27 — Col. Abrams, Ex to 30 — Disco 3. ADDS: The Horn Section, B. Pointer, Brass Construction, Jonzun Crew, B. Marley, A. Ribeiro, H. Melvin & The Bluenotes, Jacksons.

WUFO — BUFFALO — MARK VANN, MD — #1 — T. TURNER
HOTS: Jacksons, Brothers Johnson, R. James, The Time, L. Richie, L. Thomas, B. Ocean, Mtume, S.O.S. Band, Change, Lakeside, R. Hall, Shannon, The Deele, One Way, Jermaine Jackson, P. Austin, D. Williams, C. Lynn Townes, A. Myers. ADDS: B. Pointer, S. Mills, Jacksons, P. Rushen, Joselyn Brown, S. Wonder, L. Holloway, M. Vager, Roger, S. Robinson, R. Saulsberry.

WPEG — CHARLOTTE — MIKE ROSS, MD — #1 — MTUME
HOTS: Kashif, Brothers Johnson, Jacksons, R. Hall, R. Parker, Jr., Valentine Brothers, L. Thomas, R. "Dimples" Fields, B. Ocean, The Time, S.O.S. Band, J. Kennedy & J. Osborne, C. Brown & The Soul Searchers, B. Pointer, Kids At Work, Roger, Bar-Kays, Run D.M.C., Earons, D. Williams. ADDS: Mikki, T. Pendergrass, B. Bland, Griffin, Whodini, Prince, K. Blow, Cherelle, Mr. B., H. Alpert, J. Caster.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — T. TURNER
HOTS: Ollie & Jerry, Sheila E., B. Ocean, Jacksons, Art of Noise, R. James, Mtume, L. Richie, E. King, Kleer, Valentine Brothers, One Way, R. Parker, Jr., Lakeside, L. Vandross, J. Kennedy & J. Osborne, Next Movement, The Time, Disco 3, Tyzik, R. Hall, S. Clarke, O'Jays. ADDS: S. Wonder, Cameo, Run D.M.C., Prince, Earons, J. "Guitar" Watson, Kids At Work, Janet Jackson. L.P. ADDS: H. Alpert.

WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — PRINCE
HOTS: T. Turner, B. Ocean, Mtume, Jacksons, R. James, R. "Dimples" Fields, R. Parker, Jr., S. Clarke, R. Hall, Koko-Pop, The Time, A. Myers, S.O.S. Band, Valentine Brothers, Kashif, Brothers Johnson, Little Milton, Next Movement. ADDS: Janet Jackson, Jacksons, S. Wonder, J. Brown, Temper, Earons, S. Watanabe & R. Flack.

WCIN — CINCINNATI — SID KENNEDY, PD
HOTS: B. Ocean, L. Richie, Brothers Johnson, B. Pointer, Spinners, Valentine Brothers, J. Iglesias & D. Ross, S.O.S. Band, The Deele, The Dells, I. Cara, Yarbrough & Peoples, R. Lewis & N. Wilson, J. Ingram. ADDS: G. Washington, Jr., S. Mills, Brass Construction, P. Rushen, J. Kennedy & J. Osborne, R. McDonald, D. Hartman, R. James, Mikki.

WZAK — CLEVELAND — LYNN TOLLIVER, JR., PD — PRINCE
HOTS: R. Parker, Jr., Mtume, The Deele, Run D.M.C., The Time, Prince, L. Richie, Roger, Hippiers With Haircuts, R. James, Sheila E., S. Clarke, P. Rushen, P. Bryson, L. Thomas, Change, B. Ocean, S.O.S. Band, Cameo, J. Kennedy & J. Osborne. ADDS: S. Wonder, S. Mills, R. McDonald, Slim. L.P. ADDS: H. Melvin & The Bluenotes, J. Kennedy & J. Osborne, S.O.S. Band, Mtume.

WDAO — DAYTON — LANKFORD STEPHENS, PD
HOTS: Prince, R. Parker, Jr., Jacksons, Ollie & Jerry, Lakeside, One Way, S.O.S. Band, R. James, Debbie Deb, L. Richie, B. Ocean, Shannon, Earons, Juicy, J. Kennedy & J. Osborne, D. Williams, C. Brown & The Soul Searchers, B. Loren, The O'Jays, The Deele, Nuance. ADDS: Prince, L. Thomas, J. Kennedy & J. Osborne, H. Melvin & The Bluenotes. Sugar Hill Gang.

WDRQ — DETROIT — MIKE STRATFORD, MD
HOTS: B. Ocean, Egypt-Egypt, Jacksons, Mtume, Ollie & Jerry, Prince, R. James, Run D.M.C., T. Turner. ADDS: Change, Jacksons, S. Mills, Taylor & Stores.

WQMG — GREENSBORO — SHELLY BYNUM, MD
HOTS: Jacksons, One Way, Lakeside, Sheila E., Prince, Kashif, R. Parker, Jr., Mtume, R. James. ADDS: Jacksons, T. Pendergrass, S. Wonder, D. Summer, Earons, Cherelle, Temper, J. Tunnell, J. Ingram, L. Jackson, Janet Jackson, I. Cara, O'Jays, The Dells, S. Mills, B. Loren, H. Alpert. L.P. ADDS: Suttons.

KPRS — KANSAS CITY — DELL RICE, MD — #1 — PRINCE
HOTS: Ollie & Jerry, Jacksons, T. Pendergrass, J. Mathis Mtume, E. Grant, Valentine Brothers, Joselyn Brown, L. Thomas, Brothers Johnson, Yarbrough & Peoples, S. Clarke, Kleer, B. Pointer, E. Kendrick, J.M. Johnson, L. Richie, Kids At Work, C. Brown & The Soul Searchers, Lakeside. ADDS: Brass Construction, G. Washington, Jr., L. Clifford, D. Hartman, E. Grant, B. Marley, L. Milton, Newcleus, S. Mills, R. McDonald, Prime Time, T. Dolby, G. Scott-Heron, Roger, Whodini, Joselyn Brown, Janet Jackson, D. Summers, Z.Z. Hill.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — PRINCE
HOST: Ollie & Jerry, Kashif, T. Turner, R. Parker, Jr., Brothers Johnson, Lakeside, B. Ocean, The Time, S. Clarke, One Way, R. James, E. Grant, H. Masekela, Valentine Bros., Krystal, L. Richie, Koko-Pop, Run D.M.C., Divine Sounds, N. Hendryx. ADDS: Yarbrough & Peoples, Jermaine Jackson, J. "Guitar" Watson, Grandmaster Melle Mel, Joselyn Brown, S. Wonder, Jacksons.

WLOU — LOUISVILLE — BILL PRICE, MD — #1 — PRINCE
HOTS: R. Parker, Jr., Jacksons, Sheila E., Mtume, T. Turner, Ollie & Jerry, Lakeside, Kashif, Nuance, L. Thomas, The Time, S.O.S. Band, E. King, Art of Noise, Change. ADDS: T-Connection, Prince, Sun, S. Mills, R. Hall, Cherelle, R. McDonald. L.P. ADDS: Switch, Suttons, Yarbrough

& Peoples, A. Myers.

WHRK — MEMPHIS — PAMELA WELLS — #1 — PRINCE
HOTS: T. Turner, R. Parker, Jr., Jacksons, Joselyn Brown, Run D.M.C., Roger, R. James, L. Richie, The Time, Newcleus, Divine Sounds, Starpoint, Lakeside, Prince, T. Pendergrass, P. Bryson, B. Ocean, One Way, D. Hartman, Pretty Tony. ADDS: S. Wonder.

WLUM — MILWAUKEE — SUSIE AUSTIN — #1 — PRINCE
HOTS: R. Parker, Jr., R. James, Jacksons, C. Lauper, Sheila E., B. Ocean, J. Waite, The Time, L. Richie, D. Hartman. ADDS: S. Wonder, Naked Eyes, Yarbrough & Peoples, Prince, O'Bryan, R. Hall.

WNOV — MILWAUKEE — BOB COLLINS, PD
HOTS: T. Turner, Price, Jacksons, B. Ocean, Kashif, Sheila E., R. James, Lakeside, S.O.S. Band, Kleer, C. Lynn Townes, The Time, Ollie & Jerry, Debbie Deb, Run D.M.C., Brothers Johnson, L. Richie, J. Kennedy & J. Osborne, Nuance, R. "Dimples" Fields. ADDS: L. Clifford, Brass Construction, R. James, Jacksons, D. Hartman, Force MD's, Janet Jackson, Joselyn Brown, K. Blow, Wreckin' Crew, J. Caster, Rose Royce, Col. Abrams.

WNHL — NEW HAVEN — JAMES JORDON, PD — #1 — PRINCE
HOTS: Jacksons, T. Turner, R. Parker, Jr., P. Bryson, Kashif, L. Thomas, L. Richie, R. James, B. Pointer, J. Iglesias & D. Ross, Debbie Deb, Sheila E., Miami Sound Machine, S. Lattisaw & J. Gill, T. Wells, The Girls, Central Line, Valentine Brothers, S.O.S. Band, R. Hall. ADDS: Kids At Work, Brass Construction, L. Clifford, Konk, Emotions, P. Bryson, S. Mills, Force MD's, P. Rushen, Next Movement.

WYLD — NEW ORLEANS — DELL SPENCER PD — #1 — JACKSONS
HOTS: Prince, Lakeside, Rockwell, T. Turner, R. "Dimples" Fields, Kashif, World's Famous Supreme Team, C. Brown & The Soul Searchers, B. Ocean, H. Hancock, Valentine Brothers, J. Kennedy & J. Osborne, J. Iglesias & D. Ross, R. James, L. Richie, Rose Royce, Jermaine Jackson, Yarbrough & Peoples, J.M. Johnson. ADDS: Prime Time, Dr. Jeckyll & Hyde.

WOKB — ORLANDO — BILLIE LOVE, MD — #1 — PRINCE
HOTS: Jacksons, Lakeside, L. Richie, One Way, T. Turner, The Time, Brothers Johnson, R. James, J. Kennedy & J. Osborne, Bar-Kays, S.O.S. Band, C. Brown & The Soul Searchers, R. Parker, Jr., Sheila E., Mtume, B. Ocean, P. Bryson, R. Parker, Jr., Sheila E., Mtume, B. Ocean, P. Bryson, Debbie Deb, Yarbrough & Peoples, Run D.M.C.. ADDS: S. Wonder, Jacksons, D. Summer, Prince.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — B. OCEAN
HOTS: A. Myers, R. Parker, Jr., Kashif, T. Turner, Mtume, Jacksons, Run D.M.C., S.O.S. Band, J. Kennedy & J. Osborne, Nuance, Brothers Johnson, Valentine Brothers, Aleem, L. Thomas, Menudo, Newcleus, Bar-Kays, Yarbrough & Peoples, Debbie Deb. ADDS: S. Mills, S. Wonder, Prime Time, K. Blow, P. Wolf, Next Movement, Jacksons, S. Robinson, Janet Jackson, P. Rushen.

WAMO — PITTSBURGH — ALLEN HARRISON — #1 — PRINCE
HOTS: Jacksons, Koko-Pop, Sheila E., R. Parker, Jr., R. James, L. Richie, Mtume, B. Ocean, The Time, Lakeside, Brothers Johnson, Kashif, Yarbrough & Peoples, L. Thomas, Jermaine Jackson, Bloodstone, Ollie & Jerry, Tyzik, A. Baker, N. Wilson & R. Lewis. ADDS: Prince, S. Wonder, Cameo, B. Pointer, D. Williams, R. Hall, A. Myers, Jonzun Crew, Janet Jackson, P. Rushen, A. Ribeiro, Force MD's.

KUKQ — PHOENIX — RICK NUHN, PD — #1 — PRINCE
HOTS: R. Parker, Jr., Jacksons, Ollie & Jerry, L. Richie, B. Ocean, One Way, R. James, Brothers Johnson, T. Turner, Lakeside, J. Iglesias & D. Ross, The Time, Mtume, Kashif, Tyzik, Jermaine Jackson, Valentine Brothers, Fatback, S.O.S. Band, Bloodstone. ADDS: Cherelle, S. Wonder, L. Jackson, J. Lobo, S. Mills, Temper. L.P. ADDS: The Time, R. Lewis & N. Wilson.

KHYS — PORT ARTHUR — DOUG DAVIS, MD
HOTS: Prince, T. Turner, R. Parker, Jr., Jacksons, Ollie & Jerry, Kashif, Lakeside, One Way, Sheila E., Mtume, The Time, T. Pendergrass, R. James, L. Richie, Brothers Johnson, Joselyn Brown, P. Bryson, P. Rushen, Art of Noise, E. King. ADDS: H. Hancock, Rose Royce, S. Brown, T-Connection, J. "Guitar" Watson, Janet Jackson, Jacksons, Change, S. Wonder, B. Loren, L.P. ADDS: S.O.S. Band, Mtume, Kleer.

WLLC — RALEIGH — DOC HOLLIDAE, PD
HOTS: E. King, L. Richie, R. James, Brothers Johnson, One Way, Sheila E., The Time, B. Ocean, Jermaine Jackson, Mtume, J. Kennedy & J. Osborne, Change, Prince, S.O.S. Band, Debbie Deb. ADDS: Joselyn Brown, Controllers, James Brown, K. Blow, H. Hancock, Force MD's, S. Watanabe & R. Flack, G. Scott Heron, J. "Guitar" Watson, S. Wonder, S. Bee. L.P. ADDS: H. Melvin & The Bluenotes, Kazu-Matsui, B. Bland, J. Kennedy & J. Osborne.

WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — T. TURNER
HOTS: Prince, Jacksons, Mtume, C. Brown & The Soul Searchers, R. Parker, Jr., Kashif, Ollie & Jerry, Lakeside, L. Thomas, R. Hall, R. James, The Times, Brothers Johnson, Valentine Brothers, S.O.S. Band, J. Kennedy & J. Osborne, L. Richie, B. Ocean, Bar-Kays. ADDS: G. Washington, Jr., P. Rushen, D. Summer, Prince, Run D.M.C., C.L. Ralph, Jacksons, S. Wonder, L.P. ADDS: S.O.S. Band, T. Turner.

XHRM — SAN DIEGO — DUFF LINDSEY, MD — #1 — PRINCE
HOTS: R. Parker, Jr., B. Ocean, Lakeside, R. James, Jacksons, The Time, L. Thomas, Kashif, L. Richie, Brothers Johnson, Mtume, T. Turner, Tyzik, Valentine Brothers, Nuance, S.O.S. Band, Prince, Jermaine Jackson, Bar-Kays, J. Kennedy & J. Osborne. ADDS: Jacksons, D. Summer, S. Mill, Jonzun Crew, S. Wonder, Janet Jackson, One Way, Temper, Debbie Deb.

KDIA — SAN FRANCISCO — IMOGENE HERRING, MD — #1 — PRINCE
HOTS: B. Ocean, D. Williams, J. Kennedy & J. Osborne, R. James, L. Thomas, R. Parker, Jr., Jermaine Jackson, Sheila E., Menudo, Kashif, L. Richie, S. Wonder, J. Iglesias & D. Ross, Nuance, Rose Royce, H. Hancock, Bar-Kays, B. Loren, Brothers Johnson. ADDS: Mtume, O'Bryan, K. Blow, J. Brown, D. Summer.

KOKA — SHEREVEPORT — B.B. DAVIS, PD — #1 — LAKESIDE
HOTS: Brothers Johnson, R. Parker, Jr., Bar-Kays, S.O.S. Band, R. Hall, Valentine Brothers, Mtume, J. Iglesias & D. Ross, L. Richie, Yarbrough & Peoples, Run D.M.C., The Dells, J. Kennedy & J. Osborne, H. Hancock, B. Hartman, Pointer Sisters, Numonics, Cameo, L. Clifford, Brass Construction.

WDJY — WASHINGTON, D.C. — DAN O'NEIL, PD — #1 — RAY PARKER, JR.
HOTS: T. Turner, Sheila E., Prince, L. Richie, The Time, B. Ocean, Prince, Jermaine Jackson, C. Brown & The Soul Searchers, C. Lauper, R. James, Mtume, Jacksons, S.O.S. Band, D. Hartman, Kashif, Disco 3, Brothers Johnson, Bar-Kays. ADDS: Jacksons, H. Lewis & The News, D. Summer, Mtume, Nuance, P. Austin, H. Hancock, Tyzik, Col. Abrams, Bus Boys, D. Ross.

WQKS — WILLIAMSBURG — STEVE CRUMBLY, MD — #1 — T. TURNER
HOTS: R. Parker, Jr., Prince, Jacksons, Mtume, L. Richie, Sheila E., D. Hartman, The Time, S.O.S. Band, B. Ocean, J. Kennedy & J. Osborne, D. Ross & J. Iglesias, Prince, Lakeside, Ollie & Jerry, One Way, Shannon, Brothers Johnson, T. Pendergrass. ADDS: S. Wonder, Jacksons, D. Edwards, L. Rawls, R. McDonald, A. Baker, Kids At Work, S. Robinson, Whodini, Mikki.

Alabama Tops CMA Awards Nominees

by Brenna Davenport-Leigh

NASHVILLE — Alabama once again topped the list of nominees for the Country Music Assn. (CMA) Awards, which will be telecast Oct. 8. Alabama led with nominations in four categories, while Anne Murray, Ricky Skaggs, Lee Greenwood and The Judds all were nominated in three.

Alabama was named for Entertainer of the Year; Vocal Group of the Year; Instrumental Group of the Year and its "Roll On" LP is nominated for Album of the Year.

Anne Murray was nominated for Female Vocalist of the Year; Single of the Year for "A Little Good News" and Album of the Year for "A Little Good News."

Ricky Skaggs was individually nominated for Male Vocalist of the Year; Album of the Year for "Don't Cheat In Our Hometown" and the Skaggs band was named for Instrumental Group of the Year.

Lee Greenwood was cited for Entertainer of the Year; Male Vocalist of the Year and Song of the Year for "God Bless The U.S.A." He was also nominated with Barbara Mandrell for Duo of the Year.

Newcomers The Judds were also named in three categories: Vocal Group of the Year; Single of the Year for "Mama He's Crazy" and the Horizon Award, which is given to new or developing artists for their career accomplishments of the past year.

Nominees for Entertainer of the Year are Alabama, Lee Greenwood, Barbara Mandrell, Ronnie Milsap and The Oak Ridge Boys. Single of the Year nominations include: "A Little Good News," Anne Murray, Capitol; "Holding Her and Loving You," Earl Thomas Conley, RCA; "Islands In The Stream," Kenny Rogers & Dolly Parton, RCA; "Mama He's Crazy," The Judds, RCA; "To All The Girls I've Loved Before," Julio Iglesias & Willie Nelson, Columbia.

Nominated in the category of Album of the Year are: "A Little Good News," Murray, Capitol; "Don't Cheat In Our Hometown," Skaggs, Epic/Sugarhill; "Right Or Wrong," George Strait, MCA; "Roll On," Alabama, RCA; "That's The Way Love Goes," Merle Haggard, Epic.

Selected as nominees for Song of the Year are "A Little Good News," written by Rory Bourke, Charlie Black and Tommy Rocco and published by Chappell Music, Bibio Music Publishers; "God Bless The U.S.A.," Lee Greenwood and Sycamore Valley Music, Music Corp. of America; "Islands In The Stream," Robin Gibb, Barry Gibb, Maurice Gibb, Gibb Brothers Music; "To All The Girls I've Loved Before," Albert Hammond, Hal David and April/Casa/David; "Wind Beneath My Wings," Jeff Silbar, Larry Henley and Warner House of Music.

The five nominees for Male Vocalist of the Year include Lee Greenwood, Merle Haggard, Gary Morris, Ricky Skaggs and

George Strait, while finalists for Female Vocalist of the Year include Janie Fricke, Emmylou Harris, Barbara Mandrell, Reba McEntire and Anne Murray.

Cited as finalists in the Vocal Group of the Year are Alabama, Exile, The Judds, The Oak Ridge Boys and The Statlers.

Finalists in the category of Vocal Duo of the Year are Moe Bandy & Joe Stampley, Julio Iglesias & Willie Nelson, Barbara Mandrell & Lee Greenwood, Kenny Rogers & Dolly Parton and Don Williams & Emmylou Harris.

The Instrumental Group of the Year nominees include: Alabama, Exile, Nitty Gritty Dirt Band, Ricky Skaggs' Band, and The Oaks' Band, while nominees in the category of Instrumentalist of the Year are Chet Atkins, Roy Clark, Floyd Cramer, Hargus "Pig" Robbins and Charlie McCoy.

The five nominees under consideration for the Horizon Award are Deborah Allen, Earl Thomas Conley, Vern Gosdin, The Judds and Michael Martin Murphey.

Nominated finalists for induction in the CMA's Country Music Hall of Fame in the Open Category include Rod Brasfield, Elton Britt, Flatt & Scruggs, Tennessee Ernie Ford, John Lair and Floyd Tillman.

The finalists in the Decreased Non-performer category include: Oscar Davis, Ralph Peer, Vito Pelletieri, Jack Stapp and Harry Stone.

Kenny Rogers will host the 18th Annual CMA Awards Show, which will be telecast live via CBS-TV Monday, Oct. 8 at 8:30 p.m. CDT from the Grand Ole Opry House. The show, sponsored by Kraft, is produced by Bob Precht for Sullivan Productions and directed by Walter Miller with Irving Waugh as executive producer for CMA. A stereo radio simulcast of the show will once again be satellite delivered by the Mutual Broadcasting System.

Nitty Gritty Scores First Number One

NASHVILLE — The Nitty Gritty Dirt Band takes the number one position on this week's **Cash Box** country singles charts with the song "Long Hard Road (Sharecropper's Dream)," from LP "Plain Dirt Fashion," making it the very first number one single in the group's 17-year history.

The Nitty Gritty Dirt Band, which prefers to classify its blend of contemporary bluegrass, cajun and country music as American music, had a platinum-selling album with the three-record set "Will The Circle Be Unbroken," an important collection brought together the legendary talents of such artists as Roy Acuff, Mother Maybelle Carter, Merle Travis, Doc and Merle Watson, Jimmy Martin and Vasser Clements. The band has recently had success on the country charts with "Shot Full Of Love" and

(continued on page 27)



AN ASCAP OPERATION — A reception was held in the ASCAP/Nashville offices to announce the signing of Leon Russell (front & center) and to preview his new album "Solid State" and to debut his two new videos. Pictured around the table from are: (l-r) ASCAP's Merlin Littlefield, Bob Doyle and John Sturdivant; Russell's manager Bobby Roberts; and Richard Perna of Russell's publishing company.

TOP 75 ALBUMS

		Weeks On 8/18 Chart		Weeks On 8/18 Chart
1	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	1 11	39	GREATEST HITS VOL. II EDDIE RABBITT (Warner Bros. 9-23925-1)
2	DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL-1-4713)	2 59	40	THE HEART NEVER LIES MICHAEL MURPHEY (Liberty LT-51150)
3	ROLL ON ALABAMA (RCA AHL-1-4939)	3 30	41	TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)
4	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	4 11	42	TODAY THE STATLERS (Mercury/PolyGram 812 184-1)
5	ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL-1-5016)	6 12	43	SHINING B. J. THOMAS (Cleveland/Columbia FC 39337)
6	RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	5 41	44	RESTLESS THE BELLAMY BROTHERS (MCA/Curb-5489)
7	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	7 10	45	WILLING RONNIE McDOWELL (Epic FE-39329)
8	DELIVER THE OAK RIDGE BOYS (MCA-5455)	8 42	46	GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)
9	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	9 14	47	SURPRISE SYLVIA (RCA AHL-1-4960)
10	A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	10 46	48	THE GREAT PRETENDER DOLLY PARTON (RCA AHL-1-4940)
11	THE JUDDS THE JUDDS (RCA/Curb MHL-1-8515)	13 26	49	FOREVER YOU THE WHITES (MCA-5490)
12	IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	12 19	50	PANCHO & LEFTY MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)
13	HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	14 13	51	GREATEST HITS JUICE NEWTON (Capitol SJ-12353)
14	ALIVE AND WELL MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	22 6	52	JUST A LITTLE LOVE REBA McENTIRE (MCA-5475)
15	CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	15 40	53	DUETS KENNY ROGERS (Liberty LO-51154)
16	CAFE CAROLINA DON WILLIAMS (MCA-5493)	11 11	54	ANGEL EYES WILLIE NELSON (Columbia FC 39363)
17	BARBARA MANDRELL (MCA-5474)	29 17	55	FRIENDSHIP RAY CHARLES (Columbia FC 39415)
18	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	25 3	56	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)
19	EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	23 5	57	GREATEST HITS T. G. SHEPPARD (Warner/Curb 9-23841-1)
20	NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA AHL-1-5017)	24 5	58	I'M NOT THROUGH LOVING YOU YET LOUISE MANDRELL (RCA AHL-1-5015)
21	DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	16 43	59	LETTER TO HOME GLEN CAMPBELL (Atlantic America 7 90164-1)
22	YOU'VE STILL GOT A PLACE IN MY HEART GEORGE JONES (Epic FE 39002)	19 12	60	CHARLY CHARLY McCLAIN (Epic FE 39425)
23	PICTURES ATLANTA (MCA-5463)	17 18	61	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)
24	JUST DIVORCED DAVID ALLAN COE (Columbia FC 39269)	20 13	62	RED HOT SHELLY WEST (Viva 1-23983)
25	EXILE EXILE (Epic FE 39154)	18 35	63	GREATEST HITS DOLLY PARTON (RCA AFL-1-4422)
26	THERE IS A SEASON VERN GOSDIN (Compleat CPL-1-1008)	21 14	64	TURN ME LOOSE VINCE GILL (RCA MHL-1-8517)
27	RHINESTONE ORIGINAL SOUNDTRACK (RCA ABL-1-5032)	27 5	65	GREATEST HITS JOHN CONLEE (MCA-5404)
28	BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	26 16	66	THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)
29	IN MY EYES JOHN CONLEE (MCA-5434)	28 48	67	DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1)
30	WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	30 40	68	SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5408)
31	FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	31 17	69	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)
32	MAGIC MARK GRAY (Columbia B6C 39143)	33 13	70	THE CLOSER YOU GET . . . ALABAMA (RCA AHL-1-4662)
33	I COULD USE ANOTHER YOU EDDY RAVEN (RCA AHL-1-5040)	35 8	71	MOTEL MATCHES MOE BANDY (Columbia FC 39275)
34	THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	32 25	72	DOIN' WHAT I FEEL LEON EVERETTE (RCA MHL-1-8518)
35	CAN'T WAIT ALL NIGHT JUICE NEWTON (RCA AFL-1-4995)	34 5	73	CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1 6514)
36	GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496)	— 1	74	ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9-23912-1)
37	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	43 4	75	MOUNTAIN MUSIC ALABAMA (RCA AHL-1-4229)
38	MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	36 43		

THE COUNTRY MIKE

STATION PROFILE — WMTZ-FM/Augusta is a 3,000-watt, 24-hour station covering east-central Georgia and western South Carolina. The station lineup includes **Matt Stovall** (program director), 6-10 a.m.; **Ronald Allan Jones**, 10 a.m.-2 p.m.; **Dave Hensley** (music director), 2-6 p.m.; **Ken Seigler**, 6 p.m.-midnight; **Barry "The Bear" Kendrick**, midnight-6 a.m. The station sales manager is **George Pritchard** and the general manager is **Warren Watkins**. WMTZ debuted on the air May 31 of last year and has programmed country since its beginning. The station is owned by Columbia County Broadcasting.

WEATHER GOES REGIONAL IN MIDWEST — Great Empire Broadcasting has announced the addition of **David V. Barger** to the office of corporate meteorologist. Barger will be keeping the 10 stations operated by the corporation apprised of weather factors and give up-to-the-minute forecasts. "Weathercenter" (a part of the Weathercheck network based in Salt Lake City) forecasts are based in Wichita, but will be forecasting weather trends for the entire midwest using a Kavouras radar remote unit. This service will be made available to other regional stations soon.



B.J. IN MALL JAMBOREE — B.J. Thomas was one of the performers during WIXZ/McKeesport and Century III Mall's recent week-long Country Jamboree at the Mall. Pictured are: (l-r) Alan Serena/WIXZ station manager; Thomas; and Melanie Valosen, WIXZ program director.

RADIO ANNOUNCEMENTS AND CHANGES —

Arbitron Ratings has announced the promotion of **Beverly Dennison** to director of systems definition and control. She will be responsible for functional analysis of product development, as well as definition and verification of software releases for Arbitron's automated data processing systems. Dennison joined the Arbitron staff in 1972...**WUBE/Cincinnati** morning man **Larry B** recently dressed himself up in a hot dog costume and broadcast his show from the Skyline Chili billboard, which features a giant inflated cheese-topped coney. The stunt was done as a result of a challenge issued to the listeners for the craziest way to take the radio show on location.

COUNTRY RADIO SEMINAR PLANNING BEGINS — Preparations and planning for the 1985 Country Radio Seminar will begin Aug. 24 when the 25-member agenda committee meets in Nashville. The 16th annual seminar is scheduled for March 7-9 of next year at the Opryland Hotel and will host more than 20 panel discussions, keynote speakers, an artist/attendee cocktail reception and the New Faces Show. Heading the agenda committee is **Beverlee Bleisch** of **KJJY/Des Moines**. The purpose of the agenda committee is to set the panelists and formulate ideas for sessions that offer interest in every level of radio station personnel.

CHART CHATTER — Established artists seem to have a hold on this week's country charts. A full 90 percent of the artists that occupy the top 40 positions on the country singles chart have at least one number one single to their credit. If that's not enough, every act in the top 20 on the country album chart has had at least one number one single.

john lantz

PROGRAMMERS PICKS

Jim Stricklan	KBRQ/Denver	Pins And Needles — The Whites — MCA
Steve Amari	KMIX/Modesto	Ride 'Em Cowboy — Juice Newton — RCA
Troy Mellinger	KPCQ/Powell	Goodbye Heartache — Louise Mandrell — RCA
Dave Bethune	WDAT/Ormond Beach	She Sure Got Away With My Heart John Anderson Warner Bros.
Nina Ryder	WDLW/Boston	Pins And needles — The Whites — MCA
Dave Scott	KBCB/Corpus Christi	City Of New Orleans — Willie Nelson — Columbia
Carl Raida	KLIX/Twin Falls	Tell 'Em I've Gone Crazy — Ed Bruce — MCA
Jim Murphy	WOKQ/Dover	All I Want To Do — Bandana — Warner Bros.
Dave Hensley	WMTZ/Augusta	Pardon Me — Becky Hobbs — EMI America
Nikki Courtney	WUSN/Chicago	It's Great To Be Single Again — David Allan Coe — Columbia
Mark Tudor	WTQR/Winston-Salem	Tell 'Em I've Gone Crazy — Ed Bruce — MCA
Don Roberts	KFGO/Fargo	Pins And Needles — The Whites — MCA
Dick Deno	WCCN/Neillsville	One Takes The Blame — The Statlers — Mercury
David Malberg	KEEY/St. Paul	Give Me One More Chance — Exile — Epic
Willis Williams	WLAS/Jacksonville	It's Great To Be Single Again — David Allan Coe — Columbia

SINGLES REVIEWS

OUT OF THE BOX

EARL THOMAS CONLEY (RCA PB-13877)

Chance Of Lovin' You (2:55) (Blue Moon/April Music — ASCAP/Labor Of Love — BMI) (E.T. Conley, R. Scruggs) (Producer: Nelson Larkin, Earl Thomas Conley)

While seeming to be on a number one roll, Earl Thomas Conley's first release from his upcoming "Treadin' Water" LP sounds like his next chart-topper. The song, "Chance Of Lovin' You," is yet another fine cowriting effort for Scruggs and Conley and Conley's ability to keep his vocals fresh and authentic with each phrase is something to admire.



FEATURE PICKS

MICKEY GILLEY (Epic 34-04563)

Too Good To Stop Now (3:25) (Hall-Clement-BMI/Chappell-ASCAP) (B.McDill, R.Bourke) (Producer: John Boylan)

DON WILLIAMS (MCA-52448)

Maggie's Dream (4:07) (Leeds/Patchwork-ASCAP/BMI) (D.Loggins, L.Silver) (Producer: Don Williams, Garth Fundis)

JANIE FRICKE (Columbia 38-04578)

Your Heart's Not In It (2:48) (Tree/O'Lyric-BMI/Cross Keys-ASCAP) (M.Garvin, B.Jones, T.Shapiro) (Producer: Bob Montgomery)

KATHY MATTEA (Mercury 880 192-7)

That's Easy For You To Say (3:05) (Welbeck/ATV-ASCAP/BMI) (B.Clifford, D.Hodges) (Producer: Rick People, Byron Hill)

JIMMY BUFFETT (MCA-52438)

When The Wild Life Betrays Me (2:48) (Coral Reefer/Coconutley/Warner-Tamerlane/BlueSkyRider-ASCAP/BMI) (J.Buffett, M. Utley, W.Jennings) (Producer: Jimmy Bowen, Michael Utley, Tony Brown)

MASON DIXON (Texas TX-5557)

Gettin'Over You (3:36) (Phono/BigCrush-SESAC)(C.L.Rutledge) (Producer: Don Schaffer, Rob Dixon)

CHRIS HILLMAN (Sugar Hill SH-4105)

Somebody's Back In Town (2:31) (Sure Fire-BMI) (D.Helms, T. & D. Wilburn) (Producer: Al Pepkins)

JOHN WESLEY RYLES (17th Avenue 500)

She Took It Too Well (3:30) (Boo/Log Jam/Sheddhouse-ASCAP) (Lobo, D.Lowery) (Producer: Lobo)

BUZZ CASON (Evergreen EV-1024)

Love On A Blue Rainy Day (4:20) (Kent Robbins-BMI/Let There Be Music-ASCAP) (K.Robbins, R.E.Carpenter) (Producer: Perky Higgins)

NEW AND DEVELOPING



KATIE MCKENZIE (Poverty POV-41336)

Maybe Someday (2:35) (Golden Bridge — ASCAP/Old Friends — BMI) (C. Kelly, L. Anderson) (Producer: Ronnie Gant, Jim Vienneau)

Newcomer Katie McKenzie on "Maybe Someday" offers a polished, balanced delivery with just enough rasp to her voice to make it unique and memorable. The easy-paced production has a catchy melody with a strong hook in the chorus and allows McKenzie to show that she could be a welcome addition to country radio.



GREENWOOD MEETS SPECIAL FAN — After a concert performance in Baltimore, MD, Lee Greenwood met one of his special fans, Mandy Kent, the March Of Dimes Poster child for Baltimore and Brenda Bissetts of WPOC/Baltimore.

TOP 100 COUNTRY SINGLES

August 25, 1984

		Weeks On 8/18 Chart			Weeks On 8/18 Chart			Weeks On 8/18 Chart
1	LONG HARD ROAD THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29282)	2	14	34	MAMA HE'S CRAZY THE JUDDS (RCA/Curb PB-13772)	15	18	68
2	LET'S FALL TO PIECES TOGETHER GEORGE STRAIT (MCA-52392)	4	13	35	MY BABY'S GONE THE KENDALLS (Mercury/PolyGram 822 203-7)	35	13	47
3	SOMEWHERE DOWN THE LINE T.G. SHEPPARD (Warner Bros. 7-29369)	3	13	36	WHERE'S THE DRESS MOE BANDY & JOE STAMPLEY (Columbia 38-04477)	23	13	48
4	FORGET ABOUT ME THE BELLAMY BROTHERS (MCA/Curb MCA-52380)	5	14	37	LOVE OVER OLD TIMES SYLVIA (RCA PB-13838)	32	8	48
5	TENNESSEE HOMESICK BLUES DOLLY PARTON (RCA PB-13819)	6	12	38	CITY OF NEW ORLEANS WILLIE NELSON (Columbia 38-04568)	57	2	48
6	ONLY A LONELY HEART KNOWS BARBARA MANDRELL (MCA-52397)	8	12	39	GIVE ME ONE MORE CHANCE EXILE (Epic 34-04567)	56	2	48
7	ATTITUDE ADJUSTMENT HANK WILLIAMS, JR. (Warner Bros. 7-29253)	9	11	40	IF ALL THE MAGIC IS GONE MARK GRAY (Columbia 38-04464)	40	14	48
8	YOU'RE GETTIN' TO ME AGAIN JIM GLASER (Noble Vision 105)	11	12	41	THE WILD SIDE OF ME DAN SEALS (EMI America P-8-8220)	50	5	48
9	I HURT FOR YOU DEBORAH ALLEN (RCA PB-13776)	10	14	42	THE CHICKEN IN BLACK JOHNNY CASH (Columbia 38-04513)	42	8	48
10	NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA PB-13827)	12	11	43	TONIGHT I'M HERE WITH SOMEONE ELSE KAREN BROOKS (Warner Bros. 7-29225)	45	6	48
11	THE POWER OF LOVE CHARLEY PRIDE (RCA PB-13821)	13	11	44	I'VE BEEN AROUND ENOUGH TO KNOW JOHN SCHNEIDER (MCA-52407)	59	4	48
12	WAY BACK JOHN CONLEE (MCA-52403)	14	10	45	B-B-B-BURNIN' UP WITH LOVE EDDIE RABBITT (Warner Bros. 7-29279)	31	15	48
13	STILL LOSING YOU RONNIE MILSAP (RCA PB-13805)	1	15	46	I'VE ALWAYS GOT THE HEART TO SING THE BLUES BILL MEDLEY (RCA PB-13851)	58	4	48
14	EVENING STAR KENNY ROGERS (RCA PB-13832)	16	9	47	KNOCK ON WOOD RAZZY BAILEY (MCA-52421)	55	4	48
15	THE RIGHT STUFF CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04489)	17	10	48	PLEDGING MY LOVE EMMYLOU HARRIS (Warner Bros. 7-29218)	60	3	48
16	TURNING AWAY CRYSTAL GAYLE (Warner Bros. 7-29254)	18	8	49	GOD BLESS THE U.S.A. LEE GREENWOOD (MCA-52386)	38	14	48
17	LET'S CHASE EACH OTHER AROUND THE ROOM MERLE HAGGARD (Epic 34-04512)	19	7	50	DREAM ON TEXAS LADIES REX ALLEN, JR. (Moonshine MS 3030)	52	8	48
18	FAITHLESS LOVE GLEN CAMPBELL (Atlantic America 7-99768)	20	10	51	GOOD TIME CHARLIE'S GOT THE BLUES LEON RUSSELL (Paradise PR 628)	53	5	48
19	EVERYDAY OAK RIDGE BOYS (MCA-52419)	21	6	52	WE'VE GOT TO START MEETING LIKE THIS MEMPHIS (MPI M 1691)	54	5	48
20	I GOT A MILLION OF 'EM RONNIE McDOWELL (Epic 34-04499)	22	10	53	IT'S YOU ALONE GAIL DAVIES (Warner Bros. 7-29219)	63	4	48
21	TO ME BARBARA MANDRELL/LEE GREENWOOD (MCA-52415)	24	6	54	WOMAN YOUR LOVE MOE BANDY (Columbia 38-04466)	65	3	48
22	THAT'S THE THING ABOUT LOVE DON WILLIAMS (MCA-52389)	7	15	55	ROCK AND ROLL SHOES RAY CHARLES with B.J. THOMAS (Columbia 38-04531)	66	3	48
23	HE BROKE YOUR MEM'RY LAST NIGHT REBA McENTIRE (MCA-52404)	25	10	56	ANGEL IN DISGUISE EARL THOMAS CONLEY (RCA PB-13758)	39	17	48
24	SHOT IN THE DARK LEON EVERETTE (RCA PB-13834)	26	8	57	PICTURES ATLANTA (MCA-52391)	43	11	48
25	UNCLE PEN RICKY SKAGGS (Epic 34-04527)	27	6	58	LUTHER BOXCAR WILLIE (Mainstreet MS-93021)	46	8	48
26	I COULD USE ANOTHER YOU EDDY RAVEN (RCA PB-13839)	28	6	59	WHEN WE GET BACK TO THE FARM DAVID FRIZZELL (Viva 7-29232)	62	4	48
27	THE LADY TAKES THE COWBOY EVERYTIME LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-04533)	29	6	60	GOODBYE HEARTACHE LOUISE MANDRELL (RCA PB-13850)	73	2	48
28	IF YOU'RE GONNA PLAY IN TEXAS ALABAMA (RCA PB-13840)	34	4	61	DISENCHANTED MICHAEL MURPHEY (Liberty B-1517)	44	18	48
29	I DON'T KNOW A THING ABOUT LOVE CONWAY TWITTY (Warner Bros. 7-29227)	33	5	62	MAKING LOVE TO DIXIE YOUNGER BROTHERS BAND (E.R.P. W S-4-04094)	64	4	48
30	LITTLE BY LITTLE GENE WATSON (MCA-52410)	30	9	63	TELL 'EM I'VE GONE CRAZY ED BRUCE (MCA-52433)	76	3	48
31	SECOND HAND HEART GARY MORRIS (Warner Bros. 7-29230)	37	5	64	FOOL'S GOLD LEE GREENWOOD (MCA-52426)	78	2	48
32	WHAT WOULD YOUR MEMORIES DO VERN GOSDIN (Complet CP-126)	36	6	65	SHE SURE GOT AWAY WITH MY HEART JOHN ANDERSON (Warner Bros. 7-29207)	80	2	48
33	STUCK ON YOU LIONEL RICHIE (Motown 1746 MF)	41	5	66	UNTIL THE BITTER END TONY MCGILL (NSD 189)	67	5	48
				67	ONE TAKES THE BLAME THE STATLERS (Mercury 880 130-7)	81	2	48

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)			
A Little Love (Cement Chicken—ASCAP)	99	Right People Wrong Time (Try-Chappell—SESAC)	93
A Sweeter Love (Music Corp.—BMI)	72	Rock And Roll Shoes (Good Single Ltd./Irving—BMI)	55
Angel In Disguise (Blue Moon/April—ASCAP/Full Armor—BMI)	56	Second Hand Heart (Warner-Tamerlane/Daticabo/Irving—BMI)	31
Atlanta Blue (Staller Bros.—BMI)	79	Send My Body Home On A Freight Train (Charlie Monk/Three Story/ASCAP)	94
Attitude Adjustment (Bocephus—BMI)	7	She Sure Got Away (Rick Hall—ASCAP)	65
B-B-B-Burnin' Up (Deb/Dave/Briarpatch—EMI)	45	Shot In The Dark (Sister John Music—BMI)	24
City Of New Orleans (Buddah/Turnpike Tom—ASCAP)	38	Smile Child (Almerie—BMI)	85
Cold In July (Let There Be Music—ASCAP)	73	Somebody Buy This Cowgirl (Peso—BMI)	100
Disenchanted (Choske Bottom, Kahaia Songs/Timberwolf—ASCAP/BMI)	61	Somebody's (Intersong/Ja-Len—ASCAP)	98
Do It On A Dare (Copper Trophy/World Choice/Desert Sands—BMI)	68	Somewhere Down The Line (Old Friends—BMI/Golden Bridge—ASCAP)	3
Dream On Texas Ladies (Combine Music—BMI)	50	Still Losing You (Lodge Hell—ASCAP)	13
Evening Star (Gibb Brothers/Unichappell—BMI)	14	Stuck On You (Brockman—ASCAP)	33
Everyday (Leeds-ASCAP/Patchwork—BMI)	19	Tell 'Em I've (Tree/Sugarplum—BMI)	63
Faithless Love (WB Music/Golden Spread—ASCAP)	18	Tell The Whole Story (Newwriters/Betrick—BMI)	95
Feed The Fire (Monk Family/Music 19th St.—BMI/Alabama Bnd—ASCAP)	88	Tennessee Homesick Blues (Velevet Apple—BMI)	5
Fool's Gold (Goldsboro Songs—ASCAP/Ronzomatic—BMI)	64	That's The Thing About Love (April/Lion-Hearted/Cross Keys—ASCAP)	22
Forever You (Atlantic Music Corp.—BMI)	69	The Chicken In Black (Algee Music—BMI)	42
Forget About Me (FaceTheMusic/IRVING/Down Dixie/RareBlue—BMI/ASCAP)	4	The Ledy Takes The Cowboy (Larry Gatlin—BMI)	27
Gatlinburg (Tough Guy—ASCAP)	89	The Power Of Love (Cross Keys—ASCAP)	11
Give Me One More Chance (Pacific Island/Tree—BMI)	39	The Right Stuff (Dejemus/B. Fischer/ASCAP/My Queen Elizabeth—BMI)	15
God Bless (MCA/Sycamore Valley—BMI)	39	The Wild Side Of Me (Pink Pig—BMI)	41
Good Time Charlie (WB-Tamerlane/Road Cannon—BMI)	49	To Me (Collins Court/Lodge Hall—ASCAP)	21
Goodbye Heartache (Warner-Tamerlane/Three Ships/Writers House—BMI)	60	Tonight I'm (Leeds (MCA)/Patchwork—ASCAP)	43
He Broke Your Mem'ry Last Night (Maplehill/Hall-Clement/Cross Keys/Tree—BMI/ASCAP)	23	Turning Away (Combine Music—BMI)	16
		Uncle Pen (Rightsong—BMI)	25
		Until The Bitter End (Chappell/Intersong—ASCAP/Unichappell—BMI)	66
		Way Back (ATV/Wingtip—BMI)	12
		We've Got To (Hall Clement—BMI)	52

Ⓢ = Exceptionally heavy radio activity this week Ⓣ = Exceptionally heavy sales activity this week

COUNTRY COLUMN

A ROWDY VIDEO — When Hank Williams, Jr. was planning to make a country video based on his recording "All My Rowdy Friends Are Coming Over Tonight," he decided what better way to stage it than to invite a whole star-studded group of his very own authentic rowdy friends over and have a party. So on a cloudy August evening miles out from Nashville a rowdy gathering was indeed the scene for the filming of the video with a crew of pickers, players and performers that has to be the most impressive and creative lineups to date. **Bobby Bare, Dickle Betts, Pinkard and Bowden, Cheech and Chong, Little Jimmy Dickens, The Oak Ridge Boys, Waylon Jennings, George Jones, Grandpa Jones, Krls Krlstofferson, Gallard Sartain, Jeff Simon, George Thorogood, Mel Tillis, Jim Varney, Porter**



JONES AND THE LADIES — Deborah Allen recently teamed up with George Jones to record a duet that will be part of Jones' upcoming duet album with female country artists entitled "Ladies Choice." Allen's duet with Jones is "Our Love Was Ahead Of Its Time." Other ladies on the LP include: Barbara Mandrell, Janie Fricke, Loretta Lynn, Lacy J. Dalton, Tammy Wynette, Brenda Lee, Terri Gibbs, Leona Williams and Patti Page.

Arnold, Toy Caldwell, Fred Carter, Jr. and James Roger all have in common? They have all recently become the proud "adoptive" parents of baby eagles through Tennessee's Adopt-An-Eagle program, the first of its kind in the United States. All of the artists involved have offered their support to Save The Eagle Productions, a program in conjunction with the Tennessee Wildlife Resources Agency and the Cumberland Bird Rehabilitation Foundation. A 50-song album set entitled, "Fly Eagle Fly," which is Tennessee's official Bicentennial song, is also in the works, with proceeds from the album being divided between the involved agencies. As part of their adoption privileges the country entertainers were allowed to name their baby eagles, but the eagles are not given human names. Reed chose "New Hope," Cash's eagle is "Perfection," Golden's is "Majestic," and John Anderson named his eagle "Anoah," the American Indian word for "Free Spirit."

LIVE RADIO FROM MUSIC ROW — The front lawn of song publisher Tom Collins' office became the scene of a *Live From Music Row* radio broadcast by **WSIX** co-hosts **Gerry House** and **Paul Randall** in celebration of being rated as Nashville's number one morning radio show. **Barbara Mandrell** was on hand to present a gold spray-painted portable radio as was **Steve Warner**, who helped House in introducing his fictional "Cheater's Handbook."

NO LAWNMOWER FOR LEON — **Leon Everette** dropped by the **Cash Box** office recently and shared a strange little tale about a really earthy fan experience that happened at his South Carolina home. A devoted fan somehow found out where he lives and showed up at his doorstep with one small request. She told Everette's secretary that she knew he and his band were on tour, so all she wanted was a patch of grass from his lawn, preferably a patch of grass that he had stepped on. His secretary obliged, gave the fan a shovel and pointed her to a spot near Everette's doorsteps. Everette is still a little curious about just what the fan is going to do with the sod, but he speculated on the possibilities of his soil being placed right alongside of patches of Johnny Cash's, or Barbara Mandrell's lawn samples.

NEWS OF ANOTHER LEON — A champagne reception was held for **Leon Russell** to mark his signing to ASCAP and to preview his two new music videos, *Good Time Charlie's Got The Blues* and *Rock & Roll Part Of My Heart*. Both videos feature cameo appearances by Russell's friend **Willie Nelson**. Russell is making a move back to country music and in about three months, fans should expect a return of Russell's **Hank Wilson** with a complete country LP. At this point the title is "Hank Wilson's Back...Again," and the album will feature a duet rendition of "Wabash Cannonball" by Russell and Nelson.

COUNTRY SUPPORTS WRANGLER — The Wrangler Country Showdown, a national talent competition, recently received endorsements from country music stars **Merle Haggard, Ed Bruce, Reba McEntire** and **Ricky Skaggs**, with all four stars acknowledging the great opportunity the contest offers to contestants. The winner will receive \$50,000 in cash from Wrangler, a 1984 Dodge van, booking and recording contracts and other prizes. Haggard said, "I'm glad that Wrangler is making this effort to give young people the opportunity to get into the entertainment business. These opportunities were not around when I started. My first talent contest, the winner got five dollars. Skaggs also commented on the opportunity saying, "This contest gives new talent the opportunity to appear in front of major music industry executives in Nashville. Sometimes a break like this is all one needs to get into the business." The local divisions of the contest, co-sponsored by over 300 country radio stations, have already been wrapped up and the state competitions are taking place. The 50 state finals winners receive \$1,000 from Wrangler and an expense-paid trip to Nashville Nov. 5, 6 and 7 for the finals at the Grand Ole Opry House.

CONGRATULATIONS — **Kelth Stegall**, Epic recording artist/songwriter and wife **Diane** are the happy parents of **Diane Erlin Stegall**, born Saturday, Aug. 4.

brenna davenport-leigh

Nitty Gritty

(continued from page 24)

"Dance Little Jean," which hit the Top 10. Although its rendition of "Mr. Bojangles" in 1971 was the group's largest selling pop

hit, it never made the country charts.

The Nitty Gritty Dirt Band's members include Jeff Hanna, John McEuen, Jimmie Fadden, James Ibbotson and Bob Carpenter.

TOP 15 ALBUMS

Spiritual

	Weeks On 8/18 Chart
1 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	9 5
2 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	1 44
3 ROUGH SIDE OF THE MOUNTAIN F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	2 68
4 THE TIME IS NOW PILGRIM WONDERS (Church Door-22021) Open	4 19
5 JESUS SAVES LITTLE CEDRICK AND THE HAILEY SINGERS (Gospearl PL-16919) Open	3 14
6 I STILL LOVE THE NAME JESUS DOUGLAS MILLER AND THE TRUEWAY CHOIR (Gospearl PL-16022) Open	6 5
7 THIS TOO WILL PASS James Cleveland & The Charles Ford Choir (Savoy 7072) Title Cut	7 43
8 SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/Word 676706) "He's My Rooftop"	5 30
9 NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (AIR 10077) Open	10 3
10 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	6 60
11 MAKE ME AN INSTRUMENT CANDI STATION (Beracah 1001) "God Can Make Something"	11 55
12 LONG TIME COMING WINANS (Light 5826) Open	12 46
13 TESTIFY TIMOTHY WRIGHT (Gospearl 16017) "Tell Him What You Want"	14 21
14 TAKE IT TO THE LORD TRUTHETTES (Mafaco 4386) Open	15 28
15 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	13 71

Inspirational

	Weeks On 8/18 Chart
1 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	1 25
2 MICHAEL W. SMITH 2 2 (Reunion 000412-9) "Hosanna"	2 19
3 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	3 19
4 CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	4 11
5 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	5 61
6 NOT OF THIS WORLD PETRA (StarSong SPCN 05088-0) Open	6 38
7 SURRENDER DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burn"	8 24
8 THE WARRIOR IS A CHILD TWILA PARRIS (Milk And Honey MH 1048) Title Cut	7 11
9 MAN IN THE MIDDLE WAYNE WATSON (Mile And Honey MH 1049) Open	9 14
10 VITAL SIGNS WHITEHEART (Myrrh SPCN 7-01-673238-7) Open	1
11 AGE TO AGE AMY GRANT (Myrrh MSB 6697) Open	11 121
12 REIGN ON ME MICHELLE PILLAR (Sparrow SPR 1077) Title Cut	12 11
13 SEND US TO THE WORLD HARVEST (Milk And Honey MH 1051) Open	10 14
14 NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	13 37
15 FULLY ALIVE THE BILL GAITHER TRIO (Word 091763-8) Open	14 20

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



WQFL INTERVIEWS — Sherman Andrus and Terry Blackwood of Andrus, Blackwood and Company and Cheryl Prewitt Blackwood recently stopped by WQFL for a visit and an interview before a concert in Rockford, IL. Pictured are: (l-r) Andrus, Blackwood, Prewitt Blackwood, and WQFL program director Ben Birdsong.

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office. 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: Dragon's Lair (w/#1000 disc player & 25¢ conversion) \$895, Brand new Digital Controls Counter Model FAX (original crates) \$875, Crossbow Gun \$2295, Jr Pac Man \$895, Discs Of Tron (Environmental Cabinet Model) \$895, M.A.C.H. 3 Sit-down \$1195, M.A.C.H. 3 Upright \$995, Brand new Champion Baseball \$1295, Great Guns (Single gun model) \$1195, Elevator Action \$795, Jacks To Open \$1495. Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnoult Road, Metairie, LA 70002. Tele: (504) 888-3500.

MATA HARI—\$695; Eval Knlvel—\$495; Strikes & Spares—\$595; Airborne Avenger—\$295; Atarions—\$225; Dolly Parton, Getaway—\$395; Thunderbolt—\$395; Nugent—\$695; Hot Tip—\$495; Wheels II—\$395; Sheets—\$295; Racer—\$295; M-4—\$495; Anti Aircraft—\$295; MICKEY ANDERSON, INC P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

FOR SALE: Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Kramer Hold and Draw poker games. Antique slots for legal areas. Cali Wassick Dist. area code 304 - 292-3791. Morgantown, W. Va. 16505.

FOR SALE: King Pins, Maxi Dealers, Mini Dealers, Electronic Six Card Bingos, Dixielands, Miss Americas, Balis, Hi Lo Pokers, Vegas 3 Ways Winner Circle Cocktail, Winner Circle Uprights, Quarter Horses, Derby Kings, Diamond Derbys. Call Monti-Video, Hillside, New Jersey (201) 926-0700.

WANTED: Miss Pacman ct. eight ball deluxe pinball, eight ball deluxe pinball limited edition, Sercoma draw 80 color or B&W. Have for sale at special prices Seeburg music USMC1, Sunburst, Vogue, Matador, Olympian, and Bandshell all shopped location ready. Call for special prices Mike or Phil (717) 848-1846. Also have a few antique winterbrook, challengers, draw boils and Mills Slots.

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

EMPLOYMENT SERVICE

GOVERNMENT JOBS. \$16,559 - \$50,553/year. Now Hiring. Your area. Call 1-805-687-6000 Ext. R-6666.

PROFESSIONAL

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 110, Hollywood, CA 90028.

SERVICES COIN MACHINE

ACE LOCKS KEYED ALIKE: Send locks and the key you want them mastered to: \$1.50 each, 10% D/C in lots of 100 or more, **RANDEL LOCK SERVICE**, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.

RECORDS-MUSIC

JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

BUTTONS! BUTTONS! BUTTONS! We've got buttons . . . and patches, bumper stickers, key rings, pins, and other music related accessories. Sleeves (inner and outer), jackets. **SQUARE DEAL RECORDS**, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. **DARO EXPORTS, LTD.** 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

FREE CATALOG: New York's largest and most complete one-stop specializing in oldies but goodies. Retail stores and chains only. Write to Paramount Records Inc. Dept. CB, 81 Sheer Plaza, Plainview, N.Y. 11803.

HUMOR

RADIO STATIONS — Write on station letterhead for a free information package and free issue of the DJ Bulletin: Radio Comedy Service to: DJ Bulletin Service, PO Box 1-7137 ZG Lievelede, the Netherlands.

Booking L.A.

(continued from page 13)

that good health. As the Lingerie's Fisher remarked, "I don't think its ever been better than it is now." The following is a partial list of Los Angeles clubs offering live music:

- AT MY PLACE** — 1026 Wilshire Blvd. — Santa Monica — 213-451-8596
- BLUE LAGUNE SALOON** — 4080 Lincoln Blvd — Marina del Rey — 213-822-9121
- CENTRAL** — 8852 Sunset Blvd. — W. Hollywood — 213-855-9183
- CLUB 88** — 11784 Pico Blvd. — Hollywood — 213-479-6923
- COUNTRY CLUB** — 18415 Sherman Way — Reseda — 818-881-5605
- FM STATION** — 11700 Victory Blvd. — N. Hollywood — 818-769-2220
- HOP SINGH'S** — 4110 Lincoln Blvd. — Marina del Rey — 213-822-4008
- LHASA** — 1110 Hudson Ave. — Hollywood — 213-461-7284
- CLUB LINGERIE** — 6507 Sunset Blvd. — Hollywood — 213-466-8557
- MADAME WONG'S EAST** — 949 Sun Mun Way — Los Angeles — 213-624-5346
- MADAME WONG'S WEST** — 2900 Wilshire Blvd. — W. Los Angeles — 213-829-7361
- MUSIC MACHINE** — 12280 Pico Blvd. — W. Los Angeles — 213-820-5150
- PALACE** — 1735 Vine St. — Hollywood — 213-462-3000
- PALOMINO** — 6907 Lankershim Blvd. — N. Hollywood — 818-764-4010
- ROXY** — 9009 Sunset Blvd. — Hollywood — 213-276-2222
- SASCH** — 11345 Ventura Blvd. — Studio City — 818-769-5555
- TROUBADOR** — 9081 Santa Monica Blvd. — W. Hollywood — 213-276-6168
- 321-321 Santa Monica Blvd. — Santa Monica — 213-451-5003



BRANIGAN GETS PINNED — Following her recent Los Angeles Greek Theatre performance, Atlantic recording artist Laura Branigan received an official souvenir pin from Olympic torchbearer Jesse Owens' granddaughter and Branigan fan Gina Hemphill.

PAVR Opens L.A. Office

LOS ANGELES — Pacific Arts Video Records opened a Los Angeles office August 15. The full PAVR L.A. office will be headed by recently appointed PAVR director of marketing George Steele III, who will be responsible for all marketing and sales of PAVR product. Steele will work in close association with MCA distributing.

34th CISAC Congress In Tokyo Set

(continued from page 12)

Besides regular members of CISAC, JASRAC has invited nine countries in Asia as observers to this congress. They are China, Korea, Thailand, Malay, Singapore, India, Burma, Sri Lanka, and Philippines.

In a pamphlet JASRAC has sent to all members of CISAC with the invitation, Mr. Yasushi Akutagawa, president of JASRAC, delivered "A Message from the President" as follows: "JASRAC's late founding in 1939, compared with the earlier foundings of its counterparts in the West, the JASRAC's youth, with a history of merely 45 years — all this is, as it were, no surprise to anyone. Thanks to the diligence and assiduous efforts of its staff, JASRAC has, since its founding,

expanded in its organizational structure with its collection having constantly grown in volume from year to year. It should be said, however, that this society's development in the true sense of the word must come in the future, working in collaboration with its sister societies around the world and also taking advantages of Japan's unique conditions and national characteristics.

"The fact that under such circumstances circumstances the 34th CISAC Congress will be held in Tokyo is extremely meaningful not only to JASRAC but also to the whole Asian region with a view to its future cultural developments; and to me, it is the greatest of all joys. I heartily welcome all of you" to Japan.

Home Videocassette Ratings Announced

(continued from page 5)

releases to be rated "G" through "X". Those companies are CBS/Fox, Embassy Home Entertainment, Independent United Distributors, Key Video, MCA Home Video, Vestron Video, Media Home Entertainment, MGM/UA Home Video, Walt Disney Home Video, Warner Home Video, Paramount Home Video, NTA Home Entertainment and Thorn EMI.

The ratings, which are assigned by the MPAA's Classification and Rating Board, will be affixed to the back of all videocassette and disc packaging as well as on the product labels. The appearance is said to be similar in symbol and lettering to those used in the rating of theatrical presentations.

The new rating system will reportedly become evident in the marketplace near the end of October. Only new product will be effected by the mandate. Existing tapes and discs will not be pulled from the shelves for rating, though reissues of existing titles will carry the new rating label.

Peter Pan Industries Pacts With Easy Street

NEWARK, N.J. — Donald Kasen, Peter Pan Industries president of manufacturing, has announced that the company has entered a production and distribution agreement with Easy Street Records, a division of Aero Records, Inc., the New York-based label headed by Michael Gusick and Walt McGuire.

Set for release is the 12-inch single "Picking Up Promises" by Jocelyn Brown. "We're very happy about the new agreement with Easy Street/Aero Records," Kasen said. "The addition of the label to our company contributes significantly to our efforts to expand the Peter Pan Artists Series."

The label will be distributed by the following: Malverne Distributing Corp. (N.Y./N.J./Balt.-Wash./Northeast); Tara Records and Tapes (Atlanta); Independent Record Distributors (Fla.); Select-O-Hits (Memphis); Action Music (Cleve./Cincinnati/Mich.); Navarre Corp. (Chicago/Minn.), and California Record Distributors (L.A./S.F./Seattle).

CASHBOX

The Weekly Trade Journal.

CASH BOX

August 25, 1984

AROUND THE ROUTE

by Camille Compasio

As we are gathering news for this week's column Jon Brady and the Brady Dist. staff were all set for the big "Brady's Extravaganza" weekend open house and sale (10-11) at the Charlotte, No. Carolina facilities. Jon told us he expected upwards of 200 people to attend, including factory reps from Bally Midway, Universal, Valley, Williams, Rock-Ola, Konami, Atari, Mylstar, Data East, Dynamo, Nintendo, Exidy, Digital Controls and RDI. "Response has been overwhelming," said Jon, "particularly among our customers" — which is great, since his objective in hosting the affair is to "generate a little excitement" in the market. There'll be a lot of equipment showcased during the two-day event, along with a buffet luncheon on both days, a cocktail party Friday evening and some terrific prizes being raffled off (a number of pieces were donated by the manufacturers for the drawing). Hear tell that Digital Controls has an interesting new piece that might be introduced at this affair.

New from Mylstar. "Q+bert's Qubes" is the latest dedicated video game being introduced by Mylstar. This follow-up model features all of the lovable characters from the original "Q+bert"

(continued on page 30)

NCMI Urges Industry Support Of S.A.D.D.

CHICAGO — The Family Amusement Center Division of NCMI, a staunch supporter of Students Against Driving Drunk (S.A.D.D.), has been urging not only its members but everyone from all levels of the coin machine industry to become actively involved in their respective areas of the country.

As explained in the latest NCMI bulletin, S.A.D.D. is a national organization with active programs in 6,000 high schools embracing over two and a half million student members in all fifty states. It was formed in 1981 by Robert Anastas, a high school teacher/coach after two of his students were killed in accidents resulting from driving after drinking.

A very important part of the program involves a "Contract for Life" entered into by parents and students and endorsed by the federal government, several states, the National Football League (which has contributed TV spot commercials for the program), and several industry associations including the Family Amusement Center Division of NCMI. By this "Contract for Life" agreement students pledge to call parents at any hour for advice or transportation from any place if they are in a situation involving having too much to drink by themselves or the driver of their transportation home. Parents, in turn, agree to provide transportation home or taxi fare with no questions asked or argument given at the time, and further agree to seek "sober transportation" if they or their drivers are in a similar situation.

NCMI outlined a six-point plan for getting involved, which includes posting notices in

amusement centers for seeking volunteers and interested supporters, setting up special promotions at the centers, securing publicity in local newspapers and asking schools to post notices or carry news items in the student papers seeking volunteers, spreading the word among customers and contracting student organizations, athletic groups, civic groups and church organizations.

Further material relating to the S.A.D.D. program may be obtained by contacting Students Against Driving Drunk, 66 Diana Drive, Marlboro, Massachusetts 01752 or phoning 617-481-3568.

NCMI will periodically report on developments and urges those who are becoming involved in the program to keep the association informed of their progress and activities.

NCCOA Convention

CHICAGO — The North Carolina Coin Operators Assn. (NCCOA)'s annual state convention and exhibit has been scheduled for Sept. 14-16 at the Adam's Mark Hotel in Charlotte. The association will host a hospitality suite on the evening preceding the show's opening for members and guests who will be participating in this year's event.

Exhibit hours will be held from 9a.m.-4p.m. on Friday, from 10:30a.m.-5:30p.m. on Saturday and from 9:30a.m.-12:30p.m. on Sunday. In addition to the various business meetings scheduled, the association has arranged for a special service school to be held on Friday morning.

Further details may be obtained by contacting NCCOA at Watkins Music, Inc., 1214 Pee Dee Ave., Albemarle, NC 28001.

CONTENTS

Industry News	30
Jukebox Programmer	31

COIN MACHINE

AROUND THE ROUTE

(continued from page 29)

plus some new features to further excite and challenge the player thus enhancing the appeal of the game. The new game is currently being sample shipped to distributors and Mylstar planned to have it on display at the Brady showing. Factory is also introducing a new video conversion kit called "Curve Ball" which will convert all of Mylstar's vertical monitor games (Q+bert, Krull, Mad Planet) on location in about half an hour. What's more, it is very reasonably priced — and that's music to the ears right now! Game theme focuses on baseball, of course, for one or two players. It is now in production and available through factory distributors.

Dateline Sunnyvale, CA — home of Exidy, Inc., where the new "Cheyenne" gun game is being readied for shipment, as we learned from company exec **John Barrone**. As a merchandising tie-in, the factory is offering a Cheyenne kit with every "Cross Bow" purchased. John said Cheyenne got a very good send-off at the recently held showing hosted by Peach State Dist. in Knoxville and will be featured at the Brady event as well. He also mentioned that over the past couple of weeks or so there's been a resurgence of orders coming in for "Cross Bow." As for future products, Exidy has "something very exciting" on the planning board for release around AMOA time!

Said a quick hello to **Marshall Caras** at Universal in Las Vegas. Seems there's a new video oriented project in the works in Japan which, "we feel is on the right track" but he would elaborate no further at this time! Universal will be breaking with a new kit before AMOA. Marshall feels that this year's AMOA convention will be an important gauge in determining what lies ahead for the industry — and should be attended by every op, distrib, et al!

Think positive! Rock-Ola 490 phonos are moving well at Bally Midwest-Chicago and there's renewed interest in pins, particularly the Bally Midway "Black Pyramid" and Williams "Laser Cue." The "positive approach" is definitely the attitude at Bally Midwest, as company exec **John Neville** pointed out, and this is very important

nowadays. "Don't overlook the games with a history of good earnings over a sustained period of time," he said, and in this category the list includes "Spy Hunger," "10 Pin Deluxe," shuffle, "Tapper," "Track & Field," "Two Tigers," Nintendo's "Punch Out" and "VS Systems," to name a few. Arachnid's "English Mark Darts" and Nomac's "Pub Time" darts are highly popular, as is Taito's "Birdie King II," which is consistently earning well. Two of the distrib's hottest kits are Taito's "Exerion" and Kitco's "Bomb Jack." "We are looking forward to a strong fall buying season and are seeing evidence already," said John. "Operators seem to be placing their fall orders early to be certain of a good supply of equipment." As he sees it, close-outs are becoming a thing of the past because manufacturers are producing to order . . . **Rick Rochetti**, one of the distrib's star salesmen, is about to become a father for the first time. Under normal circumstances he will handle his phone calls with no problem at all but these past few days he's been a nervous wreck every time his phone rings. Hopefully, by the time this column makes print the blessed event will have occurred and Rick can rest easy!

Doug Foxworthy, director of video operations for Rowe International, who has been coordinating the various Rowe V/MEC video jukebox promotions, has relocated from the East to San Diego, California where the software offices are now headquartered.

The August 1 target date for the testing of video lottery games in the state of Illinois has come and gone but it is much too soon for a progress report at this time. While there are a number of machines on location it will be a little while before all 300 of the test pieces are put out. What ops will be doing during the six month test period is monitoring collections to determine what impact the lottery will have on their collections. As one operator, who has a few of these video lottery games on his route, told **Cash Box**, "I would urge operators to keep a very close watch and compare collections on their coin-op amusement games before the advent of the lottery in order to determine just how much these machines will affect their business."

Rise In Vending Machine Shipments Reported For '83

CHICAGO — Shipments of merchandise vending machines increased to a total of 650,016 units in 1983 from 502,079 in 1982, with dollar value up to \$328,254,000 from \$318,943,000 in 1982, according to the annual survey conducted by the U.S. Bureau of the Census.

As noted by NAMA president G. Richard Schreiber, NAMA underwrites the cost of the annual survey of vending machine manufacturers which was begun in 1955. The number of beverage vending machines shipped by 19 reporting companies slightly exceeded 1982 (228,430 units vs. 225,037) but the value of these shipments decreased to \$206,951,000 from \$213,425,000 in 1982.

Shipment of fresh-brew hot beverage venders edged up slightly to 6,336 machines from 6,186 with the dollar value also up at \$15,244,000 from \$13,860,000 in 1982. Shipment of instant freeze-dried and liquid concentrate units decreased to 6,830 units (\$5,693,000) from 7,152 units (\$6,494,000) in 1982. The production of bottle and can soft drink machines is reported jointly at 213,590 machines (\$182,886,000) in 1983, vs. 210,312 units (\$190,089,000) in 1982. Data for cup machines are omitted in order to avoid

disclosure of individual manufacturers' production. Shipment of confections and food vending machines was up slightly from 1982 at 85,868 units but their dollar value remained virtually the same at \$69,377,000. In this category, bulk confection and charm vender shipments increased to 47,500 units from 38,328 in 1982.

Production of the popular glassfront "bagged snack and chip machines" was down from 27,374 machines in 1982 to 20,672, with the dollar value also off to \$32,816,000 from \$40,003,000 in 1982. The survey combines refrigerated food vending machines with "other vending machines for confections and foods." Under this heading shipment totaled 6,107 units up from 4,691 (\$21,272,000 vs. \$16,241,000). The shipment of cigarette vending machines remained virtually steady with 10,155 units, compared with 10,506 in 1982. Machines which dispense miscellaneous nonfood items, ranging from cosmetics, pencils, paper and aspirin to newspapers, recorded a substantial gain to 321,355 units (\$40,374,000) from 178,967 (\$23,221,000) in 1982. The Bureau of the Census data represents shipments of new machines from U.S. manufacturers and does not include machines imported from other countries, Schreiber said.

Atari Schedules 'Return Of The Jedi' For September Release

CHICAGO — The high adventure of the "Star Wars" saga continues with "Return Of The Jedi," a spectacular new coin-op video game, which is scheduled for release in September by Atari. "Testing in street and arcade locations has shown that "Return Of The Jedi" has the same blockbuster appeal as the incredible movie," said Jerry Marcus, executive vice president, in commenting on the new game.

"Along with fast play action that follows the key sequences of the film, the game offers players a variety of challenges and it offers operators high potential return on investment," he added.

In the game action, the "Force" is with the players as they control the action in a face-off against the dreaded forces of the "Empire," "Darth Vader" and the awesome "Death Star."

Players control the characters of "Princess Leia" rocketing through the forest on her "Speeder Bike"; "Chewbacca" in his "Scoutwalker"; and the heroic "Lando Calrissian" in the "Millennium Falcon."

New design features also highlight the depth and variety of the exciting game play. There are eight levels of increasing difficulty, an exclusive "Split-Wave" technique that quick-cuts between simultaneous action on "Endor" and in space, original stereo music from the movie, and simulated voice tracks. All are brought together in startling 3-D raster video animation.

As in the movie, the object of the game is to destroy the "Death Star." Action takes place in four different locations. The excitement begins as the player guides Leia on a Speeder Bike through the forests of Endor towards the Ewok Village. During the chase, she must "bump" or shoot pursuing Stormtroopers out of the way. She is also helped by the Ewoks, who set traps and drop rocks from hang gliders.

After Leia safely reaches the Village and joins C-3PO and R2-D2, the player moves to another part of the forest to maneuver Chewbacca in a Scoutwalker through dangerous rolling logs and falling rocks to meet Han Solo at the enemy bunker.

As soon as Chewie reaches the bunker, Han is able to deactivate the shield protecting the Death Star.

Once inside, the player must dodge TIE-fighters and other obstacles as he flies through a narrowing tube leading to the reactor. When the target is finally reached, the player shoots, turns and flies back out of the tube as quickly as possible to escape the explosion that can destroy his ship. The final explosion of the Death Star is as spectacular as the game. At the end of the game, players can enter their initials on two high score tables. "Today's Rebel Forces" lists the top 10 scores for the day, the "All-time Jedi Knights" lists the overall top ten scores.

The new model will be available through Atari distributors.

Rene Lopez Named at Kanami

CHICAGO — Rene A. Lopez, who most recently was sales manager at Taito America Corp., has joined Konami, Inc. in the position of director of marketing according to Ken Ichiki, president of Konami. Lopez has been in the coin machine industry for 15 years and has an extensive background in the production and marketing of conversion kits.

In announcing the new appointment, Ichiki stated, "Mr. Lopez's experience, knowledge and professionalism will be valuable in the marketing of our games and we look forward to having him as a team member."

Ichiki is pictured in the accompanying photo as he welcomed Lopez to the Konami organization.



Ken Ichiki and Rene Lopez



ON TV! — AGMA executive director Glenn Braswell responds to Cable News Network reporter Cameron Brown's questions concerning the revival of pinball during a late July interview. CNN, the 24-hour cable news channel, aired the segment during the weekend of July 28-29 and AGMA president Joe Robbins reports that amusement game associates in Japan saw the broadcast there as well. The segment also featured footage from Time Out II, one of the largest family entertainment centers in metropolitan Washington.

THE JUKEBOX PROGRAMMER

August 25, 1984

*Indicates new entry

BLACK CONTEMPORARY

COUNTRY

POP

- 1 **GHOSTBUSTERS**
RAY PARKER, JR. (Arista AS 1-9212)
- 2 **BREAKIN' . . . THERE'S NO STOPPING US**
OLLIE & JERRY (Polydor/PolyGram 821 709-8)
- 3 **THE GLAMOROUS LIFE**
SHEILA E. (Warner Bros. 7-29285)
- 4 **STUCK ON YOU**
LIONEL RICHIE (Motown 1746 MF)
- 5 **WHAT'S LOVE GOT TO DO WITH IT**
TINA TURNER (Capitol P-B-5354)
- 6 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 7 **17**
RICK JAMES (Gordy/Motown 1730GF)
- 8 **STATE OF SHOCK**
JACKSONS (Epic 34-04503)
- 9 **ICE CREAM CASTLES**
THE TIME (Warner Bros. 7-29247)
- 10 **YOU KEEP ME COMING BACK**
THE BROTHERS JOHNSON (A&M 2654)
- 11 **THE LAST TIME I MADE LOVE**
JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)
- 12 **BABY DON'T BREAK YOUR BABY'S HEART**
KASHIF (Arista AS1-9200)
- 13 **JUST THE WAY YOU LIKE IT**
THE S.O.S. BAND (Tabu/CBS ZS4 04523)
- 14 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**
BILLY OCEAN (Jive/Arista JS 1-9199)
- 15 **MR. GROOVE**
ONE WAY (MCA 52409)
- 16 **BEAT STREET BREAKDOWN**
GRANDMASTER MELLE MEL & THE FURIOUS FIVE (Atlantic 7-89659)
- 17 **YOUR LOVE'S GOT A HOLD ON ME**
LILLO THOMAS (Capitol B-5357)
- 18 **HOLD ME**
TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69742)
- 19 **YOUR WIFE IS CHEATIN' ON US**
RICHARD "DIMPLES" FIELDS (RCA PB 13830)
- 20 **DIRTY DANCER**
BAR-KAYS (Mercury/PolyGram 880 045-7)
- 21 **YOU, ME AND HE**
MTUME (Epic 34-04504)
- 22 **DYNAMITE**
JERMAINE JACKSON (Arista 1-9190)
- 23 **I DIDN'T MEAN TO TURN YOU ON**
CHERRELLE (Tabu/CBS ZS4 04406)
- 24 **BE A WINNER**
YARBROUGH & PEOPLES (Total Experience/RCA TES 1-2403)
- 25 **BREAKIN' TOGETHER**
O'BRYAN (Capitol B-5376)
- 26 **IF EVER YOU'RE IN MY ARMS AGAIN**
PEABO BRYSON (Elektra 76928)
- 27 **LET'S GO CRAZY***
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 28 **CLOSE (TO THE EDIT)**
ART OF NOISE (Island 799754)
- 29 **HARDROCK***
HERBIE HANCOCK (Columbia 38-04565)
- 30 **SOMEBODY ELSE'S GUY**
JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)

- 1 **LET'S FALL TO PIECES TOGETHER**
GEORGE STRAIT (MCA-52392)
- 2 **TENNESSEE HOMESICK BLUES**
DOLLY PARTON (RCA PB-13819)
- 3 **ATTITUDE ADJUSTMENTERE**
HANK WILLIAMS, JR. (Warner Bros. 7-29253)
- 4 **LET'S CHASE EACH OTHER AROUND THE ROOM**
MERLE HAGGARD (Epic 34-04512)
- 5 **FORGET ABOUT ME**
THE BELLAMY BROTHERS (MCA/Curb-52380)
- 6 **NEVER COULD TOE THE MARK**
WAYLON JENNINGS (RCA PB-13827)
- 7 **ONLY A LONELY HEART KNOWS**
BARBARA MANDRELL (MCA-52397)
- 8 **LONG HARD ROAD**
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29369)
- 9 **TURNING AWAY**
CRYSTAL GAYLE (Warner Bros. 7-29254)
- 10 **FAITHLESS LOVE**
GLEN CAMPBELL (Atlantic America 7-99768)
- 11 **STILL LOSING YOU**
RONNIE MILSAP (RCA PB-13805)
- 12 **WAY BACK**
JOHN CONLEE (MCA-52403)
- 13 **TO ME**
BARBARA MANDRELL/LEE GREENWOOD (MCA-52415)
- 14 **THE RIGHT STUFF**
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04489)
- 15 **SOMEWHERE DOWN THE LINE**
T.G. SHEPPARD (Warner Bros. 7-29369)
- 16 **EVERYDAY**
OAK RIDGE BOYS (MCA-52419)
- 17 **THE POWER OF LOVE**
CHARLEY PRISE (RCA PB-13821)
- 18 **EVENING STAR**
KENNY ROGERS (RCA PB-13832)
- 19 **I COULD USE ANOTHER YOU**
EDDY RAVEN (RCA PB-13839)
- 20 **UNCLE PEN**
RICKY SKAGGS (Epic 34-04527)
- 21 **YOU'RE GETTIN' TO ME AGAIN**
JIM GLASER (Noble Vision 105)
- 22 **IF YOU'RE GONNA PLAY IN TEXAS**
ALABAMA (RCA PB-13840)
- 23 **I DON'T KNOW A THING ABOUT LOVE**
CONWAY TWITTY (Warner Bros. 7-29227)
- 24 **I GOT A MILLION OF 'EM**
RONNIE McDOWELL (Epic 34-04499)
- 25 **THE LADY TAKES THE COWBOY EVERYTIME**
LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-04533)
- 26 **SECOND HAND HEART***
GARY MORRIS (Warner Bros. 7-29230)
- 27 **I HURT FOR YOU**
DEBORAH ALLEN (RCA PB-13776)
- 28 **WHAT WOULD YOUR MEMORIES DO***
VERN GOSDIN (Compleat CP-126)
- 29 **THE WILD SIDE OF ME***
DAN SEALS (EMI America B-8220)
- 30 **WHERE'S THE DRESS**
MOE BANDY & JOE STAMPLEY (Columbia 38-04477)

- 1 **GHOSTBUSTERS**
RAY PARKER, JR. (Arista AS 10912)
- 2 **WHAT'S LOVE GOT TO DO WITH IT**
TINA TURNER (Capitol PB-5354)
- 3 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 4 **THE WARRIOR**
SCANDAL featuring PATTY SMITH (Columbia 38-04424)
- 5 **STATE OF SHOCK**
JACKSONS (Epic 34-04503)
- 6 **STUCK ON YOU***
LIONEL RICHIE (Motown 17466 MF)
- 7 **MISSING YOU**
JOHN WAITE (EMI America B-8212)
- 8 **BREAKIN' . . . THERE'S NO STOPPING US**
OLLIE & JERRY (Polydor/PolyGram 821 708-7)
- 9 **ROUND AND ROUND**
RATT (Atlantic 7-89693)
- 10 **SUNGLASSES AT NIGHT**
COREY HART (EMI America B-8203)
- 11 **ROCK ME TONIGHT**
BILLY SQUIER (Capitol B-5370)
- 12 **LEGS**
Z.Z. TOP (Warner Bros. 7-29272)
- 13 **SHE BOP**
CYNDI LAUPER (Portrait/CBS 37-04516)
- 14 **PANAMA**
VAN HALEN (Warner Bros. 72950)
- 15 **I CAN DREAM ABOUT YOU**
DAN HARTMAN (MCA-52378)
- 16 **LET'S GO CRAZY***
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 17 **DANCING IN THE DARK**
BRUCE SPRINGSTEEN (Columbia 38-04463)
- 18 **COVER ME***
BRUCE SPRINGSTEEN (Columbia 38-04561)
- 19 **SEXY GIRL**
GLEN FREY (MCA-52413)
- 20 **ALL OF YOU**
JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)
- 21 **EYES WITHOUT A FACE**
BILLY IDOL (Chrysalis/CBS VS4 42786)
- 22 **LEAVE A TENDER MOMENT ALONE**
BILLY JOEL (Columbia 38-04514)
- 23 **LIGHTS OUT**
PETER WOLF (EMI America B-8208)
- 24 **WE'RE NOT GONNA TAKE IT***
TWISTED SISTER (Atlantic 7-89641)
- 25 **I JUST CALLED TO SAY I LOVE YOU**
STEVIE WONDER (Motown 1745MF)
- 26 **IF THIS IS IT***
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42803)
- 27 **DRIVE***
THE CARS (Elektra 7-69706)
- 28 **SAD SONGS (SAY SO MUCH)**
ELTON JOHN (Geffen 7-29292)
- 29 **THE LUCKY ONE***
LAURA BRANIGAN (Atlantic 7-89636)
- 30 **SHE'S MINE**
STEVE PERRY (Columbia 38-04496)

RECORDS TO WATCH

LITTLE BY LITTLE — Gene Watson — (MCA)
 LOVE OVER OLD TIMES — Sylvia (RCA)
 HE BROKE YOUR MEM'RY LAST NIGHT — Reba McEntire (MCA)
 WHEN YOU CLOSE YOUR EYES — Night Ranger (MCA)
 JAMMIN' IN MANHATTAN — Tyzik (Polydor/PolyGram)
 TORTURE — Jacksons (Epic)
 CRUEL SUMMER — Bananarama (London)

GIVE ME ONE MORE CHANCE — Exile (Epic)
 CITY OF NEW ORLEANS — Willie Nelson (Columbia)
 PLEDGING MY LOVE — Emmylou Harris (Warner Bros.0)
 I'VE BEEN AROUND ENOUGH TO KNOW — John Schneider (MCA)
 STRUT — Sheena Easton (EMI America)
 SATISFY ME — Billy Satellite (Capitol)

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