

# CASHBOX

August 3, 1984

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One Way

THE NEW CULTURE MOVIE  
THE NEW CULTURE MOVIE  
THE NEW CULTURE MOVIE  
THE NEW CULTURE MOVIE  
THE NEW CULTURE MOVIE

Leaving His Mark On *All of You*



*All of You*

Produced by  
Paul Laurence/Stone Jones Productions



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# CASH BOX

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## EDITORIAL "Lights, Camera, Action"

This year's proliferation of film soundtrack successes and an expanding number of industry film/music projects were both given light earlier this year in a **Cash Box** editorial which extolled the marriage of the two artistic and commercial mediums. This fusion of film and music has become ever more prominent as the last few months have passed with major soundtrack successes like *Breakin'*, *Beat Street*, *Footloose*, *Ghostbusters*, *Streets Of Fire* and many others which have achieved chart and financial success.

Our industry has been talking for a long time about the increasing intertwining between music and film. The events of the past two years which have been highlighted by blockbuster soundtrack sales as well as musically-oriented box office bonanzas. These signalled the beginning of a new era. The actions of the film industry have reached the point where they are

of monumental importance to us in the music world. The time is right to yell, "action!"

It is now all related. Radio helps promote a soundtrack subsequently increasing the popularity of a film, and video provides an excellent promotional vehicle for both the film and the soundtrack. As one studio executive put it, "they all feed off each other." So it is with great pride that we formally introduce our expanded coverage of the film industry as it relates to music.

This week's debut of *Filmusic*, a new bi-weekly column focusing on soundtrack, scores and events in the film world, formalizes **Cash Box's** ongoing commitment to providing the best overall coverage to our ever-changing business. **Cash Box** looks forward to covering the continuing evolution of the two industries and foresees a long and happy relationship.

### CONTENTS

<b>DEPARTMENTS</b>	
Black Contemporary .....	23
Classifieds .....	27
Coin Machine .....	28
Country .....	19
Jazz .....	22
International .....	26
Merchandising .....	12, 13
Radio .....	18
Video .....	14
<b>FEATURES</b>	
East Coastings .....	10
Editorial .....	3
Executives On The Move .....	6
Filmusic .....	13
Interview .....	15
New Faces To Watch .....	8
Points West .....	8
<b>CHARTS</b>	
Top 100 Singles .....	4
Top 200 Albums .....	16, 17
Black Contemporary Albums .....	23
Black Contemporary Singles .....	24
Country Albums .....	19
Country Singles .....	20
Jazz Albums .....	22
Jukebox Programmer .....	31
Top 15 Midlines .....	12
Top 30 12" Singles .....	13
Top 30 Videocassettes .....	14
Top 15 Music Videos .....	12
<b>REVIEWS</b>	
Albums And Singles .....	7

### ON THE COVER

Since the release of One Way's second album on MCA, "Lady," the group has gone only one way, up. On the strength of the LP's first single "Lady You Are," which went Top 5 on **Cash Box's** B/C singles chart, One Way hit the Top Ten on the Black Contemporary album chart. The soulful tenderness of the cut and the overall smooth jazz-funk production of the LP lifted the young Detroit-based group to the ears of listeners around the country.



With "Lady You Are" still doing well, One Way then released the jazzier "Mr. Groove" which is currently bulleting up the B/C charts, this week at #14. On the strength of these two singles, "Lady" ultimately reached #2 on the LP chart and is still holding strong. With dance music currently holding the rapt attention of listeners worldwide, One Way could not have picked a better time to release such a consistent album as "Lady."

## TOP POP DEBUTS

### SINGLES

43

LET'S GO CRAZY — Prince — Warner Bros.

### ALBUMS

68

CONDITION CRITICAL — Quiet Riot — Pasha/CBS

### POP SINGLE

WHEN DOVES CRY  
Prince  
Warner Bros.

### B/C SINGLE

WHEN DOVES CRY  
Prince  
Warner Bros.

### COUNTRY SINGLE

MAMA HE'S CRAZY  
The Judds  
RCA

### JAZZ

WISHFUL THINKING  
Earl Klugh  
Capitol

### GOSPEL

WE SING PRAISES  
Sandra Crouch  
Light

## NUMBER ONES



### 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

GHOSTBUSTERS  
Ray Parker, Jr.  
Arista

### 12" SINGLE

WHEN DOVES CRY  
Prince  
Warner Bros.

# CASH BOX TOP 100 SINGLES

August 4, 1984

Weeks On  
7/28 Chart

- 1 **WHEN DOVES CRY**  
PRINCE (Warner Bros. 7-29286) 1 10
- 2 **GHOSTBUSTERS**  
RAY PARKER, JR. (Arista ASI-09212) 2 8
- 3 **STATE OF SHOCK**  
JACKSONS (Epic 34-04503) 4 6
- 4 **DANCING IN THE DARK**  
BRUCE SPRINGSTEEN (Columbia 38-04463) 3 11
- 5 **WHAT'S LOVE GOT TO DO WITH IT**  
TINA TURNER (Capitol B-5354) 13 11
- 6 **JUMP (FOR MY LOVE)**  
POINTER SISTERS (Planet/RCA YB-13780) 6 15
- 7 **EYES WITHOUT A FACE**  
BILLY IDOL (Chrysalis/CBS VS4 42786) 5 14
- 8 **INFATUATION**  
ROD STEWART (Warner Bros. 7-29256) 8 11
- 9 **BREAKIN'... THERE'S NO STOPPING US**  
OLLIE & JERRY (Polydor/PolyGram 821708-7) 12 10
- 10 **SAD SONGS (SAY SO MUCH)**  
ELTON JOHN (Geffen 7-29292) 10 9
- 11 **LEGS**  
Z.Z. TOP (Warner Bros. 7-29272) 11 12
- 12 **STUCK ON YOU**  
LIONEL RICHIE (Motown 17466 MF) 15 7
- 13 **ALMOST PARADISE... LOVE THEME FROM "FOOTLOOSE"**  
MIKE RENO AND ANN WILSON (Columbia 38-04418) 9 13
- 14 **PANAMA**  
VAN HALEN (Warner Bros. 7-29250) 16 7
- 15 **I CAN DREAM ABOUT YOU**  
DAN HARTMAN (MCA-52378) 17 14
- 16 **THE REFLEX**  
DURAN DURAN (Capitol B-5345) 7 16
- 17 **I'M FREE (HEAVEN HELPS THE MAN)**  
KENNY LOGGINS (Columbia 38-04452) 19 8
- 18 **SUNGLASSES AT NIGHT**  
COREY HART (EMI America B-8203) 20 11
- 19 **SELF CONTROL**  
LAURA BRANIGAN (Atlantic 7-89676) 14 17
- 20 **DOCTOR! DOCTOR!**  
THOMPSON TWINS (Arista AS1-9209) 18 11
- 21 **MISSING YOU**  
JOHN WAITE (EMI America B-8212) 29 6
- 22 **ROMANCING THE STONE**  
EDDY GRANT (Portrait/CBS 37-04433) 23 11
- 23 **IF EVER YOU'RE IN MY ARMS**  
PEABO BRYSON (Elektra 7-69728) 25 12
- 24 **ROUND AND ROUND**  
RATT (Atlantic 7-89693) 28 8
- 25 **SHE'S MINE**  
STEVE PERRY (Columbia 38-04496) 27 6
- 26 **ROCK ME TONIGHT**  
BILLY SQUIER (Capitol B-5370) 30 5
- 27 **MAGIC**  
THE CARS (Elektra 7-69724) 21 12
- 28 **TURN TO YOU**  
GO-GO'S (I.R.S./A&M BR 9928) 31 7
- 29 **DANCE HALL DAYS**  
WANG CHUNG (Geffen 7-29310) 22 15
- 30 **SEXY GIRL**  
GLENN FREY (MCA-52413) 34 6
- 31 **ALIBIS**  
SERGIO MENDES (A&M 2639) 32 11
- 32 **ALL OF YOU**  
JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507) 38 5
- 33 **IF THIS IS IT**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42803) 37 3

Weeks On  
7/28 Chart

- 34 **THE WARRIOR**  
SCANDAL featuring PATTI SMYTH (Columbia 38-04424) 39 6
- 35 **THE FIRST DAY OF SUMMER**  
TONY CAREY (MCA 52388) 35 8
- 36 **LIGHTS OUT**  
PETER WOLF (EMI America PB 8208) 45 4
- 37 **SHE BOB**  
CYNDI LAUPER (Portrait/CBS 37-04516) 42 3
- 38 **NO WAY OUT**  
JEFFERSON STARSHIP (GrunT/RCA FB-13811) 33 13
- 39 **LEAVE A TENDER MOMENT ALONE**  
BILLY JOEL (Columbia 38-04514) 43 5
- 40 **10-9-8**  
FACE TO FACE (Epic 34-04430) 40 9
- 41 **DYNAMITE**  
JERMAINE JACKSON (Arista AS 1-9190) 48 3
- 42 **THE GLAMOROUS LIFE**  
SHEILA E. (Warner Bros. 7-29285) 46 7
- 43 **LET'S GO CRAZY**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216) --- 1
- 44 **WHEN YOU CLOSE YOUR EYES**  
NIGHT RANGER (MCA 55420) 51 4
- 45 **MY OH MY**  
SLADE (CBS Associated ZS4 04528) 50 5
- 46 **HOLD ME**  
TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69720) 47 8
- 47 **THE HEART OF ROCK & ROLL**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782) 24 16
- 48 **TWO SIDES OF LOVE**  
SAMMY HAGAR (Geffen 7-29246) 57 4
- 49 **RIGHT BY YOUR SIDE**  
EURYTHMICS (RCA PB-13695) 64 3
- 50 **BORDERLINE**  
MADONNA (Sire 7-29354) 26 22
- 51 **CRUEL SUMMER**  
BANANARAMA (London 810 127-7) 67 3
- 52 **17**  
RICK JAMES (Gordy/Motown 1730 GF) 59 4
- 53 **LET'S HEAR IT FOR THE BOY**  
DENIECE WILLIAMS (Columbia 38-04417) 36 16
- 54 **TAKING IT ALL TOO HARD**  
GENESIS (Atlantic 7-89656) 49 10
- 55 **DRIVE**  
THE CARS (Elektra 7-69706) --- 1
- 56 **HIGH ON EMOTION**  
CHRIS DE BURGH (A&M 2643) 66 5
- 57 **BOYS DO FALL IN LOVE**  
ROBIN GIBB (Mirage/Atlantic 7-99743) 52 10
- 58 **TIME AFTER TIME**  
CYNDI LAUPER (Portrait/CBS 37-04432) 41 17
- 59 **ONLY WHEN YOU LEAVE**  
SPANDAU BALLET (Chrysalis VS4 42792) 78 2
- 60 **MODERN DAY DELILAH**  
VAN STEPHENSON (MCA-52376) 44 16
- 61 **STAY THE NIGHT**  
CHICAGO (Full Moon/Warner Bros. 7-29306) 54 14
- 62 **MAMA WEER ALL CRAZEE NOW**  
QUIET RIOT (Pasha/CBS 254 04505) 68 4
- 63 **OBSCENE PHONE CALLER**  
ROCKWELL (Motown 1731 MF) 53 13
- 64 **OH SHERRIE**  
STEVE PERRY (Columbia 38-04391) 58 18
- 65 **SHE DON'T KNOW ME**  
BON JOVI (Mercury/PolyGram 818 958-7) 56 9
- 66 **SISTER CHRISTIAN**  
NIGHT RANGER (MCA-52350) 55 21
- 67 **DON'T WALK AWAY**  
RICK SPRINGFIELD (RCA PB13813) 60 11
- 68 **HAPPY ENDING**  
JOE JACKSON (A&M 2635) 77 3

Weeks On  
7/28 Chart

- 69 **STILL LOVING YOU**  
SCORPIONS (Mercury/PolyGram 800 082-7) 70 4
- 70 **WHAT IS LOVE?**  
HOWARD JONES (Elektra 7-69737) 63 15
- 71 **A LITTLE LOVE**  
JUICE NEWTON (RCA PB 13823) 65 10
- 72 **IT CAN HAPPEN**  
YES (Atco 7-99745) 69 6
- 73 **THE LUCKY ONE**  
LAURA BRANIGAN (Atlantic 7-89636) --- 1
- 74 **WE'RE NOT GONNA TAKE IT**  
TWISTED SISTER (Atlantic 7-89641) 90 2
- 75 **YOU CAN'T GET WHAT YOU WANT (TIL YOU KNOW WHAT YOU WANT)**  
JOE JACKSON (A&M 2628) 61 16
- 76 **GO INSANE**  
LINDSEY BUCKINGHAM (Elektra 7-69714) 89 2
- 77 **REACH OUT**  
GIORGIO MORODER (Featuring Paul Engemann) (Columbia 38-04511) 85 2
- 78 **HARD HABIT TO BREAK**  
CHICAGO (Warrner Bros. 7-29214) --- 1
- 79 **99½**  
CAROL LYNN TOWNES (Polydor/PolyGram 881 008-7) 87 2
- 80 **I DIDN'T MEAN TO TURN YOU ON**  
CHERRELLE (Tabu/CBS ZS4 04406) 88 2
- 81 **WHO'S THAT GIRL?**  
EURYTHMICS (RCA PB-13800) 71 14
- 82 **FAREWELL MY SUMMER LOVE**  
MICHAEL JACKSON (Motown 1739MF) 62 11
- 83 **THE ONLY FLAME IN TOWN**  
ELVIS COSTELLO AND THE ATTRAXIONS (Columbia 38-04502) --- 1
- 84 **I'M SO EXCITED**  
POINTER SISTERS (Planet/RCA YB 13857) --- 1
- 85 **YOUNG THING, WILD DREAMS (ROCK ME)**  
RED RIDER (Capitol B-5335) 78 7
- 86 **WHAT THE BIG GIRLS DO**  
VAN STEPHENSON (MCA 52437) --- 1
- 87 **IT'S A HARD LIFE**  
QUEEN (Capitol B-5372) --- 1
- 88 **SHE LOVES MY CAR**  
RONNIE MILSAP (RCA PB-13847) --- 1
- 89 **RUN RUNAWAY**  
SLADE (CBS Associated ZS4 04398) 75 18
- 90 **CLEANIN' UP THE TOWN**  
BUS BOYS (Arista ASI 9229) --- 1
- 91 **JAM ON IT**  
NEWCLEUS (Sunnyview SUN 411) 81 5
- 92 **HELLO**  
LIONEL RICHIE (Motown 1722MF) 72 23
- 93 **BLACK STATIONS/WHITE STATIONS**  
M&M (RCA PB-13824) 83 5
- 94 **PRIME TIME**  
THE ALAN PARSONS PROJECT (Arista ASI-9208) 74 12
- 95 **STRANGERS IN A STRANGE WORLD**  
JENNY BURTON & PATRICK JUDE (Atlantic 7-89660) 79 9
- 96 **IT'S A MIRACLE**  
CULTURE CLUB (Virgin/Epic 34-04457) 73 13
- 97 **SO. CENTRAL RAIN (I'M SORRY)**  
R.E.M. (I.R.S./A&M IR-9927) 86 5
- 98 **BRINGIN' ON THE HEARTBREAK**  
DEF LEPPARD (Mercury/PolyGram 818 779-7) 84 22
- 99 **MY EVER CHANGING MOODS**  
THE STYLE COUNCIL (Geffen 7-29359) 80 16
- 100 **BREAKDANCE**  
IRENE CARA (Network/Geffen 7-29328) 82 20

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

- |   |  |   |   |
|---|--|---|---|
| A Little Love (Cement Chicken—ASCAP).....71   | Hard Habit (April/Stephen A. Kipner—ASAP/Parker Songs—BMI).....78              | Mama Weer All! (Barn/Slade—ASCAP).....62  | She's Mine (CBS/Street Talk Tunes/April/Random Notes—ASCAP).....25        |
| Aibis (Snow-BMI/T. Mac-PRS/Bibo/Welk/Welbeck—ASCAP).....31                                | Heart Of (Hulex, adm. by Red Admiral—BMI).....47                               | Missing You (Hudson Bay/Paperwaite/Failwater/Markmeen—BMI—ASCAP).....21                 | Sister Christian (Kid Bird/Rough Play—BMI).....66                         |
| All Of You (Elektra/April—ASCAP/B.V. Pop Songs Rotterdam (PSR)/Dyad/Braintree—BMI).....32 | Hello (Brookman—ASCAP).....92  | Modern Day (Warner-Tamerlane—BMI).....60  | Still Loving You (W.B.—ASCAP).....69                                      |
| Almost Paradise (Ensign—BMI).....13   | High On (Irving Music—BMI).....56  | My Ever (EMI/Colgems—EMI—ASCAP).....99  | So. Central Rain (Night Garden/Adm. By Unichappell).....97                |
| Black Station (KAPC Publ./Current Sound).....93   | Hold Me (Prince St/Almo—ASCAP/DeCreeed/Music Corp.—BMI).....46                 | My Oh My (White John).....45  | State Of (Mijac/Adm. by Warner-Tamerlane—BMI).....3                       |
| Borderline (Likasa—BMI).....50  | I Can Dream (Multi-Level—BMI).....15   | 99½ (Spec-O-Lite—ASCAP).....79  | Stay The (Double Virgo—ASCAP/Foster Frees—BMI).....61                     |
| Boys Do (Gibb Brothers/Unichappell—BMI).....57  | I Didn't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP).....50                      | No Way Out (Jobete/Pet Wolf—ASCAP/Stone Diamond/Kikiko—BMI).....38                      | Strangers In (Wind Hill—ASCAP).....95                                     |
| Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/ Brass Heart—BMI).....100                   | If Ever (Almo/Prince Street—ASCAP-Snow/Dyad—BMI).....23                        | Obscene (Jobete—ASCAP).....63   | Stuck On You (Brookman—ASCAP).....12                                      |
| Breakin' (Ollie Brown Sugar/Almo/Crims-co—ASCAP).....9                                    | If This Is (Hulex/Red Admiral—BMI).....33                                      | Oh Sherrie (Street Talk Tunes/April/Random Notes—ASCAP/Pants Down/Phosphene—BMI).....64 | Sunglasses (Crescent/Harco—ASCAP).....18                                  |
| Bringin' On (Zomba—BMI).....98  | I'm Free (Famous—ASCAP/Ensign—BMI).....17                                      | Only When You (Reformation—BMI).....59  | Taking It (Fun/Warner Bros.—ASCAP).....54                                 |
| Cleanin' Up (Golden Torch/Garcon Maitre de/ASCAP).....90                                  | I'm So Excited (Braintree/Till Dawn/Blackwood—BMI).....84                      | Panama (Van Halen—ASCAP).....14   | 10-9-8 (InnerMan—ASCAP).....40  |
| Cruel Summer (In A Bunch/Red Bus-PRS).....51  | Infatuation (Rod Stewart/Hitchings/Rowland Robinson—ASCAP).....8               | Prime Time (Wolfson/Career—BMI).....94  | The Glamorous (Girl's Song—ASCAP).....42                                  |
| Dance Hall (Chong, adm. by Warner-Tamerlane—BMI).....29                                   | It Can (Affirmative/Adm. by Warner-Tamerlane—BMI).....72                       | Reach Out (CBS/GMPC—ASCAP).....77   | The Lucky One (Roliram, Div. of Lariram—BMI).....73                       |
| Dancing In The Dark (Bruce Springsteen—ASCAP).....4                                       | It's A Hard (Queen/Beechwood—BMI).....87                                       | Reflex (Tritec Ltd.).....16   | The Only Flame (CBS/Plangent—ASCAP).....83                                |
| Doctor (Unknown).....20   | It's A Miracle (Virgin—ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI).....96    | Right By (Blue Network—ASCAP).....49  | The Warrior (CBS/Makiki/Arista/Admiral—ASCAP).....34                      |
| Don't Walk (Vogue—BMI).....67   | Jam On It (Wicked Stepmother/WE:OT—ASCAP).....91                               | Rock Me (Songs Of The Knight—BMI).....26  | Time After (Rella—BMI/Cub Notes—ASCAP).....58                             |
| Drive (Ric Ocasek, Adm. by Lido—ASCAP).....55   | Jump (For My Love) (Welbeck/Stephen Mitchell/Anid-raks/Porchester—ASCAP).....6 | Romancing (Greenheart—ASCAP).....22   | Turn To You (Daddy-Oh/Lipsync—ASCAP).....28                               |
| Dynamite (Nonpareil/Broozertoones—ASCAP).....41   | Leave A Little (Joel songs—BMI).....39   | Round And Round (Time Coast/Rightsong—BMI).....24                                       | Two Sides (WB/The Nine—ASCAP).....48                                      |
| Eyes Without (Boneidol/Rare Blue/ Rock Steady—ASCAP).....7                                | Legs (Hamstein—BMI).....11   | Run Runaway (Wild John (pending).....89   | We're Not Gonna Take It (Atlantic).....74                                 |
| Farewell (Stone Diamond—BMI).....82   | Let's Go Crazy (Controversy/ASCAP).....43                                      | Sad Songs (Intersong—ASCAP).....10  | What Is (Warner-Tamerlane—BMI).....70                                     |
| First Day (Rockoko/GmbH(Gema) Adm. by April—ASCAP).....38                                 | Let's Hear It (Ensign—BMI).....53  | Self Control (Edition Sunrise, adm. by Carreers—BMI).....19                             | What's Love (Chappell/Rondor/Good Single, Adm. By Irving—ASCAP/BMI).....5 |
| Ghostbusters (Golden Torch/Raydiola—ASCAP).....2  | Lights Out (Pal-Pack/ZE—EV—ASCAP—BMI).....26                                   | Sexy Girl (Night River/Red Cloud—ASCAP).....30  | What The Big (Warner-Tamerlane /Writer's House / Duck Songs—BMI).....86   |
| Go Insane (Now Sounds—BMI).....76   | Magic (Ric Ocasek, Adm. by Lido—ASCAP).....27                                  | 17 (Stone City—ASCAP).....52  | When Doves Cry (Controversy—ASCAP).....1                                  |
| Happy Ending (Pokazuka/Adm. in Us by ALMO—ASCAP).....68                                   |  | She Bob (Rella/Noyb/Perfect Punch—BMI/Hobbler—ASCAP).....37                             | When You Close (Kid Bird/Rough Play—BMZ).....44                           |
|   |  | She Don't (Bema—ASCAP).....65   | Who's That (Blue Network—ASCAP).....81                                    |
|   |  | She Love My Car (Screen Gems—EMI/Captain Crystal—BMI).....88                            | You Can't Get (Pokazuka Ltd., adm. by Almo—ASCAP).....75                  |
|   |  |   | Young Thing (MCA—ASCAP).....85  |

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

## Anti-Counterfeit Device Stirs Industry Conflict

by Peter Holden

LOS ANGELES — A hardware mechanism designed by CBS Masterworks to stifle home taping has been the cause of recording industry interest lately. The device, a chip which could be attached to audiocassette recorders and with an inaudible tone from a record would shut off the recording head, has been three years in the making and has been offered to record manufacturers in the United States and Europe as a way to slow the ever-increasing industry problem of home taping.

The device was exhibited under the auspices of the Recording Industry Association of America (RIAA) in May to all of the major U.S. record manufacturers and while CBS spokesman Bob Altshuler notes that, "we have tested the chip extensively and know for a fact that it works," the RIAA's Joel Schoenfeld reported from the meeting only "strained

credibility for any application of the device in America."

Though the demonstration for the RIAA was not meant to rate the chip's effectiveness — a formal study is currently being prepared by the association — Schoenfeld did recall the overall feelings of the attending record manufacturers. "The comments I remember strongest from the meeting were over the fact that the device would only work with the full cooperation of the hardware manufacturers. For it to be effective, all tape decks sold would have to be equipped with the device and this raised quite a bit of skepticism. How can you sell a tape recorder made not to record music? The overall feeling was that it may have applications in other countries where the government would be willing to enact laws allowing only hardware equipped with this device."

Apparently this was exactly the attitude

(continued on page 18)



**RINGS LABEL** — Randy Bell stopped by Epic Records' New York offices to discuss his single, "Don't Do Me," which has just been released. Shown (l-r) are: Ron McCarrell, vice president, marketing, Epic/Portrait/Associated Labels; Don Dempsey, E/P/A's senior vice president and general manager; Randy Bell; Lennie Petze, vice president and senior manager, A&R, Epic/Portrait Records; and Lynda Emon, president, Up Front Management.

## TV To Present Video Awards

by Lee Jeske

NEW YORK — The "1st Annual MTV Video Music Awards" will be held at Radio City Music Hall September 14. Hosted by Bette Midler and Dan Aykroyd and telecast live on MTV, the show will present awards in 11 general categories and seven special categories. The professional category nominees were selected by professionals involved in video production, while the general category nominees are determined by the entire voting body made up of about 1,500 members of the video music community (record executives, audio and video producers, directors, managers, promoters, record and video retailers, attorneys, agents, radio program directors, press and "a select group of artists"). Any videos that received their initial airplay on MTV between May 2, 1983 and May 2, 1984 are eligible.

The telecast, which is being produced by Thymeyer Communications Company in association with Radio City Music Television, will include live performances and features on various aspects of the music videos.

The following is a list of the 10 nominees in each category (where there are more than 10 listed, there was a tie for 10th place). The five finalists in each category will be announced prior to August 15.

### GENERAL CATEGORY NOMINEES

Best Video of the Year

Cars — "You Might Think"; Herbie Hancock — "Rockit"; Michael Jackson — "Thriller"; Billy Joel — "Tell Her About It"; Cyndi Lauper — "Girls Just Want To

(continued on page 14)



**STACY AND JOHNNY PARTY** — Atlantic/Cotillion Records recently hosted a party at Down Under in New York City to celebrate the release of the new single from Stacy Lattisaw & Johnny Gill, "Block Party." Shown at the party (back row l-r) are: Chuck Coleman of Atlantic's dance music department, Cotillion president Henry Allen, Lattisaw's manager Buddy Allen, Camille Hodge of Burland Records (background) Atlantic executive vice president/general manager Dave Glew, WEA salesman Barry Roberts (background) and Steve Allen of Buddy Allen Management; (in front) Gill and Lattisaw.

## WCI Announces Major Changes

LOS ANGELES — Major changes within the corporate structure at Warner Communications Inc. have occurred with David Horowitz' decision to leave his post as cochief and operating officer and member

of the office of the president, and Warner Amex Satellite Entertainment (WASEC) president John A. Schneider's decision to resign in order to pursue business interests outside the company.

Horowitz has been named president of MTV Networks Inc., a new company comprised of two satellite cable programming services, MTV: Music Television and Nickelodeon. The new company is designed to replace WASEC with a complete takeover of that company's operations. MTV Networks Inc. executive vice president and chief operating officer Robert Pittman will retain that post.

WCI announced its plan to do away with the 25-cent dividend for the current quarter. This action together with the Horowitz appointment will figure in to WCI's new moneysaving campaign following its sale of Atari. MTV Networks was formed as a result of the company's intention to go public with a sale of approximately one-third of the cable programming service, a plan which should raise an estimated \$80 million. The 25-cent dividend omission will reportedly save WCI \$16.8 million for the present quarter. When that dividend would be reinstated has not been disclosed.

Horowitz' vacated posts at WCI will remain unfilled, a reflection of the company's plan to cut back its overloaded corporate management staff as another aspect of its all-around cost reduction endeavors.

## Bill Conti Emerges As The Premiere Film Composer

by David Adelson

LOS ANGELES — Sitting back on the couch in his comfortable Los Angeles home, Bill Conti reflected on the times that he rode his bicycle through the elite area on his way to the studios looking to find some type of work. He was a long way from the one-room apartment where he worked on scores he would later offer various people free of charge hoping to get exposure. After numerous awards, including an Oscar for the score to *The Right Stuff*, Bill Conti has established himself as one of the leading film scorers in the country. The list of his past credits and accomplishments can only be touched by what remains in the future.

### Rocky Proves Pivotal

"I think *Rocky* was the film that really

did me," Conti remarked. "Before that only my family knew who I was." Though the 1976 release was not his first film score, *Rocky* earned Conti an academy award nomination, a grammy nomination as well as a platinum album and single. His list of film credits number 34, including the recently-released *Karate Kid* on PolyGram.

His much-heralded score for *The Right Stuff* earned Conti his first Oscar, which now sits prominently in the multi-function computerized music composing room that features some of the most sophisticated synthesizers and recording equipment available.

Conti's music is a mainstay on the television airwaves. After numerous guest

(continued on page 10)

## Prevost Named Island President

LOS ANGELES — Charly Prevost has been named the new president of Island Records it was reported by label founder Chris Blackwell this week. Prevost has been a consultant to the label for the last six months and has brought several new executives to the Island roster.

Prevost formerly has worked with A&M Records in the promotion and publicity departments working closely with Supertramp and Chris DeBurgh as well as owning his consulting firm which has branched out into radio production and syndication.

In a written statement, Blackwell commented, "Since the beginning of this year, we have had our most successful period since the late 60s. Now with Dave Robinson in the U.K., Doug Chappell in Canada and Charly Prevost in the United States, I feel that Island Records worldwide is one of the strongest independent companies in the music industry."





**FIVE KIDS AND ONE KIDD** — Menudo stopped by RCA's NY offices recently to check on the progress of their single, "If You're Not Here." Here are (l-r) Robby, Roy, Ricky, Charlie and Ray kidding around with Michael Kidd, black music promotion vice president, RCA Records.

## BUSINESS NOTES

### Songwriters Guild Elects Officers

NEW YORK — The Songwriters Guild (formerly AGAC and now located at 276 5th Ave., New York, NY 10001) recently held its voting for national Guild officers and Council members. The results of the voting are as follows: Officers: President: George David Weiss; Executive Vice President: Sheldon-Harnick; First Vice President: Ken Jacobson; Second Vice President: Vic Mizzy; Third Vice President: Ray Evans; Fourth Vice President: John D. Loudermilk; Secretary: Ervin Drake; Assistant Secretary: Bernie Wayne; Treasurer: William Harbach; Assistant Treasurer: Donald Kahn. Full Council (East): Richard Adler, Bennie Benjamin, Albert Hague, Mary Rodgers; Kay Swift; (West): Donald Kahn, Buddy Kaye, Bernie Wayne. Alternates: Joseph Brooks, Michael Martin Brown, Blossom Dearie, Norman Dolph, Larry Holofcener, Jonathan Holtzman, Ken Jacobson, David Lahm, John D. Loudermilk, Benny Carter, Janis Paige Gilbert, Joe Harnell; Henry Tobias.

### RCA Names Sosa, Burkheimer

LOS ANGELES — RCA has named Manuel A. Sosa as division vice president for the record manufacturer's Latin America/Spain operations, while Don Burkheimer was appointed managing director of the RCA record division, RCA Limited (U.K.) it was announced this week.

Sosa will direct and give functional guidance to RCA Records subsidiaries in Argentina, Brazil, Chile, Mexico and Spain, as well as RCA's licensing operations throughout the region and the U.S. Latin music division. He replaces Adolfo Pino, who after several years in the post, will become adviser to RCA for the Latin America/Spain regions.

Burkheimer has been with RCA since 1953 and has considerable international experience and will head up RCA's British subsidiary.

### Richie To Close Olympic Event

LOS ANGELES — Lionel Richie has been scheduled to close the 1984 Los Angeles Summer Olympics in a David Wolper-produced entertainment extravaganza which will include Richie performing an extended version of his multi-million selling hit "All Night Long."

Richie has reportedly composed a new verse for the song and the performer will be the only celebrity entertainer in the Olympic closing show. Two hundred break dancers are set to perform along with Richie, and an estimated live and television audience of 2.5 billion people is expected.

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

NEW YORK — Ron Kramer is the new president of the L.A. chapter of NARAS. He is producer and co-owner of KII Management . . . The third annual National Tape & Accessory Show will be held Sept. 17 & 18 at Harrah's Atlantic City; call A.I. Rosenthal Assoc., 800-523-2472 for details . . . Video Expo New York will fill that city's Sheraton City Squire, Oct. 1-5, with seminars galore; write to them at Knowledge Industry Productions; 701 Westchester Ave.; White Plains, NY 10604 for info . . . Video Corporation of America's midwest branch has garnered the International Television Assoc.'s 1984 Award of Excellence in acknowledgment of VCA's "continued support through the years of fostering the aims and ideals of the Chicago Chapter of ITVA" . . . From the Arts Festival file: Canada's Victoria International Festival will present 32 classical concerts from July 14-Aug. 23 in British Columbia's capital city. Further south, Delaware Water Gap's seventh Celebration of the Arts Festival will hold forth Sept. 8 & 9 in that lovely Pa. town; Al Cohn, Phil Woods, Asparagus Sunshine and others will perform . . . Minneapolis' Radisson South Hotel will play host Aug. 1, to NARM's Operations and Information Processing Committee Conference; NARM members should call Pat Daly, 609-424-7404, for info . . . Honors dept.: Bob Pittman, executive VP and chief operating officer, Warner Amex Satellite Entertainment Company, will receive the 1984 Humanitarian of the Year Award from the AMC Cancer Research Center, Dec. 8 at the NY Hilton. Meanwhile, Harold Childs, senior VP, urban contemporary, PolyGram, was named "Record Executive of the Year" by the Black Radio Conference . . . From the bookshelf: Times Books has just released *Nowhere To Run: The Story Of Soul Music* by Gerri Hirshey (\$17.95), while Prometheus Books from Buffalo sends along *Harlem Heyday*, Jack Schiffman's account of the Apollo Theatre's life and times.

## EXECUTIVES ON THE MOVE

**Green Named At Atlantic** — Alison Green has been named to the newly-created position of video & marketing campaign manager for Atlantic Records, based at the company's New York headquarters. The announcement was made this week by Atlantic executive vice president/general manager Dave Glew. In her new post, Green is responsible for coordinating activities in two primary areas: video production information/distribution and marketing campaigns.

**Friedman Promoted** — Vivien Friedman has been promoted to the position of director of the newly-expanded department of public relations and creative services for the Chappell/Intersong Music Group — USA. Director of Public Relations since 1980. Friedman will now head the department of public relations and creative services.

**Kasanoff Named Manager** — Lawrence Kasanoff has been named manager, programming for Vestron Video. Kasanoff comes to Vestron from *New Age Magazine*, where he served as associate publisher and Home Box Office where he worked in program evaluation and analysis.

**Satterwhite Appointed Art Director** — Audrey Satterwhite has been appointed art director for Atlantic Records, based at the company's New York headquarters. The announcement was made this week by Bob Defrin, Atlantic vice president/creative director, graphics. Satterwhite comes to Atlantic from CBS Records, where she was art director, east coast. In this position, in addition to album covers and point-of-purchase graphics, she was involved in the conceptualization and production of music videos and also designed MTV teaser spots.

**Campiglia Elected Vice President** — The election of Augustina A. Campiglia as vice president, finance, at RCA America Communications, Inc., has been announced by Dr. James J. Tietjen, president. Campiglia's responsibilities include the overall financial activity of RCA Americom, purchasing, MIS, asset management, and business analysis and planning.

**Mazzoni Named Vice President** — Albert A. Mazzoni has been named vice president, advertising sales, eastern region, MTV: Music Television, in this position, Mazzoni is responsible for the overall sales, administration and planning functions of the New York advertising sales office.

**Coats Joins Cohn Management** — Publicity veteran Michael Coats has joined Bruce Cohn Management in Sonoma as director of public relations and publicity. Coats will oversee publicity and public relations for Bruce Cohn Management, (Night Ranger, Taxxi, former Doobie Brothers Pat Simmons and Tom Johnston), as well as for Olive Hill vineyards and winery.

**Hyland Named** — The Songwriters Guild has announced the appointment of Kathy Hyland to the post of regional director, Nashville, effective immediately. Hyland joined the Songwriters Guild in July, 1983, as assistant to Susan Loudermilk, who has served in the capacity of regional director since 1981.

**Almroth Appointed Vice President** — William M. Almroth has been appointed vice president, manufacturing U.S., CBS/Records Group. In this newly-created position, Almroth will be responsible for all domestic manufacturing activities. The plant managers and a central staff group comprising engineering services, purchasing, quality management and human resources will report to him.

**Cahill Appointed** — SRO Marketing and Promotion, a firm specializing in independent music marketing research and radio promotion, has announced the appointment of Bob Cahill as national marketing research manager.

**Page Promoted To Account Executive** — The promotion of Tanya Page to account executive for Stiletto, Ltd. was announced by Garry C. Kief, president. Stiletto, the parent company of Hastings/Clayton/Tucker and Townsway Entertainment, is a talent management, merchandising, music publishing and production.

**Gold Named** — A&M Records has named Jeffrey Gold national director of special projects/assistant to the president. Gold will continue to assist Gil Friesen, while heading up A&M's newly created special projects department.

**Meekins Named** — Donna Meekins has been appointed to the position of associated professional manager for ATV Music Group, New York. Meekins assisted Linda Perry in the Hollywood office and, most recently, Jerry Teifer in New York. Teifer has recently been repositioned in Nashville.

**RKO Names Kriemelman** — RKO Radio Networks has announced the appointment of Arthur L. Kriemelman as vice president, director of sales effective August 1.

**Coleco Appoints Baker** — Coleco Industries, Inc., has announced the appointment of Robert P. Baker to the position of vice president — electronic manufacturing at the company's computer center in upstate New York.



**HAVE YOU SEEN LITA FORD . . . LATELY?** — Mercury/PolyGram recording artist Lita Ford recently tore it up on *The Pier* in NYC. Pictured backstage (l-r) are: Rand Castillo of the band; Derek Shulman, director, A&R, PolyGram; Stephen Pritchett, director, international promotion, PolyGram; Gordon Copley of the band; Lita Ford; Jerry Jaffe, senior vice president, rock division, PolyGram, and Allen Kovac and Steve Drimmer, Ford's managers.

# REVIEWS

## ALBUMS

## SINGLES

### OUT OF THE BOX



**SIGNS OF LIVE** — Billy Squier — Capitol SJ 12361 — Producers: Billy Squier and Jim Steinman — List: 8.98 — Bar Coded

Billy Squier graduates from AOR favorite to across-the-board success story with this Jim Steinman collaboration. The initial success of the single "Rock Me Tonight" readily demonstrates radio's receptiveness and guarantees Squier his biggest project to date. Capitol is looking for multiple singles off this driving collection of straight-ahead rock and roll. AOR has already gravitated toward "Take A Look Behind Ya" and "Can't Get Next To You."

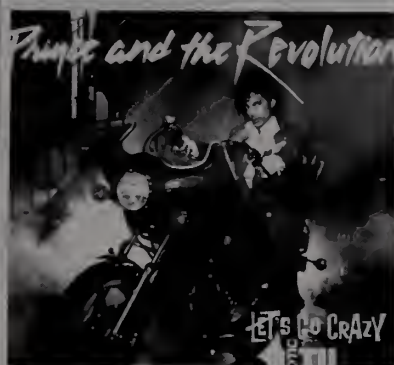
### OUT OF THE BOX



**PRIMITIVE** — Neil Diamond — Columbia 39199 — Producer: Assorted — Bar Coded

Neil Diamond takes his long and illustrious career one step further with this varied collection of mainstream pop. Collaborations with such notables as Burt Bacharach and Carol Bayer Sager make this collection a potential classic. From the driving title track to tender ballads like "Turn Around" and "My Time With You," this one will have no problem finding a home on radio playlists. After more than two decades the man is proving that this Diamond will indeed last forever.

### OUT OF THE BOX



**PRINCE and the REVOLUTION** (Warner Bros. 7-29216)  
**Let's Go Crazy** (3:46) (Prince) (Producer: Prince)

With "When Doves Cry" firmly planted at #1 on *Cash Box's* pop and B/C singles charts, Warner Bros. has released this furiously rocking cut which opens with a Princely sermon advising "Let's Go Crazy." One of the finest fusions of jump rock and synth pump, this single is sure to be stiff competition for "Doves" and any other single that gets in its way. The vocals are heated and the distortion-laden guitar streams across the vinyl on this out of the box AOR and CHR hit.

### OUT OF THE BOX



**LAURA BRANIGAN** (Atlantic 7-89636)  
**The Lucky One** (4:10) (Roliram Music/BMI) (B. Roberts) (Producers: J. White, Robbie Buchanan)

Atlantic recording artist Laura Branigan exhibits her remarkable vocal range in this latest dancer from her "Self Control" LP. Melodic synthesizers back Branigan's lead as this rhythmic club shaker erupts with a charging chorus. "The Lucky One" is Branigan at her soaring finest, and should easily match the chart-rocket success of her past efforts while at the same time firmly establishing wider audience appeal with convincing diversity.

## FEATURE PICKS

**IN THE HEAT** — Southside Johnny And The Asbury Jukes — Mirage 90186 — 1 — Producer: Billy Rush and John Lyon — List 8.98 — Bar Coded

Asbury Park's second most famous resident steps out with his trademark driving rhythm, soulful, gritty vocals and get down and party attitude. Lyon and company have been building a steady legion of fans for years and this latest project should only increase that following. Cuts of particular note include "New Romeo," "Love Goes To War," and "Action Speaks Louder Than Words." The musical maturation of the band has never been more evident, proving that it's a long way from the stage of The Stone Pony.

**GREATEST HITS** — The O'Jays — Philadelphia International FZ 39251 — Producers: various — List 8.98 — Bar Coded

This collection of classic tunes from a truly legendary recording act takes the magic of the O'Jays we've heard over the years and brings it together on one LP. Those for whom the name O'Jays and some of the most outstanding hits of all time do not draw an immediate connection are in for a surprising treat when the reminders on this LP are heard. One after another, every cut is a monument to CHR. From the cynical funk of "Backstabbers," to the smooth vocal heights of "Use Ta Be My Girl" the O'Jays' greatest hits are surely some of greatest ever.

**LEGEND** — Bob Marley and the Wailers — Island 7 90169-1 — Producers: Bob Marley and the Wailers, Chris Blackwell, Errol Brown, Steve Smith — List: 8.98 — Bar Coded.

This amazing compilation of classic Marley tunes entered the British album charts at #1 earlier this year and spawned a #1 single with "One Love/People Get Ready" and is here remixed and released in the U.S. Featuring some of the late performer's most moving compositions such as "Buffalo Soldier" and the folk anthem "Redemption Song" as well as the upbeat "Is This Love" and "Jamming." Should capture the imagination and ears of any reggae fans with its disarming power and positive feeling.

**TALK IT UP (TELL EVERYBODY)** — Harold Melvin And The Blue Notes — Philly World 90187 — Producers: Harold Melvin and assorted — List 8.98 — Bar Coded

Harold Melvin and the Blue Notes marks "Talk It Up (Tell Everybody)" as their debut LP for Philly International Records, delivering a sensational blend of funk and soul. With each masterful vocal cut this superlative new B/C act proves it has what it takes to keep its listeners tuned to its growing sound. With the success of "Don't Give Me Up" and the recent release of the equally promising "Today's Your Lucky Day," future playlists hold gold for Harold Melvin and the Blue Notes.

**SO GOOD** — The Suttons — Rocshire — MCA XR9516 — Producer: The Suttons & Lester Claypool — List: 8.98 — Bar Coded

This debut LP for Rocshire recording artist The Suttons comes after years of penning tunes for various other artists and features 10 crisp and rhythmic songs that well represent the unique style of this airtight band. Two singles from the LP, "Live It Up" and "Kraazy," have already made an appearance on the B/C charts, with "Excuse Me" and "Give It To Me" showing strong signs as future chart contenders. The smooth jazz and R&B mix heard here will appeal to fans of both genres, giving The Suttons a broad following with numbers on the increase.

## FEATURE PICKS

**ROMEO VOID** (Columbia 38-04534)  
**A Girl In Trouble (Is A Temporary Thing)** (3:48) (Talk Dirty Music/BMI) (Iyall — Woods — Zincavage — Kahne) (Producer: David Kahne)

Romeo Void's first single from the just-out "Instincts" LP is a clear-produced dance cut that is highlighted by Debra Iyall's breathy, looming vocals and by Benjamin Bossi's riffing sax hooks. The band extends its reputation as purveyors of urban sensuality that began with the club hit "Never Say Never" and should continue to a broader pop audience with this 45. The "12" is already catching extensive play, expect this one on CHR stations almost immediately.

**DENNIS EDWARDS** (Gordy 1755GF)  
**Another Place In Time** (4:12) (Arista Music, Inc/Gloria Songs ASCAP) (G. Sklerov, S. Kunin) (Producer: Dennis Lambert)

Dennis Edwards, lately of The Temptations, brings his incomparable vocal style back to vinyl with this latest single for the Gordy label. With strong romantic intensity, Edwards pulls out the amorous stops, delivering his legendary sophisticated croon. This is a ballad for mellow moods, a song rich with melodic instrumentation and sentimental lyrics. A sure thing for B/C playlists, "Another Place In Time" is sheer evidence of Edwards' chart-racing appeal.

**PAMELA STANLEY** (Mirage 7-99715)  
**Coming Out of Hiding** (3:53) (James Lee Stanley Music, Jasper Jeeters Music, Van Gogh's Ear Music/BMI) (James Lee Stanley, Vice Melamed)

After last year's B/C chart climber "I Want to Talk About It," Pamela Stanley makes her Mirage Records debut with this thoroughly infectious dance tune. Already a dance club fave, "Coming Out of Hiding" features Stanley's sizzling vocal coupled with a stiff tempo and the backup rhythms of powerhouse keyboards. A dance tune loaded with chart-zooming charm, "Coming Out of Hiding" is sure to garner plenty of the wide audience exposure that this floor-packing artist deserves. A CHR must, this tune should help cinch Stanley's record-moving popularity.

**HUSKER DU** (SST 025)  
**Eight Miles High** (3:56) (Clark-McGuinn-Crosby/BMI) (Producers: Spot-Husker Du)

This metal-punk remake of the Byrds psychedelic classic is a molten burner that is already a cult favorite from this Minneapolis-based group. Haunting vocals and destruction guitars meld the melody line into shapes no one thought possible. A definite alternative radio add and given the chance, Husker Du could easily make it onto AOR playlists.

**JOHNNY "GUITAR" WATSON** (Valley Vue 769)  
**Strike On Computers** (3:29) (Virjon Music/BMI) (Watson) (Producer: Johnny Watson)

Playing off the recent proliferation of computer chip technology, veteran singer/songwriter/guitarist Johnny Watson here puts together a piece of down and dirty soul music. Watson's sure-handed vocal delivery and no-nonsense production help make "Strike On Computers" a slice of gritty 80s funk complete with his own blend of social criticism. Already getting B/C adds with its undeniable beat.

## POINTS WEST

**MARCHING IN THE RAIN PARADE** — Just back from a five-and-a-half-week nationwide tour, Los Angeles' **Rain Parade** has returned to a warm and enthusiastic reception for its latest Enigma LP "Explosions In The Glass Palace." The band has survived the pigeon-holing "psychedelic revival" label and the loss of former guitarist-songwriter David Roback and is now set to go about doing what it does best — music. "Explosions" retains all the echoes of late 60s electric folk music which captured critics' and music-lovers' ears in the first place, but the texturous songs and close to the bone lyrics show Rain Parade growing as a group. **Will Glenn**, Rain Parade keyboardist, notes, "the psychedelic sound gets less conscious because we are finding our own sound. Our influences are in mind and ascendant over ourselves, and then as our own sound begins to become more coherent the influences begin to fade out. I think everyone starts in bands that use certain



albums as points of inspiration, but then you find out that what you liked in those records is actually new and your are expounding on it." While songs like "Blue," "You Are My Friend" and others do have definite grooves, Rain Parade is certainly not a "dance band." Bassist **Steve Roback** explains, "I think that most people come to our shows to listen, but I've seen people doing some strange dancing too. We get a nicely mixed audience that ranges from hard core punks looking for something different to do to wall-flower kinds of people." It is natural that people would simply want to listen and move along with the music of Rain Parade . . . its songs are intimate and often take on a melancholy tone. Glenn responds, "We probably think of our

songs as upbeat but I see why other people might not. I'm aware of the melancholy tone. I'd say we're more melancholy than the average guys. Maybe its because we're living at a rather late hour and I don't mean that in any apocalyptic way. That's why writing songs is good, because it formulates something of the fear that is usually nameless." Without being apocalyptic, Rain Parade succeeds at striking some responsive chords that are especially pertinent at this late hour.

**SPEAKING OF WORDS** — **McCabe's Guitar Shop** and **Freeway/SST** held their latest spoken word outing on Sunday, July 22, and it drew quite a crowd for an almost rainy Sunday evening. Participants included the always riveting **Wanda Coleman**, **Black Flag** lead vocalist **Henry Rollins**, **X's John Doe** and **Chris D.** While Doe was rewarding for his wry sense of humor and the detailed accounts characteristic of his writing, Rollins was especially endearing — even in his most fitful moments — for his well-conceived and performed "poetry." With Chris D. and Coleman, the prose and poetry were often so dense that this listener wished for written copies of the work to fully appreciate it. Yet, Coleman's exquisite voice and poignant, terrifying writing was clearly the highlight of the show as she painted emotionally gripping urban pictures. This latest spoken word readings, all produced through the diligent work of local impresario **Harvey Kubernik**, proved the enormous amount of talent and the followers which hopefully will only increase with exposure.

**NO BARKING PUMPKIN** — Musical master **Frank Zappa** completed his six-night stand at the Palace last Sunday and the shows constituted quite a remarkable body of work. While Zappa still delves into heavy dosages of social cynicism and often juvenile humor, there is no denying his imagination as a song writer and his gargantuan skill as a bandleader. The two hour shows were clearly vigorous workouts for the eight-piece band-stopping and starting assorted musical passages on a dime — and each band member had a chance to show off the skills that won him the chance to play in Zappa's illustrious group. Alumnus of different Zappa incarnations include power drummer **Aynsley Dunbar**, keyboardist **George Duke**, the late **Little Feat** leader **Lowell George**, **Missing Persons** founding members **Terry Bozzio** and **Warren Cuccurullo** and countless others. Though Zappa's desire to prove his band's musicianship often led to chaos, more often than not one could only be in awe as the show went from a fusion-fest to a full blown blues workout, with Zappa the master blues guitarist showing us again just how it's done on a Strat.

**NO VOID AT WILLIE'S PARTY** — Speaker of the California State Assembly **Willie Brown's** much-covered Democratic convention party — dubbed "Oh, What A Night" by the host — was highlighted by a duet from **Romeo Void's Debra Iyall** and **Greg Kihn** who got down on "Twist and Shout." The party was held on San Francisco's Pier 45 and gathered an estimated 10,000 people.

**ODDS AND ENDS** — Reggae songstress **Judy Mowatt** — formerly of **Bob Marley & The Wailers** — will be appearing at the Palace July 27, which will be another in a series of worthwhile reggae performances appearing at the venue. Freeway Records has formed a new label called **Day-Glo** which will debut with the **Surf Punks'** latest 45 "Welcome To California (Now Go Home)" penned by bassist **Mark the Shark** . . . an error appeared in **Cash Box's** album review section two weeks ago, both the Rain Parade's "Explosion In The Glass Palace" and **The Untouchables'** "Live And Let Dance" were listed at \$8.98 when in fact they both sell for \$6.98. Sorry guys. Los Angeles producer **Kim Fowley** recently finalized a distribution deal with Allegiance Records for his own Mystery label which is soon set to put out a 12" dance single from **Angela Bowie**.

peter holden

## NEW FACES TO WATCH

Sometimes when good things happen they happen fast. But few new bands receive the kind of attention and exposure that has come the way of Epic's Face To Face. In the last six months it has seen the release of its first album, which features the Arthur Baker-produced single "10-9-8," and the band's feature film debut in *Streets Of Fire*, in which they play Diane Lane's backup band The Attackers. Currently, the single is climbing the charts, the video is in rotation on MTV and the band is settling down to some workmanlike touring in support.

Rhythm guitarist and chief writer Angelo, drummer Billy Beard, lead guitarist Stuart Kimball, bassist John Ryder and lead singer Laurie Sargent make up Face To Face, a group of transplanted New Yorkers who found each other in Boston in 1981. Angelo and Beard had been classmates at New England College, while Kimball had been living in the nearby town of Henniker, New Hampshire. The three met in 1978. Three years later the full lineup emerged with the addition of Ryder and Sargent, who had taken guitar lessons from Stuart while in high school. Stuart recruited Sargent to replace the original female lead singer.

The band entered Boston radio station WBCN's annual "Rock 'N' Roll Rumble" in June, 1981 and made it to the semifinals. It was its fifth gig as a unit. As a result of the attention the band received in the competition, it began appearing live more frequently, attracting bookings in bigger and better clubs. The new activity culminated in a date at the famed Paradise club in February 1982. Epic A&R man Dick Wingate was there to see the headliners, but arrived early enough to catch opening act Face To Face. Six months later the band was signed to Epic and preparing to record. In the interim, its lawyer had sent a demo tape to noted producer Jimmy Iovine, who, so impressed with what he heard, immediately agreed to produce Face To Face's debut LP. Because he was then at work on Stevie Nicks' album, the band delayed start on its own until Iovine was available.

Finally, in June of 1983, Face To Face arrived in Hollywood to begin recording at Crystal Studios. Barely a month into the project, work came to an abrupt halt. Iovine was also committed to produce the soundtrack of director Walter Hill's *Streets Of Fire*. Iovine brought the movie's producer into the studio to see Face To Face at work, and it wasn't long before the male members of the group found themselves before the cameras playing the Lane character's backup group. Sargent wound up recording some of the vocals lip-synched by Lane in the film. The band's contribution to *Streets Of Fire* occupied them for the next two months — one month on the set and one month in the studio recording the soundtrack LP. In addition to the songs



### Face To Face

that appear in the film, Face To Face recorded the songs "Streets Of Fire" by Bruce Springsteen and "Never Be You" by Tom Petty for the soundtrack LP, while Laurie performed the vocals on "Nowhere Fast," a song by Jim Steinman, and "Sorcerer," by Stevie Nicks.

Having completed its Hollywood debut, the band left for New York to rehearse new songs for its interrupted Epic LP. Angelo had written much of the album's material during production of the film. Four tracks, "Out Of My Hands," "Reckless Heart," "Don't Talk Like That" and "All Because Of You," already produced by Iovine, were in the can. When Iovine had to bow out of further collaboration on the album because of the movie and other commitments, he suggested the band call an old friend from Boston, Arthur Baker, who was now living in New York and known for creating some of the most vibrant funk, scratch and hip-hop records of the past two years. Baker applied his deft touch to the production of "10-9-8" and co-wrote and produced "Under The Gun."

Face To Face then called on another Boston friend, Michael Baker (no relation to Arthur), who had produced the original demo that Iovine had heard and who was a member of the Rings, a band that had released two albums on MCA. Baker produced the four tracks that complete the Face To Face debut album, "Over The Edge," "Face In Front Of Mine," "Pictures Of You" and "Heaven On Earth."

Augmenting the band's rapid rise is the fact that it has always been an original music band. For a young writer, Angelo shows an admirable depth of experience and musical expression. "That's always been my purpose in bands," he says candidly, "I was never in a cover band. I wasn't that great a musician to figure out everybody else's songs, so I just wrote my own." Drummer Beard adds, "That was always what was real attractive about being in a band with Angelo — he was always doing his own stuff. Sometimes it got to be a problem. We tried doing covers but it just never happened like our own stuff."

## Beat Street Soundtrack Goes Gold

LOS ANGELES — Atlantic Records' "Beat Street," soundtrack has been certified gold by the RIAA for U.S. sales in excess of 500,000 units. The announcement was made by Atlantic executive vice president/general manager Dave Glew, who also noted that the album is heading rapidly toward the platinum mark. Executive producers of the *Beat Street* music are Harry Belafonte and Arthur Baker. Released in mid-May, "Beat Street" has hit the Top 10 on the national R&B charts

and bulleted into the Top 15 on the national pop listings. The album has just yielded its fourth single, Juicy's "Beat Street Strut."

### FOR THE RECORD

LOS ANGELES — The July 28 issue of **Cash Box** carried typographical errors in the spelling of Chaka Khan and Phillip Wynn. **Cash Box** apologizes for an inconvenience resulting from the errors

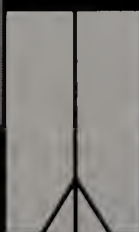


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## Bill Conti Speaks On Film Scores

(continued from page 5)

appearances, commercials, movie scores and themes (including the themes to *Dynasty*, *Falcon Crest*, *Cagney and Lacey* among others), Conti remains one of the most active television scorers in the business today. "There are people who will turn down a feature to do a two-hour *Love Boat*. They get paid by logging hours of music and in a two-hour *Love Boat* you're talking about a lot of hours of music." Conti cited factors such as syndication, reruns and the sale of shows to foreign markets as reasons for television being so lucrative. However he added that over all there is more money for a composer in feature films, stating, "some shows that are going to be run twice will not be as lucrative as a feature film."

Conti's feature projects include composing the score of *The Bear* for Embassy pictures. The film is based on the life and times of football coach Bear Bryant of the University of Alabama. The project exposed Conti to many of the traditional college fight songs around the country. Perhaps it was this exposure that led the composer to accept an offer from UCLA to write the music in the school's first-ever fight song. "I'm just going to do what turns me on," he stated. "I can't do more than that, I don't know what turns you on." Conti has donated his services to the University.

The Olympics have also proved an area in which the composer is involved. He appears on Columbia's Olympic album, contributing the portion that deals with power sports (boxing, gymnastics). The compositions will be played at the actual site of the Olympic events and heard by millions all over the world. In addition, ABC television has recently pacted with Conti to compose much of the music for the network's telecasts.

Despite the long list of accomplishments, Conti's career remains somewhat unknown outside the industry. "It's a behind-the-camera thing. It was never meant to be anything more than that," he said. I mean that's one of the things of the industry, you're not supposed to walk down the street and be Michael Jackson.

According to the composer, one of the things a film scorer has to deal with are the limitations of time. He claims a lot of times he has only a matter of days to ready the score to a motion picture. "Say I'm recording on Tuesday and this is Friday, well there are still some things that I don't know about the movie yet." Conti usually doesn't begin scoring a film until the "fine cut," which means the film has basically been completed. He stated, "a film is a film when it is finished, when you have images on the screen. Yes, sometimes people send you a script and you read it, and they go out and shoot it. And this guy had his idea of Virginia skipping through the woods with 19 savages jumping on her and another guy has another idea and the final product may be completely different than the script. So in some cases it might prove a waste of time and in other cases it might provide insight to what the director's going for."

Conti claims that film composing is what he wanted to do from the beginning and realizes that any disadvantages of the job are simply an integral part of being a film composer. "If I'm going to sit here and moan about all this stuff that's wrong about it, then I'd be lying. That's the way the job is, it doesn't always happen nice and smooth and pat. The ones that can survive are the ones that meet their deadlines with consistency. I mean I knew this going in, so everything has to be kept in context."

(continued on page 27)

## STUDIO PROFILE

### Disc Mastering Inc. — The Final Cut

Audio mastering is one of the most important steps in the process of making a record. It is the step in record manufacturing in which music on recorded tape is transferred to a metal plate from which records are pressed. The overall sound of the tape can be enhanced in this process, making the final product indebted to sound manipulations during this step.

Nashville's Disc Mastering Inc. does only mastering and with head engineer Randy Kling behind the board — Kling was named Country Mastering Engineer of the Year in March by *Pro Sound News* for his work on Alabama's "The Closer You Get" — the studio has a reputation as one of the best mastering studios in the music industry. The facility was formerly owned by RCA until Kling purchased it in 1977. The studio's past client list reads like a who's who of country music with names like Waylon Jennings, Dolly Parton, Alabama, Charley Pride, Barbara Mandrell, John Denver and Jerry Reed all regular patrons.

Kling redesigned the studio himself adding Tannoy speakers, a custom Neve 2087 equalizer and a customized console. For the last few months the studio has mastered an average of 10 percent of the singles and 13 percent of the albums on the national country trade charts every week. More reason that Kling and his veteran engineering partner Lois Walker deserve all the credit they get for doing a masterful job.

The studio is presently equipped as follows:

- Quad 405 current dumping amplifier
- Neumann VMS 70 lathe with SX-74 head
- Neumann SP75 console with Neve 2087 custom equalizers
- Neumann SAL-74B transformerless disc mastering amplifier
- Studer A-810 recorder 1/2" machine, 1/4" tape
- Studer A-80 MKII tape machine
- Three Studer A-710 cassette machines
- Tannoy Super Reds speakers Lockwood cabinets
- Tannoy Broadcast Monitor 8s speakers
- Tannoy Titan Monitoring System



Randy Kling

## EAST COASTINGS

**STARSHIP PITSTOP** — Jefferson Starship is celebrating its 10th anniversary in 1984 and the second decade for this veteran organization, which has its roots in the San Francisco youth movement of the 60s, promises to be an interesting time of change. Members of the band were in New York recently, sitting on some presumably non-nuclear furniture and talking with the media about Starship past, present and future. Guitarist **Craig Chaquico** outlined some recent developments for **Cash Box**. The most notable event, of course, is the departure of founding father **Paul Kantner**. "Paul's out of the band," Chaquico reports, "but it doesn't really change the sound very much because I've been playing most of the guitars lately anyway. But the one edition that's really good is **Peter Wolf** on keyboards



**VIDEO GA-GA** — Queen's Roger Taylor stopped by MTV on a recent New York visit to promote his upcoming solo album and single on Capitol Records. The album is "Strange Frontier," the single, "Man on Fire." Taylor poses here with MTV's **Nina Blackwood**.

— not the **J. Geils** Peter Wolf. He and his wife **Ina Wolf** have their own record out, "Wolf and Wolf." Peter and Ina wrote "No Way Out," which was our most recent single." Does this mean Starship will become more electronics-oriented, a direction they've leaned on recent albums? "No, we're definitely utilizing a lot of their synthesizer stuff, but as the guitar player in the band I'm really happy with the fact that we're keeping a lot of that guitar in there up front. Especially the songs I write will always have a lot of guitar in them. The way things are now, the band is a lot more of a unit. We had some differences of direction between us and Paul that now are being resolved and it's a lot better having this separation because now we're free to really do what we want to do and Paul probably feels a lot better about it as well. Paul's style and the rest of the band's style has been getting more and more separate." Commerciality or lack of it has been cited as one cause of tension within the Starship ranks. "It's not that we're going more commercial, but I think Paul's songs were maybe less commercial. They were more esoteric. We were happy with that but I think Paul needed more of his material on the record to feel satisfied and we weren't ready to concede to that. I think it's working out better for everyone that we're doing what we're doing now." Although the band is sure to change without the direct involvement of Kantner in the descendent of the history-making unit he founded with Marty Balin as Jefferson Airplane in 1965, the identification of the band with social statement will not be lost. The "Nuclear Furniture" project deals with the pressures and pleasures of modern life, with the emphasis on "modern." As **Grace Slick** says, "I think everyone knows, at least in the back of their minds, that it only takes six minutes for global war to happen. That's bound to affect your writing. On the other hand, we don't dwell on the subject either. This record is a lot of fun. It's an integrated work." Starship's biggest threat may not come from nuclear proliferation, however, but from second generation revolt. Slick's daughter **China**, who has been singing on Starship albums of late, recently was faced with a hard choice when Mom's group tussled with **Duran Duran** on MTV's Friday Night Video Fights. Duran fan China stuck up for the Englishers. Ahh, the generation gap.

**INDIES UNITE** — The Independent Label Coalition's (ILC) first official membership drive is on. Since its inception at last summer's New Music Seminar, the ILC has recruited 15 members and 30 pledges. In a move to exploit its potential as a trade group, the ILC recently appointed a steering arm. The committee of four oversees the membership campaign and ILC operations as a whole. **Duncan Hutchison**, a former U.S. representative to England's Independent Label Assn. (ILA) and manager to several New York-based bands, handles fundraising and general membership concerns. Entertainment lawyer **David Renzer** and manager/producer/engineer **Carl Bowen** work on label/distributor relations. **Jeannie Hance** takes care of creative services and serves as press liaison. Annual dues are \$500, but a coupon offer in the inaugural newsletter sets the fee at \$350. General information is available at (212) 362-1612 or (212) 490-0355.

**QUEEN CROWNED** — Queen recently received one of the British music industry's highest tributes, the Silver Clef Award, presented annually for outstanding achievement in the world of British music. Previous winners have included **The Who**, **Elton John**, **Pink Floyd**, **The Rolling Stones** and **Eric Clapton**.

**GRIM REAPER'S HELL-BENT FOR SUCCESS** — RCA has signed the British heavy metal group **Grim Reaper** and is mounting marketing campaigns which make creative use of the theme of the group's debut LP, "See You In Hell." Friday the 13th (of July) was the date product was delivered to radio and retail outlets. The St. Louis branch held a "wake" party, for which guests were picked up in hearses, served Bloody Marys and treated to a screening of *Night of the Living Dead*. At RCA Los Angeles and RCA Dallas, staffers dressed up as grim reapers and delivered the LP to stores. The launch has been supported by Grim Reaper teaser postcards, featuring a picture of the album cover and the copy, "Grim Reaper Will See You In Hell This Summer." Er, very tempting but I have a prior commitment this summer. Springtime in hell sounds kinda nice.

rusty cutchin



**THEY LOVE HIM JUST THE WAY HE IS** — BMI recently presented Billy Joel with their Career Achievement Award "for outstanding contributions to the world of pop and contemporary music." Here BMI vice president Stanley Catron does the honors.

**CASH BOX  
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MERCHANDISING  
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# FALL STOCKING GUIDE

On **SEPTEMBER 29, 1984** CASH BOX will publish its annual **FALL STOCKING GUIDE**. The supplement will contain a comprehensive editorial package built around retailers' product information needs. In-depth coverage of these key areas:

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**ISSUE DATE:  
SEPTEMBER 29, 1984**

**ADVERTISING CLOSING:  
SEPTEMBER 17, 1984**

# MERCHANDISING

## TOP 15 MUSIC VIDEOS

		Weeks On 7/28 Chart
1	<b>GHOSTBUSTERS</b> Ray Parker (Arista)	1 7
2	<b>WHEN DOVES CRY</b> Prince (Warner Bros.)	2 9
3	<b>THE GLAMOROUS LIFE</b> Sheila E. (Warner Bros.)	3 6
4	<b>TURN TO YOU</b> Go-Go's (I.R.S.)	7 3
5	<b>DOCTOR! DOCTOR!</b> Thompson Twins (Arista)	4 5
6	<b>BREAKIN' . . . THERE'S NO STOPPING US</b> Ollie & Jerry (Polydor/PolyGram)	8 8
7	<b>I DIDN'T MEAN TO TURN YOU ON</b> Cherrelle (Tabu/CBS)	9 3
8	<b>INFATUATION</b> Rod Stewart (Warner Bros.)	11 2
9	<b>WHAT'S LOVE GOT TO DO WITH IT</b> Tina Turner (Capitol)	13 2
10	<b>ICE CREAM CASTLES</b> The Time (Warner Bros.)	— 1
11	<b>MAGIC</b> Cars (Elektra)	5 5
12	<b>ROCK ME TONIGHT</b> Billy Squier (Capitol)	14 3
13	<b>SUNGLASSES AT NIGHT</b> Corey Hart (EMI America)	— 1
14	<b>DANCE HALL DAYS</b> Wang Chung (Warner Bros.)	6 4
15	<b>SELF CONTROL</b> Laura Branigan (Atlantic)	10 8

## TOP 15 MIDLINES

		Weeks On 7/28 Chart
1	<b>THE CARS</b> (Elektra 6E 135)	1 16
2	<b>WOMEN AND CHILDREN FIRST</b> Van Halen (Warner Bros. BSK 3415)	2 27
3	<b>ABACAB</b> Genesis (Atlantic SD 19313)	4 19
4	<b>NIGHTWATCH</b> Kenny Loggins (Columbia JC 35387)	3 14
5	<b>GREAT SONGS AND PERFORMANCES</b> Michael Jackson & The Jackson 5 (Motown 5312M)	7 98
6	<b>LOOK SHARP</b> Joe Jackson (A&M SP-4919)	6 14
7	<b>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS</b> David Bowie (RCA AYL 1-3843)	5 67
8	<b>FAIR WARNING</b> Van Halen (Warner Bros. BSK 3540)	9 18
9	<b>THE DOORS</b> (Elektra EKS 74007)	10 78
10	<b>ROCK 'N ROLL, VOL. II</b> The Beatles (Capitol SN 16021)	8 98
11	<b>ROCK 'N ROLL</b> John Lennon (Capitol SR-3419)	11 24
12	<b>TAPESTRY</b> Carol King (Epic PE 24946)	13 34
13	<b>WORKING CLASS DOG</b> Rick Springfield (RCA AFL1-3697)	12 15
14	<b>ROCK 'N ROLL, VOLUME I</b> The Beatles (Capitol SN 16020)	14 27
15	<b>THE PRETENDERS</b> (Sire SRK 6083)	15 54



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                  |                       |
|------------------|-----------------------|
| 1 ELTON JOHN     | 9 ELVIS COSTELLO      |
| 2 QUIET RIOT     | 10 THE TIME           |
| 3 BILLY SQUIER   | 11 KASHIF             |
| 4 DIO            | 12 FASTWAY            |
| 5 TWISTED SISTER | 13 GLENN FREY         |
| 6 SCANDAL        | 14 DIFFORD & TILBROOK |
| 7 JOHN WAITE     | 15 LOU REED           |
| 8 WHITESNAKE     |                       |

### NORTHEAST 1.

- 1 ELTON JOHN
- 2 ELVIS COSTELLO
- 3 QUIET RIOT
- 4 BILLY SQUIER
- 5 TWISTED SISTER
- 6 SCANDAL
- 7 KASHIF
- 8 DIFFORD & TILBROOK
- 9 DIO
- 10 JOHN WAITE

### SOUTHEAST 2.

- 1 ELTON JOHN
- 2 JOHN WAITE
- 3 KASHIF
- 4 TWISTED SISTER
- 5 DIO
- 6 WHITESNAKE
- 7 QUIET RIOT
- 8 THE TIME
- 9 BILLY SQUIER
- 10 SCANDAL

### BALTIMORE/ WASHINGTON 3.

- 1 WHITESNAKE
- 2 QUIET RIOT
- 3 BILLY SQUIER
- 4 SCANDAL
- 5 TWISTED SISTER
- 6 DIO
- 7 JOHN WAITE
- 8 DIFFORD & TILBROOK
- 9 THE TIME
- 10 ART OF NOISE

### WEST 4.

- 1 ELTON JOHN
- 2 ELVIS COSTELLO
- 3 DIO
- 4 QUIET RIOT
- 5 THE TIME
- 6 BILLY SQUIER
- 7 LOU REED
- 8 GLENN FREY
- 9 TWISTED SISTER
- 10 JOHN WAITE

### MIDWEST 5.

- 1 QUIET RIOT
- 2 SCANDAL
- 3 ELTON JOHN
- 4 DIO
- 5 JOHN WAITE
- 6 BILLY SQUIER
- 7 TWISTED SISTER
- 8 THE TIME
- 9 FASTWAY
- 10 ELVIS COSTELLO

### NORTH CENTRAL 6.

- 1 WHITESNAKE
- 2 BILLY SQUIER
- 3 TWISTED SISTER
- 4 DIO
- 5 JOHN WAITE
- 6 KASHIF
- 7 QUIET RIOT
- 8 THE TIME
- 9 SCANDAL
- 10 ELTON JOHN

### DENVER/PHOENIX 7.

- 1 TWISTED SISTER
- 2 DIO
- 3 WHITESNAKE
- 4 JOHN WAITE
- 5 BILLY SQUIER
- 6 FASTWAY
- 7 ELTON JOHN
- 8 DIFFORD & TILBROOK
- 9 QUIET RIOT
- 10 ART OF NOISE

### SOUTH CENTRAL 8.

- 1 ELTON JOHN
- 2 TWISTED SISTER
- 3 DIO
- 4 ELVIS COSTELLO
- 5 JOHN WAITE
- 6 WHITESNAKE
- 7 QUIET RIOT
- 8 SCANDAL
- 9 FASTWAY
- 10 BOX OF FROGS

# TOP 30 12" SINGLES

	Weeks On 7/28 Chart		Weeks On 7/28 Chart
1	5	16	8
2	6	17	1
3	15	18	10
4	5	19	2
5	5	20	2
6	4	21	3
7	8	22	3
8	4	23	15
9	12	24	4
10	18	25	1
11	9	26	4
12	10	27	1
13	10	28	7
14	11	29	7
15	2	30	13
	5		30

## 12" REVIEWS

**SCRITTI POLITTI** (Warner Bros. 0-20225)

**Wood Beez** (5:57) (Green) (Copyright Control) (Producer: Arif Mardin)

This remix of the single which topped British charts for weeks elaborates on lead vocalist Green's unique sense of lyric and musical phrasing and enhances the cut's seductive and irresistible dance beat. The drum work is especially noteworthy and the thundering Fairlight phrases help to make this one of the most sophisticated sounding and thoroughly grooving mixes to come out of England.

**HERBIE HANCOCK** (Columbia 44-05027)

**Hardrock** (long version) (6:08) (Hancock-Laswell-Showard) (Hancock Music-OAO Music/BMI) (Producers: Bill Laswell/Material-Herbie Hancock)

Jazz-rock-funk keyboard master Herbie Hancock again ventures into the hip-hop dance arena on this thick, pounding cut. "Hardrock" features some of the same scatching and drum patterns that made Hancock's "Rockit" such a smash but he here incorporates elements of hard rock, i.e. a dripping and howling guitar lead and power chords, fusing the two musics in much the same way Run D.M.C. did with their single "Rock Box." Should again capture a wide pop-dance audience for Hancock and Material.

## FEATURE PICKS

**GURU** (Partytime 109)

**Who You Stealin' From** (7:13) (Bake-Robie-Calvin-Hawkes) (Shakin; Baker-Indulgent Music/BMI) (Producers: Arthur Baker-John Robie)

**BONNIE POINTER** (Private I 4Z9 04996)

**Your Touch** (Club Version) (6:36) (Pointer-Bowen-Derricks-Derricks') (Nile Music-Larry-Lou Music/BMI) (Producer: Jeffrey Bowen)

**KIDS AT WORK** (Sound Of New York 4Z9 05042)

**Sugar Baby** (5:29) (Gatling-Henderson-Riley) (Cal-Gene/BMI) (Producer: Gene Griffin)

**NEXT MOVEMENT** (Nuance 1245)

**All I Do** (6:48) (Reaves) (Siegal-Redmond-Joy-Love Music/BMI) (Producer: Lonnie Reaves)

**ROCKERS REVENGE** (Streetwise 2232)

**Living For The Weekend** (Let's Work) (6:11) (Wooten-Schwimmer) (Motor-mouth-ASCAP/Youngest Son-Xenophobia-Streetwise/BMI) (Producers: Zenobia-Michael Wooten)

## FILMUSIC

**THE DEBUT** — Recognizing the ever-expanding interrelationship of the music and film industries, **Cash Box** is pleased to debut *Filmusic*. This column will appear every two weeks, highlighting soundtracks, scores and events that mark what EMI/America president Jim Mazza refers to as "the marriage that is taking place between the film and music industries" (**Cash Box**, March 31). As evidenced by the following remarks from film studio executives, both industries appear to be headed toward a long and happy relationship.

**THE WORD FROM THE STUDIOS** — "I think what has happened is the consciousness of filmmakers has been raised as far as music is concerned," remarked **Gary LeMel**, Columbia Pictures vice president and director of music. Columbia currently has five soundtracks to its films registering high sales: *The Big Chill* and *More Music From The Big Chill* on Motown; *The Karate Kid* on PolyGram; *Against All Odds* on Atlantic and the red hot *Ghostbusters* on Arista. According to LeMel, "It is an incredible way of promoting a picture." He points to the case of *Against All Odds*. The Phil Collins title track rocketed to number one, increasing consumer awareness and prolonging the life of the picture. "The picture did well, not fabulous," noted LeMel, "but it did better than it would have done without the record." The studio executive believes that in most cases the film will gain greater notoriety than the song will, but he points to *Ghostbusters* as a "wonderful example of when both things work." LeMel added, "radio is very receptive and there is a real good relationship, where as five to six years ago there wasn't." In addition to the friendly atmosphere at radio, LeMel looks to video as an increasingly important promotional vehicle. Citing *Ghostbusters*, he said, "not only are the record and the film feeding off of each other but the video is feeding off the film and the film is feeding off the video."



**THE NEW KING?** — Warner Bros. has reported that Prince's "Purple Rain" sound track has already broken several sales records before the debut of the film. Many in the industry feel that "Purple Rain" could very well establish itself as the biggest selling soundtrack ever.

**OVER AT 20TH CENTURY FOX** — Music consultant **Danny Goldberg** who, along with **Tim Sexton**, helps guide the studio's musical direction, stated that he believed video to be an instrumental ingredient in the proliferation of the soundtrack. He said, "the existence of music video has brought about a dramatic new marketing approach and therefore it effects which movies are made and exactly how they are going to be made. You see more movies being made that accommodate music because music is a valuable tool for getting people to the theatres. Music supervisors and rock artists have far more access to movie studios than they have ever had before." Among the studio's current releases accompanied by soundtrack are: *Bachelor Party* and *Revenge Of The Nerds* with *Gimme An F...* (yes, that's the title) slated for release soon. Every studio executive contacted acknowledged the drought in soundtracks that occurred after the smashing success of such LPs as *Saturday Night Fever*, *Grease* and *Urban Cowboy*, and most believed that it was caused by the mad rush to capitalize on those successes by putting out inferior product. "There were some terrible movies made after *Saturday Night Fever* and the failure of those scared off the movie industry from making musicals." He added, "the difference between this phase of the film business as opposed to the phase that was characterized by the success of *Saturday Night Fever* is that there is now a more lasting element where you can show some of your movie to a mass audience before you open, and show-case that footage in an entertaining way such that it is perceived as entertainment and not resisted as advertisement."



**RERUN** — After several pay television outlets ran the film *Eddie And The Cruisers* recently, *Scotti Brothers/CBS Records* reported booming sales for the soundtrack. Pay television has consistently prolonged the life of popular soundtracks as evidenced by the resurgence of this 1983 release. Pictured: **John Cafferty**, who supplied the vocals and the music for the film.

**STEVE KEATOR AT ORION** — has announced that **Stevie Wonder** has completed work on the soundtrack for the film *Woman In Red*, with the title single released July 24 and the LP shipping August 15, the day the movie opens. Orion has had successes with such soundtrack-accompanied films as *Arthur*, *Summer Lovers*, *Under Fire*, *Gorky Park* and *Up The Creek*. Keator also said the soon-to-be-released *Falcon* and *The Snowman* will be accompanied by a score by **Pat Metheny**. According to the music consultant, "I know everyone's saying it's just a fad that is going to come and go. I don't think it is as long as the music works and is good enough to be promoted on radio."

**ON THE CHARTS** — This week's highest soundtrack is *Purple Rain* at #1, followed by *Breakin'* at #9 *Footloose* #10, *Ghostbusters* #11, *Beat Street* #21, *Streets Of Fire* #35, *Indiana Jones & The Temple Of Doom* #85, *Big Chill* #91, *Against All Odds* #92, *Hard To Hold* #96, *More Songs From The Big Chill* #98, *Flashdance* #100, *Star Trek III* #126, and *Yentl* #192.

david adelson

## AUDIO/VIDEO

**OLEY SASSONE AND FILMFAIR** — Every artistic medium has among its artistic elements a certain focal point. On stage it is the performer and in film, traditionally, it is the director. Just where this focus falls within the medium of music videos is, as with much of the medium, perhaps too soon to tell. Early bets place it within the realm of the director and as music videos put forth the rudimentary glimmers of a promising new mass art form, one is easily reminded of the days when movies made their break from the nickelodeons and the great studios were born, each boasting its own distinguished and often imported director. As music videos show signs of coming into their own, so do the production houses that are producing them, along with a whole new tide of talented directors. One such production house and one such director are

FilmFair, a veteran of the commercial and entertainment film production industry, and **Oley Sassone**, a young director who brings his knowledge of music and music videos (not to mention films and commercials) to FilmFair's burgeoning music video interests. Sassone made his music video debut with *China* for CBS Records' **Red Rockers**, which was done in New Orleans, his most recent work base, and has since directed 11 music videos, including *So You Ran* for Epic's **Orion the Hunter** and **Dwight Twilley's Little Bit of Love** for EMI/America. His background in the areas of feature films and commercials, in which he has had experience as both director and cameraman, have blended with knowledge gained in running his own New Orleans-based production company, his experience before the cameras as an actor and his musical abilities. The result is a savvy young director with a firm grip on the direction of music video — in both the broad sense and the specific. Sassone's work as a commercial director lends itself well to the equally tight music video framework. "Preproduction is the name of the game," said Sassone, "When you're shooting a music video you've got a certain amount of money. . . and ordinarily music videos don't shoot for more than two days. The key is preproduction." Sassone explained that it is the art of getting the legwork out of the way first — the scouting of locations and such — that allows for maximum creativity during the actual shoot, the part he enjoys most. The artistic leeway granted by the record labels is also important. "Sometimes the labels get more involved," Sassone commented, "but generally they'll just give a ratio of, say, 70:30, performance/concept, or maybe 50:50." Sassone joins forces with FilmFair at a time when the production house has taken a serious long-term view of the music video business. Having won countless awards for its commercials, FilmFair is well versed in the short format. Said **Gus Jekel**, founder, director and chairman of the board at FilmFair, "For more than 20 years we've told complete stories in 60 seconds or less — imagine what we could do in three minutes!" According to Jekel, the state of music videos today can be compared with the television commercial business of 1958. . . when they hadn't really settled into patterns, contracts and payment schedules. It's very hectic right now." Considering Jekel's Disney roots, animation is a specialty at FilmFair. Diversity, however, is a primary aim, with facilities in London, New York, Chicago and Hollywood producing projects from business and entertainment to commercial uses. With the aid of Oley Sassone's expertise in the field, music videos are fast becoming a shining new enterprise for the company, already nominated for the Best Use of Computer Graphics and Animation at last year's Video Music Awards for **Al Jarreau's Mornin'** video for Warner Bros. Records, directed by Jekel and produced by FilmFair's executive producer (and Jekel's wife) **Bonnie D'Andrea Jekel**. With Sassone's enthusiasm, aggressiveness and clear-eyed approach to the medium, more laudits from the industry are sure to come.



**OLEY SASSONE** — With his recent move to FilmFair, music video director Oley Sassone signals new directions for the acclaimed production company.

gregory dobrin

## MUSIC VIDEO REVIEWS

**WE'RE NOT GONNA TAKE IT • TWISTED SISTER • 6:30 • ATLANTIC RECORDS • CALLNER SHAPIRO PRODUCTIONS**

A tyrannical father gets the Twisted Sister treatment in this new music video from Atlantic's anthemic rockers. Leading off with a good three minutes of dialogue, *We're Not Gonna Take It* explodes into equal parts performance and concept as the oppressed sons of the household are transformed into the colorful band, who then proceed to give dad a taste of his own abuse. Lighthearted hostility dominates this romping clip.

**SHE'S A LIAR • DOLLY DOTS • 3:50 • TSR RECORDS • JOHN DE MOL PRODUCTIONS**

The Dolly Dots, TSR Records' girl group imported from the Netherlands, makes its American video debut with this clip. *She's A Liar* is handled in a clean, well-focused fashion — a good example of how less can mean a great deal more in music videos. Filmed entirely against a white backdrop, the band is highlighted, sans instruments, by a simplicity of movement that carries with it a special vibrancy. *She's A Liar* is engaging for its lack of confusion, drawing attention to the band and its music.

**ANYWHERE WITH YOU • RUBBER RODEO • 4:35 • POLYGRAM RECORDS • DAVE GREENBERG PRODUCTIONS**

Prairie rocker Rubber Rodeo put forth its unique blend of "home on the range" countriness and city rock sensibilities in this video of one of their latest efforts for PolyGram. *Anywhere With You* is a twang rock love ballad depicting the daily existence of a lonesome woman who misses her truck-driving man. At work in the beauty parlor, washing dishes or eating her cereal the woman (lead vocalist Trish Milliken pines away with flashbacks of her trucker and an airborne postcard, finishing with the roadside tourist trap plaster dinosaur images which have become a Rubber Rodeo trademark.

## TOP 30 VIDEOCASSETTES

	Weeks On 7/28 Chart		Weeks On 7/28 Chart
<b>1 TERMS OF ENDEARMENT</b> Paramount Home Video 1497	1 8	<b>16 UNDER FIRE</b> Vestron 5033	13 14
<b>2 THE RIGHT STUFF</b> Warner Home Video 20024	2 5	<b>17 RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	16 33
<b>3 SCARFACE</b> MCA Home Video 80047	3 8	<b>18 TO BE OR NOT TO BE</b> CBS/Fox 1356	19 9
<b>4 EDUCATING RITA</b> RCA/Columbia BE 10189	7 4	<b>19 TRADING PLACES</b> Paramount Home Video 11551	14 20
<b>5 SILKWOOD</b> Embassy Home Ent. 1377	4 8	<b>20 TWO OF A KIND</b> CBS/Fox 1339	— 1
<b>6 ALL THE RIGHT MOVES</b> CBS/Fox 1299	8 7	<b>21 ANGEL</b> TVA 2372	17 9
<b>7 CHILDREN OF THE CORN</b> Embassy Home Ent. 4039	12 3	<b>22 DEAD ZONE</b> Paramount Home Video 1646	22 16
<b>8 SUDDEN IMPACT</b> Warner Home Video 11341	5 16	<b>23 NEVER SAY NEVER</b> Warner Home Video 11337	20 22
<b>9 CHRISTINE</b> RCA/Columbia VH 10141	6 8	<b>24 THE MAN WHO LOVED WOMEN</b> Columbia Pictures Home Video 10369	21 12
<b>10 REAR WINDOW</b> MCA 80081	11 9	<b>25 WAR GAMES</b> CBS/Fox 4714	23 20
<b>11 BLAME IT ON RIO</b> Vestron 5040	15 2	<b>26 MR. MOM</b> Vestron 5025	26 24
<b>12 UNCOMMON VALOR</b> Paramount Home Video 1657	10 13	<b>27 STAR 80</b> Warner Home Video 20013	25 16
<b>13 GORKY PARK</b> Vestron 5053	9 11	<b>28 OSTERMAN WEEKEND</b> Thron/EMI 1981	24 15
<b>14 TANK</b> MCA 80072	— 1	<b>29 STAR CHAMBER</b> CBS/Fox 1295	28 21
<b>15 THE LONELY GUY</b> MCA Home Video 80014	15 6	<b>30 TOOTSIE</b> RCA/Columbia Pictures Home Video 10364	30 7

## MTV Announces Nominations

(continued from page 5)

Have Fun"; Paul McCartney/Michael Jackson — "Say, Say, Say"; The Police — "Every Breath You Take"; Talking Heads — "Burning Down The House"; ZZ Top — "Legs"; ZZ Top — "Sharp Dressed Man."

### Best Male Video

David Bowie — "China Girl"; Thomas Dolby — "Hyperactive"; Herbie Hancock — "Rockit"; Billy Idol — "Dancing With Myself"; Michael Jackson — "Thriller"; Billy Joel — "Tell Her About It"; Billy Joel — "Uptown Girl"; Elton John — "I'm Still Standing"; John Cougar Mellencamp — "Pink Houses"; Lionel Richie — "All Night Long"; Wierd Al Yankovic — "Eat It."

### Best Female Video

Pat Benatar — "Love Is A Battlefield"; Cyndi Lauper — "Girls Just Want To Have Fun"; Cyndi Lauper — "Time After Time"; Madonna — "Borderline"; Bette Midler — "Beast Of Burden"; Stevie Nicks — "Stand Back"; Donna Summer — "She Works Hard For The Money"; Tina Turner — "Let's Stay Together"; Bonnie Tyler — "Total Eclipse of the Heart"; Tracey Ullman — "They Don't Know."

### Best Concept Video

Cars — "You Might Think"; Thomas Dolby — "Hyperactive"; Herbie Hancock — "Rockit"; Michael Jackson — "Thriller"; Billy Joel — "Tell Her About It"; Cyndi Lauper — "Girls Just Want To Have Fun"; McCartney/Jackson — "Say, Say Say"; Rolling Stones — "Undercover of the Night"; Talking Heads — "Burning Down The House"; Wierd Al Yankovic — "Eat It."

### Best Group Video

Cars — "You Might Think"; Duran Duran — "The Reflex"; Kinks — "Come Dancing"; Huey Lewis & The News — "Heart Of Rock 'N' Roll"; The Police — "Every Breath You Take"; Talking Heads — "Burning Down The House"; Van Halen — "Jump"; ZZ Top — "Gimme All Your Lovin'"; ZZ Top — "Legs"; ZZ Top — "Sharp Dressed Man."

### Best Stage Performance In A Video

David Bowie — "Modern Love"; De Leppard — "Foolin'"; Duran Duran — "The Reflex"; Billy Idol — "Rebel Yell"; Bette Midler — "Beast Of Burden"; Nena — "99 Luftballons" (stage); Pretenders — "Middle of the Road"; Quiet Riot — "Cun On Feel The Noise"; U2 — "Sunday Bloody Sunday"; Van Halen — "Jump."

### Best New Artist In A Video

Big Country — "In A Big Country"; Eurythmics — "Sweet Dreams (Are Made Of This)"; Cyndi Lauper — "Girls Just Want To Have Fun"; Cyndi Lauper — "Time After Time"; Madonna — "Borderline"; Men Without Hats — "Safety Dance"; Nena — "99 Luftballons" (field); Tracey Ullman — "They Don't Know"; Wang Chung — "Dance Hall Days"; Spinal Tap — "Hell Hole."

### Best Overall Performance In A Video

Pat Benatar — "Love Is A Battlefield"; David Bowie — "China Girl"; Michael Jackson, "Thriller"; Billy Joel — "Tell Her About It"; Cyndi Lauper — "Girls Just Want To Have Fun."

(continued on page 2)



**PARKER PLAYS THEIR TUNE** — MCA Music recently signed songwriter John Lewis Parker to the company. Pictured are MCA's Universal City, Calif. offices at the time (rear to front), Jonathan Stone, MCA's director of creative services; John Lewis Parker (standing away from piano); Lee Cash, MCA Music president and Ricco Shoenaker, MCA music vice president.

# The CASHBOX *Interviews*

PolyGram senior vice president of pop A&R, Russ Regan, has helped to usher in many of the most influential artists and trends in the last 25 years of the music business and his recent integral involvement in motion picture soundtracks puts him at the edge of a quickly developing interrelationship between the two industries.



Regan's involvement with the industry stems back to the early 60s when, as a promotion man at the height of the Motown era, he helped to foster the artistry of such legends as Stevie Wonder, Marvin Gaye, Mary Wells, Smokey Robinson and The Miracles, Diana Ross and The Supremes and many others under the Motown flag. From there Regan went to Warner Bros., where he became general manager of the label's R&B division and had an active hand in bringing the song "That's Life" to the attention of Frank Sinatra, who made it into a contemporary standard.

Later Regan worked for MCA's Uni Records and helped to break such acts as the Strawberry Alarm Clock with its hit "Incense and Peppermints," Hugh Masekela, Neil Diamond, Olivia Newton-John and others.



In 1974, NARM and Bill Gavin honored Regan with the Record Executive Of The Year Award. Most recently, in 1980, Regan joined PolyGram overseeing west coast operations and specializing in A&R. His latest projects include working as music director for the soundtracks of Flashdance, Breakin' and Karate Kid. Regan recently spoke with Cash Box's Peter Holden about the marriage of film and music that is gathering steam in the recording industry through both music videos and major motion picture soundtracks.



**Cash Box:** The music and film industries, which have always been loosely linked through film soundtracks, now seem to be moving together at a rapid pace. What are the factors involved in this newly strengthened alliance?

**Regan:** I think in the last year, major film soundtracks and music videos have helped to bring music and film a lot closer together. Before video, there were a few directors around who understood music and its importance to film, but many were intimidated by the music. Now there is an emerging group of video directors and a new group of commercial directors who understand the music to their films. They are not intimidated by the role of music. The golden age of music and film is essentially here right now, and within the next year or so it's only going to get better.

**Cash Box:** You were integral in putting together the soundtrack for the film *Flashdance* which is actually the movie

that initiated the renaissance of film/music "entertainment" movies. How did that film evolve from a musical standpoint?

**Regan:** At the time we were working on *Flashdance* we were just trying to get great songs done by some popular artists and show some great dancing. I think the choreographer, Jeffrey Holliday, did an amazing job on that project. He really came up with some new and innovative freeform and spirited dancing. We had to get some very spirited music to go along with that, a la "Maniac." It just evolved with some good writers and a little luck. To show you where I was at, I thought we had maybe a gold album. I had projected that album to do maybe 500,000 units which is about 10 percent of what it's done in America alone. The soundtrack has done about seven million units outside of America. It was the biggest selling album in Japanese history until just recently when *Thriller* knocked it off. The funny thing is that *Flashdance* really showcased breakdancing way before any of these current movies and yet it was being done on the streets of Pittsburgh, not New York or Los Angeles.

**Cash Box:** Surely after the amazing success of *Flashdance*, more and more recording artists are now inclined to get involved with major motion picture soundtracks. As a music director dealing with films and music, is this apparent to you?

**Regan:** That is definitely the case right now, and it's interesting because many of these singers that are doing well right now with singles from film soundtracks were asked to help out on *Flashdance*. I had originally asked Ray Parker, Jr. to do a track for me in that film and he turned me down. Now he's doing very well with the theme from *Ghostbusters*. After he saw what happened with *Flashdance*, I'm sure he was much more ready to work on a soundtrack for a film, and now that album is a smash. Kenny Loggins was also going to work on that movie and was unable to. Phil Collins is another one who we asked and he turned us down. All three of these acts turned us down for the soundtrack to *Flashdance* and they have all gone on to have big soundtrack hits. "Footloose" went number one for Kenny and "Take A Look At Me Now" was number one for Phil from *Against All Odds*. It looks like "Ghostbusters" is going



## RUSS REGAN: An Ear For Films

to go the same way for Ray. More and more of these artists are seeing the amount of money that can be generated from a soundtrack so quickly. Take the case of Ollie & Jerry from *Breakin'*. How often can an unknown act have an international hit almost overnight? "There's No Stopping Us" broke within a 30 day period — boom! — all over the world with the exception of South America where it hasn't been released yet.

**Cash Box:** *Breakin'* is your latest project and has done unexpectedly well. Even though the film does not have the conceptual wholeness that is evident in *Flashdance*, *Breakin'* has really taken the country by storm. How did that project evolve?

**Regan:** *Breakin'* came about as a total accident really. As you probably know, I had lost out on the *Beat Street* project, and there I was, without a break dance project. I knew something really big could be made of the whole street music and dance trend. Then a friend of mine became head of Cannon films and he called me and said, "Look we've got this break dance movie and we need music!" All they had was temp tracks and I went over and saw about 12 minutes of it and I immediately knew it was something I wanted to be involved with. That's when I took it over and four weeks later we had a soundtrack. It worked out amazingly well, but I don't think I'd ever want to do it like that again!

**Cash Box:** Ollie Brown and Jerry Knight were instrumental in molding the soundtrack to *Breakin'*. But at the time you took over the project the two were not even playing together. How did your association with them come about?

**Regan:** Ollie had just come to see me about another project we were going to be working on when *Breakin'* became mine. I said, "hey, what about doing some music for this, I'm working on it and I need some help quickly." Dan Hartman had done the title track to the movie already, it was called "Breakin' . . . We Are The Young," it was a great song, but of course he had a *Streets Of Fire* cut coming out. as a result, the Hartman song fell out because I couldn't get clearance from MCA. So there I was, about two weeks away from the picture being released — it was originally coming out May 25 and they moved it up to May 4 which chopped

three weeks off of our production schedule — and I had no title song! At that point I sat down with Ollie and Jerry and talked it out and they came up with the music virtually overnight. When he came in with the music I just thought, "Oh my God, he did it!" I was very lucky to have gotten it together as well as I did. Sometimes these things work and sometimes they don't and this time Ollie Brown just did it.

**Cash Box:** There is quite a variety of music on the soundtrack. How did you decide on such diverse tracks as Chaka Khan's "Ain't Nobody" and the Bar-Kays' "Freakshow On The Dance Floor?"

**Regan:** "Ain't Nobody" is older catalog, but it was a Grammy winner and I knew it was a strong cut, and the Bar-Kays had just recorded "Freakshow On The Dance Floor" and it hadn't been released yet. As soon as I heard it I knew I wanted to use it too. There are a lot of different kinds of songs on the soundtrack, but the important thing is that they work well with the film and they work well together. The happiest day of my life for that soundtrack was when I got a call from a guy in West Germany and he told me that the album had sold over 100,000 units and the film hadn't even opened yet. That showed me that it had legs of its own apart from the movie.

**Cash Box:** How do you go about choosing artists to work with on specific movie projects? Are you restricted by being limited to musicians and acts on your own label?

**Regan:** I like to keep an open mind and approach the best artist for the right position in the film, but sometimes there is a release schedule conflict with artists from different labels which happened with Dan Hartman and *Breakin'*. This kind of schedule conflict is the biggest problem. The head of the artist's record company may not want them to put out something and that's a tough situation. I think what's going to happen is that labels will tend to stay more within their own roster of acts. I think the *Footloose* album has about 80 or 90 percent Columbia artists. Ultimately, this is what I'd like to do with PolyGram. In other words, we would have our own roster of PolyGram players which could contribute to future soundtrack projects. We would have our own first string and we wouldn't have to go outside the label. It would be a lot simpler that way. I'm working on that and that's why on the *Breakin'* and *Karate Kid* albums we're developing acts along with the films. We've got roughly five acts right now that are in that category and I'm trying to make them more commercially viable.

**Cash Box:** With music video taking hold so strongly in the industry right now, where do you think record manufacturers will take the medium next?

**Regan:** Ultimately, we're going to do whole video albums. The video single is here right now and is being manufactured by Sony, but ultimately there will be video LPs. That's the next step because they are definitely a viable form of entertainment. I think music and visuals are going hand in glove right now. A lot of people are saying that artists are writing songs that lend themselves to video. I don't think that's totally true. I think it is still obvious that you have to sit down and write a hit song. The song is still the whole thing. If you write a song with its video concept primarily in mind, the hit just might not be there. That's a dangerous game to play. Music videos are still primarily promotional tools for record manufacturers.

# CASH BOX TOP 100 ALBUMS

August 4, 1984

Title, Artist, Label, Number, Distributor

		8.98	Weeks On 7/28 Chart
<b>1</b>	<b>PURPLE RAIN</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	1 5
<b>2</b>	<b>BORN IN THE U.S.A.</b> BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	2 7
<b>3</b>	<b>SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	3 44
<b>4</b>	<b>VICTORY</b> JACKSONS (Epic QE 38946) CBS	—	7 3
<b>5</b>	<b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	8.98	4 39
<b>6</b>	<b>HEARTBEAT CITY</b> THE CARS (Elektra 9 60296-1) WEA	8.98	6 19
<b>7</b>	<b>PRIVATE DANCER</b> TINA TURNER (Capitol ST-12330) CAP	8.98	12 8
<b>8</b>	<b>REBEL YELL</b> BILLY IDOL (Chrysalis FV 41450) CBS	—	8 36
<b>9</b>	<b>BREAKIN'</b> ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL	8.98	9 10
<b>10</b>	<b>FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	—	5 25
<b>11</b>	<b>GHOSTBUSTERS</b> ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	8.98	16 5
<b>12</b>	<b>1984</b> VAN HALEN (Warner Bros. 9 23958-1) WEA	8.98	13 32
<b>13</b>	<b>OUT OF THE CELLAR</b> RATT (Atlantic 7 80143-1) WEA	8.98	14 21
<b>14</b>	<b>ELIMINATOR</b> Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98	11 69
<b>15</b>	<b>SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	—	10 32
<b>16</b>	<b>SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	8.98	15 36
<b>17</b>	<b>BREAK OUT</b> POINTER SISTERS (Planet BXL 14705) RCA	8.98	18 37
<b>18</b>	<b>AN INNOCENT MAN</b> BILLY JOEL (Columbia QC 38873) CBS	—	17 52
<b>19</b>	<b>CAMOUFLAGE</b> ROD STEWART (Warner Bros. 1-25095) WEA	8.98	20 6
<b>20</b>	<b>MADONNA</b> (Sire 9 238867-1) WEA	8.98	19 45
<b>21</b>	<b>BEAT STREET</b> ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA	8.98	21 9
<b>22</b>	<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	—	22 85
<b>23</b>	<b>STREET TALK</b> STEVE PERRY (Columbia FC 39334) CBS	—	23 15
<b>24</b>	<b>COULDN'T STAND THE WEATHER</b> STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	—	24 7
<b>25</b>	<b>BREAKING HEARTS</b> ELTON JOHN (Geffen GHS 24031) WEA	8.98	35 3
<b>26</b>	<b>LOVE AT FIRST STING</b> SCORPIONS (Mercury 814 981-1 M-1) POL	8.98	26 21
<b>27</b>	<b>SELF CONTROL</b> LAURA BRANIGAN (Atlantic 780147-1) WEA	8.98	28 15
<b>28</b>	<b>GOODBYE CRUEL WORLD</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS	—	31 5
<b>29</b>	<b>MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	8.98	25 38
<b>30</b>	<b>INTO THE GAP</b> THOMPSON TWINS (Arista AL8-8200) RCA	8.98	27 21
<b>31</b>	<b>LOVE LANGUAGE</b> TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98	29 8
<b>32</b>	<b>NOW</b> PATRICE RUSHEN (Elektra 60360-1) WEA	8.98	30 8
<b>33</b>	<b>STAY HUNGRY</b> TWISTED SISTER (Atlantic 7 80156-1) WEA	8.98	38 6

		8.98	Weeks On 7/28 Chart
<b>34</b>	<b>THE LAST IN LINE</b> DIO (Warner Bros. 925100-1) WEA	8.98	52 3
<b>35</b>	<b>STREETS OF FIRE</b> ORIGINAL SOUNDTRACK (MCA-5492) MCA	8.98	36 8
<b>36</b>	<b>COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39017) CBS	—	33 40
<b>37</b>	<b>NUCLEAR FURNITURE</b> JEFFERSON STARSHIP (Grunt BXL1-4921-A) RCA	8.98	34 8
<b>38</b>	<b>TALK SHOW</b> GO-GO'S (I.R.S./A&M SP-70041) RCA	8.98	39 18
<b>39</b>	<b>POINTS ON THE CURVE</b> WANG CHUNG (Geffen GHS 4004) WEA	8.98	32 24
<b>40</b>	<b>JERMAINE JACKSON</b> (Arista AL8 8203) RCA	8.98	37 12
<b>41</b>	<b>BODY AND SOUL</b> JOE JACKSON (A&M SP-5000) RCA	8.98	40 18
<b>42</b>	<b>RECKONING</b> R.E.M. (I.R.S./A&M SP-70044) RCA	8.98	43 14
<b>43</b>	<b>LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia FC 39366) CBS	—	41 9
<b>44</b>	<b>CHICAGO 17</b> CHICAGO (Warner Bros. 9-25060-1) WEA	8.98	42 10
<b>45</b>	<b>STRAIGHT FROM THE HEART</b> PEABO BRYSON (Elektra 6062-1) WEA	8.98	46 8
<b>46</b>	<b>NO BRAKES</b> JOHN WAITE (EMI/America ST-17124) CAP	8.98	90 4
<b>47</b>	<b>TOUCH</b> EURHYTHMICS (RCA AFL1-4917) RCA	8.98	44 27
<b>48</b>	<b>MIRROR MOVES</b> THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	—	48 71
<b>49</b>	<b>SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	45 43
<b>50</b>	<b>GRACE UNDER PRESSURE</b> RUSH (Mercury 818 476-1 M-1) POL	8.98	47 14
<b>51</b>	<b>WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280-1) WEA	8.98	50 45
<b>52</b>	<b>THE SAGA CONTINUES . . .</b> ROGER (Warner Bros. 1-23975) WEA	8.98	49 10
<b>53</b>	<b>SEND ME YOUR LOVE</b> KASHIF (Arista AL8 8205) RCA	8.98	60 5
<b>54</b>	<b>THE SWING</b> INXS (Atco 7 90160-1) WEA	8.98	53 11
<b>55</b>	<b>RUN D.M.C.</b> (Profile PRO-1201) IND	8.98	55 14
<b>56</b>	<b>SLIDE IT IN</b> WHITESNAKE (Geffen GHS 4018) WEA	8.98	112 4
<b>57</b>	<b>LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	8.98	51 27
<b>58</b>	<b>VOICE OF AMERICA</b> LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17120) CAP	8.98	58 9
<b>59</b>	<b>ROLL ON</b> ALABAMA (RCA AHL 1-4939) RCA	8.98	56 27
<b>60</b>	<b>DIFFORD &amp; TILBROOK</b> (A&M SP 4985) RCA	8.98	66 5
<b>61</b>	<b>BE MY LOVER</b> O'BRYAN (Capitol ST-12332) CAP	8.98	62 12
<b>62</b>	<b>MY EVER CHANGING MOODS</b> THE STYLE COUNCIL (Geffen GHS 4029) WEA	8.98	59 17
<b>63</b>	<b>UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	8.98	54 27
<b>64</b>	<b>HYSTERIA</b> HUMAN LEAGUE (Virgin/A&M SP-4932) RCA	8.98	65 9
<b>65</b>	<b>DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	8.98	63 23
<b>66</b>	<b>THE PROS AND CONS OF HITCHHIKING</b> ROGER WATERS (Columbia FC 29290) CBS	—	61 12
<b>67</b>	<b>KEEP YOUR HANDS OFF MY POWER SUPPLY</b> SLADE (CBS Associated FZ 39336) CBS	—	57 16

		8.98	Weeks On 7/28 Chart
<b>68</b>	<b>CONDITION CRITICAL</b> QUIET RIOT (Pasha QZ 39516) CBS	—	— 1
<b>69</b>	<b>LOVE LIFE</b> BERLIN (Geffen GHSS 4025) WEA	8.98	64 19
<b>70</b>	<b>ICE CREAM CASTLES</b> THE TIME (Warner Bros. 9 25109-1) WEA	8.98	115 2
<b>71</b>	<b>IT'S MY LIFE</b> TALK TALK (EMI America ST-17113) CAP	8.98	67 21
<b>72</b>	<b>FAREWELL MY SUMMER LOVE</b> MICHAEL JACKSON (Motown 610ML) MCA	8.98	68 9
<b>73</b>	<b>BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	—	74 33
<b>74</b>	<b>DANGEROUS</b> BAR-KAYS (Mercury 818 478-1 M-1) POL	8.98	73 17
<b>75</b>	<b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	72 57
<b>76</b>	<b>JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	—	75 72
<b>77</b>	<b>BON JOVI</b> (Mercury 814 982-1 M-1) POL	8.98	76 24
<b>78</b>	<b>SIGNS OF LIFE</b> BILLY SQUIER (Capitol SJ-12361) CAP	8.98	— 1
<b>79</b>	<b>ABOUT FACE</b> DAVID GILMOUR (Columbia FC 39296) CBS	—	69 21
<b>80</b>	<b>LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7 90134-1) WEA	8.98	80 26
<b>81</b>	<b>SHE'S STRANGE</b> CAMEO (Atlanta Artists 814 984-1 M1) POL	8.98	71 21
<b>82</b>	<b>AMMONIA AVENUE</b> THE ALAN PARSONS PROJECT (Arista AL8-9204) RCA	8.98	70 21
<b>83</b>	<b>MAJOR MOVES</b> HANK WILLIAMS, JR. (Curb/Warner Bros. 1-25088) WEA	8.98	84 10
<b>84</b>	<b>90125</b> YES (Atco 90125-1) WEA	9.98	78 36
<b>85</b>	<b>INDIANA JONES AND THE TEMPLE OF DOOM</b> ORIGINAL SOUNDTRACK (Polydor 821 592-1 Y-1) POL	8.98	79 9
<b>86</b>	<b>LADY</b> ONE WAY (MCA-5479) MCA	8.98	87 15
<b>87</b>	<b>RIGHTEOUS ANGER</b> VAN STEPHENSON (MCA-5482) MCA	8.98	88 11
<b>88</b>	<b>HUMAN'S LIB</b> HOWARD JONES (Elektra 9 60346-1) WEA	8.98	89 20
<b>89</b>	<b>I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	—	77 33
<b>90</b>	<b>GOING FOR BROKE</b> EDDY GRANT (Portrait FR 39261) CBS	—	91 7
<b>91</b>	<b>THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	82 42
<b>92</b>	<b>AGAINST ALL ODDS</b> ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	8.98	81 20
<b>93</b>	<b>WARRIOR</b> SCANDAL (Columbia FC 39173) CBS	—	— 1
<b>94</b>	<b>ALL FIRED UP</b> FASTWAY (Columbia BFC 39373) CBS	—	124 3
<b>95</b>	<b>NEW SENSATIONS</b> LOU REED (RCA AFL 1-4998) RCA	8.98	107 7
<b>96</b>	<b>HARD TO HOLD</b> ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ADL 1-4935) RCA	8.98	83 18
<b>97</b>	<b>THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003) IND	8.98	85 20
<b>98</b>	<b>MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL</b> (Motown 6094) MCA	8.98	86 14
<b>99</b>	<b>ORION THE HUNTER</b> (Portrait BFE 39239) CBS	—	100 13
<b>100</b>	<b>FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	99 67







**EMI ON BANDSTAND** — Thanks to two hit singles, EMI America recording artists John Waite and Corey Hart recently guested on Dick Clark's American Bandstand show. Clark staffers could not recall the last time two artists from the same label were on the show together. Pictured after the taping are (l-r): John Waite, Dick Clark and Corey Hart.

## Anti-Counterfeit Device Controversy

(continued from page 5)

active against the worldwide problem of home taping and it has mounted crusades all over in order to find a solution to the flagrant amount of home taping going on.

CBS stands firmly behind the chip as a realistic way to curb the growing audio piracy problem which it claims drains millions of dollars away from the recording industry annually. Altshuler said, "I think it's viable in America as well as in smaller foreign countries where the government might be able to enact legislation requiring this sort of device on each new recorder on the market. This can't be made retroactive, but if the government in question agrees, then hardware manufacturers will be required to comply on new production tape decks. Of course it won't happen here until the

record manufacturers agree that this is the right approach and we at CBS think it is. We need governmental approval, but we need a united front in each country."

According to CBS, PolyGram tested the device in Europe, found it ineffective and told the IFPI so. At this point, senior vice president of operations for CBS Masterworks Seymour Gartenberg was quoted as saying that the move was a "purely political maneuver with devastating results." CBS spokesman Altshuler backed up the remark and noted that, "Seymour is irate at PolyGram for dropping the device and suggests that its tests might almost have been rigged in order to defeat the effectiveness of the chip."

Sources within the company have been quoted as saying that the executive shift comes at an inopportune time in regards to WCI's public fundraising efforts.

## "Out Of The Cellar" Goes Gold

LOS ANGELES — Ratt's debut album on Atlantic was recently certified gold by the R.I.A.A. for U.S. sales in excess of 500,000 units. "Out Of The Cellar" was released in February of this year and is currently in the Top 20 **Cash Box's** LP charts.



**GILMOUR AND KMET** — During David Gilmour's recent appearances at Los Angeles' Universal Amphitheatre, KMET-FM hosted back to back "Sound Check Parties" and awarded a new Fender Telecaster guitar to a listener. Pictured at the party (l-r): Gilmour, guitar winner Pat Mongeau, KMET morning personality Cynthia Fox and bandmember Mick Ralphs.

## AIRPLAY

**KKHR SPEAKS OUT** — The following is an editorial received by airplay from KKHR in Los Angeles. The statement was broadcast several times over the air on July 16. It does not necessarily reflect the views of **Cash Box**: "There's a grumbling out there among the masses. It's regarding the ticket price for the Jacksons' concerts. And there's good reason to complain. Thirty bucks a pop is nothing to sneeze about, even if you don't have to buy four at a time. But while the complaints are rolling in about the price to see Michael and his brothers, no one seems to be complaining about the other entertainers who are charging the same, or close to it, for their shows. Let's take a trip to the box office. Julio Iglesias at the Universal Amphitheatre, \$30 for good seats. Hey! That's the same as the Jacksons' tickets.



**STARSHIP LANDS AT PG** — PG Productions Live From The Record Plant recently played host to Grunt recording artists Jefferson Starship. Pictured (l-r): PG associate producer Michelle Levick and Starship members Grace Slick and Mick-e-y Thomas.

Donna Summer is asking 25 bucks for good seats this week and even Gladys Knight and The Pips want up to \$22.50 for their upcoming shows at The Beverly Theater. In every case, we have not heard complaints. The Jacksons have a large, elaborate show on stage and they answer criticism of their ticket prices with claims that they must pay for the extra large production. Maybe so. But what about the others who do not have such a production overhead? Can they justify their prices? We think the bubble is about to burst. Performers and promoters should start rethinking the way they do business, and get those ticket prices down before they price themselves totally out of the reach of their audience."

**WMMS' GIRLS OF SUMMER** — Jeff

Kinzbach & Ed "Flash" Ferenc are looking for "Playboy's Cleveland Girls of Summer." The WMMS morning team started its campaign when it saw the first issue of "Playboy's Girls of Summer," a special edition featuring some of the sexiest girls to bask in a bikini. Because Jeff & Flash thought the Cleveland girls were much better, they decided to prove it! Telling listeners if you've got the right stuff, come to the Mining Company for the WMMS Jeff & Flash "Playboy Cleveland Girls of Summer" bikini/swimsuit competition. Listeners can enter any one of the preliminaries held at the club July 27, or August 3. Semifinals are Fridays, August 10, and August 17. Finals will be held Friday, August 24. First Prize includes a contract with Playboy Models, Inc. and a trip to Chicago for a model's photo shooting session by a Playboy photographer with complete portfolio. Second prize includes a trip for two to Las Vegas courtesy of MCA Records. Third prize includes a one-year membership to the Mining Company, Glenn Frey's "Sexy Girls" t-shirts, albums, posters, courtesy of MCA Records and more.

**CHANGES** — Westwood One, the Culver City, California-based radio program producer/distributor and satellite radio network has appointed **Ginger Kraus**, formerly of the ABC radio network, and John Brodie, formerly of the NBC radio network, to its advertising sales team as part of an overall expansion of the company's national sales force. . . . **Patrick Griffith**, President of PG Productions announced the appointment of **Drea Besch** as director of production. Besch was formerly of station operations for ABC's Talkradio and Superadio and director of program production for the ABC Radio Networks. Prior to ABC, she was an independent radio producer, best known for DIR Broadcasting's "Conversation" series.



**EARONS SIGHTED IN L.A.** — Island recording artists the Earons were in L.A. recently promoting its debut LP "Hear on Earth" at radio station KACE. Shown here are (l-r): Earons .33, .28 and .69; KACE program director Alonzo Miller; KACE music director E.Z. Wiggins; Chris Jones, independent promotion for Island; and Earons .18 and .22.

**CONGRAGULATIONS** — KABC talkradio in Los Angeles has been awarded the 1984 International Gold Medallion Award from the Broadcasters Promotion Association for advertising campaign efforts in the category of "Special Project, Large Market Radio." The winning media campaign entitled, "City of Hope Dream Auction," was produced by Tri-Plane productions under the direction of Needham, Harper & Steers and KABC Talkradio's Creative Service Director, Judith Learner. The international competition, which culminated at the BPA Seminar earlier this month, elicited 2,142 entries.

**AND MORE CONGRAGULATIONS** — WDST, Woodstock, New York's independent FM radio station, was presented with three Awards by the New York State Broadcasters Association. The presentations were made by U.S. Senator **Alfonse D'Amato** and were accepted by **Jerry Gillmasn**, the four year old station's general manager and by Brian Hollander of WDST's newsteam. The Awards were presented to WDST for Best Public Service Announcement Campaign; for Best Public Affairs Program Series and for Best Sportscast.

**KRLA's LEGENDARY LADIES** — KRLA in Los Angeles is putting on the "Legendary Ladies of Rock" at the Sheraton Plaza Hotel from July 26 through August 12. The oldies station has lined up **Mary Wells**, **Martha Reeves**, **Arlene Smith** and **Shirley Alston** to perform in this Vegas-style revival. According to the station the concert will make you remember when "music really mattered. When "Heat Wave" make you move, "Maybe" made you groove, "My Guy" made you sigh and "Soldier Boy" made you cry."

david adelson

## Opryland Forms Gaylord Division

By Brenna Davenport-Leigh

NASHVILLE — Tom Griscom, senior vice president-broadcasting at Opryland USA, Inc. announced the creation of Gaylord Syndicom, a new division and the appointment of Jane Dowden Gram, who will direct Gaylord Syndicom, as a vice president of the Opryland USA division.

Gaylord Syndicom is the latest component of Opryland USA, Inc.'s, parent firm, Gaylord Broadcasting, which is the nation's largest privately held broadcasting company.

Gram, who began her television industry career in 1951 at WSM, Nashville's first television station, was a vice president for media at Noble Dury & Assoc. and in 1965 helped to establish and became president of Show Biz, Inc., a pioneer in the field of country music programming. Shows such as *The Porter Wagoner Show*, *The Bobby Goldsboro Show* and *Pop Goes The Country* were developed by Show Biz, which was once described as "the General Motors of country music television." In 1975, Gram left Show Biz to become vice president and general manager of WTVC-TV in Chattanooga and she did consulting in various areas of the television industry before joining Gaylord Syndicom.

Gram, who sees a strong market for the shows Gaylord Syndicom plans to devel-

op, said, "Gaylord Syndicom is involved in the development and distribution of programs for all phases of the television industry. We already are talking with producers across the country about various programming ideas. There is an immediate search for situation comedies and game shows."

Gaylord Syndicom will work in various ways to develop programming for syndication, with possibilities ranging from producing shows to being a majority or minority coproducer, and arranging syndication packages.

On new programming projects and the potential markets, Gram cited the success of the parent company: "Gaylord Broadcasting Co. has seven television stations in the top 35 markets across the United States and five of them are independently programmed. As a company, Gaylord Broadcasting itself is very interested in independent programs and Gaylord Syndicom is abundantly aware that there are other broadcasting companies with similar needs."

She also commented that the entertainment and communications facilities at Opryland USA "offer the finest possible foundation for launching this new syndication and communications division."

## Battle Of The Band Announced

NASHVILLE — Jerry Free, president of the Wild Turkey Battle of Country Bands, announced that 101 cities, clubs and radio stations have been selected to hold local auditions during July, August and September for the "World's Greatest Search for Country Band."

10 regional contests will then be held in October to narrow the field of contestants from 101 to 10, and the grand finals are scheduled for Nov. 2 at the Tennessee Performing Arts Center, and will be hosted by Lane Brody and Johnny Lee.

Over \$100,000 in cash and prizes will be awarded throughout the contest, with the winning band receiving a one-year booking contract with In Concert International and the opportunity to record an album in Nashville. The second place winner along with the eight third place winners will receive a recording session in which one 45 single can be recorded, provided that during the finals one of the band's original songs mentions the name "Wild Turkey," or a drink made from "Wild Turkey."

A complete list of participating cities,

clubs and radio stations can be acquired by writing Jack Free, Wild Turkey Battle Of Country Bands, 50 Lindsey Ave., Nashville, TN 37210.

## Conley Sets Singles Chart Landmark

NASHVILLE — With his "Angel In Disguise" single going to the number one position on the country singles charts, RCA recording artist Earl Thomas Conley become the first act ever to have four number one singles from one album, his third RCA release "Don't Make It Easy For Me." This unprecedented achievement applies not only in country, but in all other formats as well. The feat has been confirmed by the Country Music Foundation and ABC Watermark.

The four singles involved in this chart record, with their respective number one dates are "Your Love's On The Line," 8/6/83; "Holding Her And Loving You," 1/6/83; "Don't Make It Easy For Me," and "Angel In Disguise," 7/28/84. Conley

(continued on page 27)



**ICM WELCOMES TILLIS** — International Creative Management (ICM)/Nashville recently welcomed Mel Tillis to the agency with a reception. Pictured above (l-r) are: Bill Carter, ICM; Ralph Mann, ICM chairman; Reggie Mac, vice president/general manager ICM/Nashville; Tillis; Harold Shedd, Tillis' producer; and Bob Younts, Tillis' manager.

## TOP 75 ALBUMS

	Weeks On 7/28 Chart		Weeks On 7/28 Chart
<b>1 MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	1 8	<b>38 SURPRISE</b> SYLVIA (RCA AHL1-4960)	30 14
<b>2 ROLL ON</b> ALABAMA (RCA AHL1-4939)	2 27	<b>39 GREATEST HITS VOL. II</b> EDDIE RABBITT (Warner Bros. 9-23925-1)	32 48
<b>3 DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL1-4713)	3 56	<b>40 THE HEART NEVER LIES</b> MICHAEL MURPHY (Liberty LT-51150)	41 5
<b>4 RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	4 38	<b>41 TODAY</b> THE STATLERS (Mercury/PolyGram 812 184-1)	34 38
<b>5 YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	8 8	<b>42 ANGEL EYES</b> WILLIE NELSON (Columbia FC 39363)	35 8
<b>6 ONE MORE TRY FOR LOVE</b> RONNIE MILSAP (RCA AHL1-5016)	10 9	<b>43 I'M NOT THROUGH LOVING YOU YET</b> LOUISE MANDRELL (RCA AHL1-5015)	36 9
<b>7 DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	7 40	<b>44 THE GREAT PRETENDER</b> DOLLY PARTON (RCA AHL1-4940)	38 25
<b>8 DELIVER</b> THE OAK RIDGE BOYS (MCA-5455)	9 39	<b>45 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)	43 40
<b>9 IT TAKES BELIEVERS</b> MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	6 16	<b>46 FOREVER YOU</b> THE WHITES (MCA-5490)	40 5
<b>10 IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE-39364)	13 7	<b>47 PANCHO &amp; LEFTY</b> MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)	49 60
<b>11 PICTURES</b> ATLANTA (MCA-5463)	11 15	<b>48 TURN ME LOOSE</b> VINCE GILL (RCA MHL1-8517)	48 4
<b>12 YOU'VE STILL GOT A PLACE IN MY HEART</b> GEORGE JONES (Epic FE 39002)	12 9	<b>49 DUETS</b> KENNY ROGERS (Liberty LO-51154)	52 16
<b>13 ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	15 11	<b>50 THE WOMAN IN ME</b> CHARLY McCLAIN (Epic FE 39154)	39 32
<b>14 CAFE CAROLINA</b> DON WILLIAMS (MCA-5493)	16 8	<b>51 RESTLESS</b> THE BELLAMY BROTHERS (MCA/Curb-5489)	44 8
<b>15 HOUSTON TO DENVER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	14 10	<b>52 DON'T LET OUR DREAMS DIE YOUNG</b> TOM JONES (Mercury/PolyGram 614 448-1)	47 33
<b>16 THE JUDDS</b> THE JUDDS (RCA MHL1-8515)	20 23	<b>53 MOTEL MATCHES</b> MOE BANDY (Columbia FC 39275)	51 10
<b>17 EXILE</b> EXILE (Epic FE 39154)	17 32	<b>54 JUST A LITTLE LOVE</b> REBA McENTIRE (MCA-5475)	53 13
<b>18 BY HEART</b> CONWAY TWITTY (Warner Bros. 9-25078-1)	18 13	<b>55 SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA-5408)	54 70
<b>19 A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	19 43	<b>56 RED HOT</b> SHELLY WEST (Viva 1-23983)	60 2
<b>20 WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110)	5 37	<b>57 GREATEST HITS</b> HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	57 95
<b>21 CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	21 37	<b>58 NEW PATCHES</b> MEL TILLIS (MCA-5472)	56 11
<b>22 THERE IS A SEASON</b> VERN GOSDIN (Compeat CPL-1-1008)	22 11	<b>59 GREATEST HITS</b> DOLLY PARTON (RCA AFL1-4422)	59 76
<b>23 FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	23 14	<b>60 DOIN' WHAT I FEEL</b> LEON EVERETTE (RCA MHL1-8518)	42 11
<b>24 JUST DIVORCED</b> DAVID ALLAN COE (Columbia FC 39269)	24 10	<b>61 GREATEST HITS</b> JUICE NEWTON (Capitol SJ-12353)	— 1
<b>25 CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	25 14	<b>62 GREATEST HITS</b> T.G. SHEPPARD (Warner/Curb 9-23841-1)	68 63
<b>26 MAGIC</b> MARK GRAY (Columbia B6C 39143)	26 10	<b>63 PLAIN DIRT FASHION</b> NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	— 1
<b>27 I COULD USE ANOTHER YOU</b> EDDY RAVEN (RCA AHL1-5040)	29 5	<b>64 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4662)	64 73
<b>28 MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	27 40	<b>65 'TIL THE BARS BURST DOWN</b> JOHNNY LEE (Warner Bros. 9-25056-1)	65 19
<b>29 IN MY EYES</b> JOHN CONLEE (MCA-5434)	28 45	<b>66 ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9-23912-1)	61 40
<b>30 THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	31 22	<b>67 CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA MHL1 6514)	62 38
<b>31 SHINING</b> B.J. THOMAS (Cleveland/Columbia FC 39337)	33 10	<b>68 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4679)	63 46
<b>32 ALIVE AND WELL</b> MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	46 3	<b>69 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	66 126
<b>33 NEVER COULD TOE THE MARK</b> WAYLON JENNINGS (RCA AHL1-5017)	55 2	<b>70 GREATEST HITS</b> JOHN CONLEE (MCA-5404)	70 68
<b>34 RHINESTONE</b> ORIGINAL SOUNDTRACK (RCA ABL1-5032)	45 2	<b>71 HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	71 96
<b>35 EYE OF A HURRICANE</b> JOHN ANDERSON (Warner Bros. 1-25099)	50 2	<b>72 MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779-1)	72 44
<b>36 WILLING</b> RONNIE McDOWELL (Epic FE-39329)	37 7	<b>73 THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	73 33
<b>37 CAN'T WAIT ALL NIGHT</b> JUICE NEWTON (RCA AFL1-4995)	58 2	<b>74 THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	67 47
		<b>75 DO I EVER CROSS YOUR MIND</b> RAY CHARLES (Columbia FC-38990)	69 7

# TOP 100 COUNTRY SINGLES

August 4, 1984

	Weeks On Chart	7/28
1 MAMA HE'S CRAZY	15	3
2 THAT'S THE THING ABOUT LOVE	12	4
3 STILL LOSING YOU	12	6
4 B-B-B-BURNIN' UP WITH LOVE	12	5
5 ANGEL IN DISGUISE	14	1
6 GOD BLESS THE U.S.A.	11	7
7 LONG HARD ROAD	11	10
9 LET'S FALL TO PIECES TOGETHER	10	12
9 SOMEWHERE DOWN THE LINE	10	13
10 DISENCHANTED	13	11
11 WHERE'S THE DRESS	13	11
12 FORGET ABOUT ME	10	15
13 TENNESSEE HOMESICK BLUES	11	16
14 FOREVER YOU	13	14
15 ONLY A LONELY HEART KNOWS	9	21
16 I HURT FOR YOU	11	20
17 ATTITUDE ADJUSTMENT	8	22
18 YOU'RE GETTIN' TO ME AGAIN	9	23
19 NEVER COULD TOE THE MARK	8	24
20 THE POWER OF LOVE	8	25
21 WAY BACK	7	27
22 THE RIGHT STUFF	7	26
23 EVENING STAR	6	29
24 JUST ANOTHER WOMAN IN LOVE	15	2
25 TURNING AWAY	5	31
26 FAITHLESS LOVE	7	30
27 I WISH I COULD WRITE YOU A SONG	13	9
28 LET'S CHASE EACH OTHER AROUND THE ROOM	4	37
29 HE BROKE YOUR MEM'RY LAST NIGHT	7	35
30 I GOT A MILLION OF 'EM	7	36
31 PICTURES	8	34
32 TO ME	3	40
33 YOU'VE GOT A SOFT PLACE TO FALL	8	33

	Weeks On Chart	7/28
34 SHOT IN THE DARK	5	38
35 EVERYDAY	3	42
36 LITTLE BY LITTLE	6	41
37 LOVE OVER OLD TIMES	5	43
38 IF THE FALL DON'T GET YOU	13	8
39 I COULD USE ANOTHER YOU	3	48
40 UNCLE PEN	3	50
41 THE LADY TAKES THE COWBOY EVERYTIME	3	51
42 ATLANTA BLUE	17	17
43 NEW PATCHES	15	19
44 MY BABY'S GONE	10	44
45 I DON'T KNOW A THING ABOUT LOVE	2	59
46 WHAT WOULD YOUR MEMORIES DO	3	58
47 IF ALL THE MAGIC IS GONE	11	47
48 LUTHER	5	53
49 I DON'T WANT TO BE A MEMORY	18	28
50 THE CHICKEN IN BLACK	5	57
51 SOMEBODY'S NEEDIN' SOMEBODY	17	32
52 HOW ARE YOU SPENDING MY NIGHTS	7	39
53 LET'S LIVE THIS DREAM TOGETHER	6	56
54 A LITTLE LOVE	6	54
55 SECOND HAND HEART	2	76
56 SOMEBODY BUY THIS COWGIRL A BEER	9	46
57 TONIGHT I'M HERE WITH SOMEONE ELSE	3	70
58 IF YOU'RE GONNA PLAY IN TEXAS	1	—
59 BETWEEN TWO FIRES	18	45
60 YOU BRING THE HEARTACHE	6	60
61 DREAM ON TEXAS LADIES	5	65
62 SLOW DANCIN'	5	63
63 LONELY HEART	10	49
64 DYING TO BELIEVE	7	52
65 STUCK ON YOU	2	79
66 TENAMOCK GEORGIA	7	55
67 WATER UNDER THE BRIDGE	3	71

	Weeks On Chart	7/28
68 FAMOUS IN MISSOURI	5	64
69 GOOD TIME CHARLIE'S GOT THE BLUES	2	78
70 WE'VE GOT TO START MEETING LIKE THIS	2	80
71 THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY	17	61
72 THE WILD SIDE OF ME	2	81
73 I CAN TELL BY THE WAY YOU DANCE	19	62
74 KNOCK ON WOOD	1	—
75 I'M NOT THAT WAY ANYMORE	1	—
76 MAKING LOVE TO DIXIE	1	—
77 HANGOVER BOUND	3	77
78 UNTIL THE BITTER END	2	83
79 DO IT ON A DARE	2	84
80 IT'S YOU ALONE	1	—
81 COLD IN JULY	1	—
82 SMILE CHILD	1	—
83 I'VE ALWAYS GOT THE HEART TO SING THE BLUES	1	—
84 I KNOW HOW YOU FEEL	1	—
85 BAD FOR ME	7	85
86 TILL I CAN'T HOLD YOU ANYMORE	3	86
87 WHEN WE MAKE LOVE	16	66
88 I WANT TO GO SOMEWHERE	12	67
89 PAINT ME BLUE	6	74
90 ONE MORE SHOT	11	68
91 I'VE BEEN AROUND ENOUGH TO KNOW	1	—
92 WHEN WE GET BACK TO THE FARM	1	—
93 LET'S LEAVE THE LIGHTS ON TONIGHT	12	69
94 OKLAHOMA HEART	11	72
95 YOU'VE STILL GOT A PLACE IN MY HEART	18	73
96 DOWN SOUTH IN NEW ORLEANS	7	75
97 PLEASE BE GENTLE	3	87
98 LOVE IS A GAMBLE	3	82
99 I STILL DO	17	88
100 LOVE IS THE REASON	9	90



### ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

A Little Love (Cement Chicken—ASCAP)	54
Angel In Disguise (Blue Moon/April—ASCAP/Full Armor—BMI)	5
Atlanta Blue (Statler Bros.—BMI)	42
Attitude Adjustment (Bocephus—BMI)	17
B-B-B-Burnin' UP (DeeDee/Briarpatch—EMI)	4
Bad For Me (Fruit Jar/Blue Lake—BMI)	85
Between Two Fires (WB-Tamlerlane/Duck Songs/MCA-BMI/WB Music/B. Montgomery—ASCAP)	59
Cold In July (Let There Be Music—ASCAP)	81
Disenchanted (Choskee Bottom, Kahala Songs/Timberwolf—ASCAP/BMI)	10
Do It On A Dare (Copper Trophy/World Choice/Desert Sands—BMI)	79
Down South In New Orleans (CBS Songs—BMI)	96
Dream On Texas Ladies (Combine Music—BMI)	61
Dying To Believe (Touchdown—BMI)	64
Evening Star (Gibb Brothers/Unichappell—BMI)	23
Everyday (Leads—ASCAP/Patchwork—BMI)	35
Faithless Love (WB Music/Golden Spread—ASCAP)	26
Famous (The New Times/Hallnote—BMI)	68
Forever You (Atlantic Music Corp.—BMI)	14
Forget About Me (FaceTheMusic/IRVING/Down Dixie/RareBlue—BMI/ASCAP)	12
God Bless (MCA/Sycamore Valley—BMI)	6
Good Time Charlie (WB-Tamlerlane/Road Cannon—BMI)	69
Hangover (Silver Stirrup/Savage Songs—BMI)	77
He Broke Your Mem'ry Last Night (Maplehill/Hall-Clement/Cross Keys/Tree—BMI/ASCAP)	29
How Are You Spending My Nights (Kent Robbins—BMI/Let There Be Music—ASCAP)	52
I Can Tell By The Way You Dance (Cross Keys/Tree—ASCAP/St. David/Tree—BMI)	73
I Could Use (Tree/O'Lyric—BMI/Cross Keys—Tree)	39
I Don't Know A Thing About Love (Tree—BMI)	45
I Don't Want (Pacific Island/Tree—BMI)	49
I Got A Million Of 'Em (Tree—BMI/Cross Keys—ASCAP)	30
I Hurt For You (Posey/VanHoy/Unichappell—BMI)	16
I Know How You Feel (Timestar—ASCAP)	84
I Still Do (Music Corp. of America/Alabama Band—ASCAP)	99
I Want To Go Somewhere (Shedhouse/I've Got The Music—ASCAP)	88
I Wish I Could Write You A Song (Al Gallico—BMI/Low Dog—ASCAP)	27
I'm Not That Way Anymore (Maypop—BMI)	75
I've Always Got The Heart To Sing The Blues (Good Single/Irving—BMI/Low Dog—ASCAP)	83
I've Been Around Enough To Know (Hall-Clement—BMI)	91
If All The Magic Is Gone (WM-Tamlerlane/White Hours—BMI)	47
If The Fall Don't Get You (Warner House of Music—BMI/Gold—ASCAP)	38
If You're Gonna Play (Barry/Dale Morris—BMI)	58
It's You Alone (Valey—BMI)	80
Just Another Woman In Love (Southern Nights—ASCAP)	24
Knock On Wood (Irving—BMI)	74
Let's Chase Each (Mount Shasta Music—BMI)	28
Let's Fall To Pieces Together (Maplehill/Sunflower/Hall-Clement/Bibo—BMI/ASCAP)	8
Let's Leave The Lights On Tonight (Hall-Clement—BMI/Chappell—ASCAP)	93
Let's Live This Dream Together (Hall-Clement—BMI/	71
Jack & Bill—ASCAP)	53
Little By Little (Warner House—BMI)	36
Lonely Heart (Silverline—BMI)	63
Long Hard Road (Coolwell/Granite—ASCAP)	7
Love Is A Gamble (Cotton Country—ASCAP)	98
Love Is The Reason (King Coal—ASCAP)	100
Love Over (Collins Court/Lodge Hall—ASCAP)	37
Luther (Window/Tree—BMI)	48
Making Love To Dixie (Baray—BMI)	76
Mama He's Crazy (Kenny O'Dell—BMI)	1
My Baby's Gone (Central Songs—BMI)	44
Never Could Toe (Waylon Jennings—BMI)	19
New Patches (Sawgrass Music—BMI)	43
Oklahoma Heart (Make Believeus/Beckaroo/Royalhaver—ASCAP/BMI)	94
One More Shot (Small Change/Indian Creek—ASCAP/Cookie Jar—BMI)	90
Only A Lonely (Tom Collins/Dick James—BMI)	15
Paint Me Blue (White Cat—ASCAP)	89
Pictures (Key Ring/Bethel/Texas/Shelby Singlet—BMI)	31
Please Be Gentle (Songpainter—BMI)	97
Second Hand Heart (Warner-Tamlerlane/Daticabo/Irving—BMI)	55
Shot In The Dark (Sister John Music—BMI)	34
Slow Dancin' (ATV/Wingtip/Hobbler—BMI)	62
Smile Child (Almarie—BMI)	82
Somebody Buy This Cowgirl A Beer (Peso—BMI)	56
Somebody's Needin' Somebody (Intersong/Jalen—ASCAP)	51
Somewhere Down The Line (Old Friends—BMI/Golden Bridge—ASCAP)	9
Still Losing You (Lodge Hall—ASCAP)	3
Stuck On You (Brockman—ASCAP)	65
Tenamock Georgia (Starship—ASCAP)	66
Tennessee Homesick Blues (Veevay Apple—BMI)	13
That's The Thing About Love (April/Lion-Hearted/Cross Keys—ASCAP)	2
The Chicken In Black (Algee Music—BMI)	50
The Lady Takes The Cowboy (Larry Gatlin—BMI)	41
The Power Of Love (Cross Keys—ASCAP)	20
The Right Stuff (Dejames/B. Fischer/ASCAP/My Queen Elizabeth—BMI)	22
The Whole World's In Love When You're Lonely (Unichappell/Intuit—BMI/Goodspout—ASCAP)	71
The Wild Side Of Me (Pink Pig—BMI)	72
Till I Can't Hold You (Ride/West Manor—BMI)	86
To Me (Collins Court/Lodge Hall—ASCAP)	32
Tonight I'm Here With Someone Else (Leads (MCA)/Patchwork—ASCAP)	25
Turning Away (Combine Music—BMI)	57
Uncle Pen (Rightsong—BMI)	40
Until The Bitter End (Chappell/Intersong—ASCAP/Unichappell—BMI)	78
Water Under The Bridge (Collins—BMI)	67
Way Back (ATV/Wingtip—BMI)	21
We've Got To Start Meeting Like This (Hall-Clement—BMI)	70
What Would Your Memories Do (Tree—BMI)	46
When We Get Back (Tree/O'Lyric—BMI)	92
When We Make Love (Cavesson/Welbeck—ASCAP/Warner-Tamlerlane—BMI)	87
Where's The Dress (Mullet/Hoy Lindsey—BMI)	11
You Bring The Heartache (Galleon—ASCAP)	60
You're Gettin' To (Music City Music—ASCAP)	18
You've Still Got A Place (Fred Rose—BMI)	95
You've Got A Soft Place To Fall (Hall-Clement/Hardscuffle/Vogue—BMI)	33

Exceptionally heavy radio activity this week      Exceptionally heavy sales activity this week

## MOST ADDED COUNTRY SINGLES

1. IF YOU'RE GONNA PLAY IN TEXAS — Alabama — RCA — 28 Adds
2. IT'S YOU ALONE — Gail Davies — Warner Bros. — 19 Adds
3. KNOCK ON WOOD — Razy Bailey — MCA — 19 Adds
4. MAKING LOVE TO DIXIE — Younger Brothers Band — E.R.P. — 19 Adds
5. I'M NOT THAT WAY ANYMORE — Alabama — RCA — 18 Adds

## MOST ACTIVE COUNTRY SINGLES

1. TENNESSEE HOMESICK BLUES — Dolly Parton — RCA — 73 Reports
2. ONLY A LONELY HEART KNOWS — Barbara Mandrell — RCA — 73 Reports
3. STILL LOSING YOU — Ronnie Milsap — 71 Reports
4. SOMEWHERE DOWN THE LINE — T.G. Sheppard — Warner Bros. — 71 Reports
5. THAT'S THE THING ABOUT LOVE — Don Williams — MCA — 70 Reports

## THE COUNTRY MIKE

**STATION PROFILE** — KMIX-FM/Modesto is a 1600-watt, 24-hour station covering the San Joaquin Valley in central California. The current air personality lineup is **Ron Stevens** (music director), 6-10 a.m.; **Chris Allen**, 10 a.m.-3 p.m.; **Steve Amari** (program director), 3-7 p.m.; **Bob Michaels**, 7 p.m.-midnight; and **Kirk McClure**, midnight-6 a.m. The station's general manager is **Bud McMurray** and the sales manager is **Kim Wilkins**. Located at 98.3 on the FM dial, KMIX started as a contemporary station in 1975 before switching to its present country format.

**COUNTRY QUIZ ADDS FIVE NEW STATIONS** — M.J.I. broadcasting has announced the addition of five new country stations to its list of affiliates airing "Country Quiz." The stations include **WBOS/Boston**, **WTHI/Terre Haute**, **WGNT/Huntington**, **WBUK/Kalamazoo**, and **WFNC/Fayetteville**, bringing the total number of affiliates to 110. "Country Quiz" debuted in 1983 and featured a montage of music and verbal hints about country artists, groups and songs. Last month the format was expanded to include questions about movies, television, and sports according to **Joshua Feigenbaum**, M.J.I. president.

**ANOTHER CHART FIRST** — The mother and daughter team **The Judds** hit number one this week on the country singles chart with "Mama He's Crazy." This marks the first time in the history of the country singles chart that a mother/daughter recording act has ever made it to the top spot on the chart. This is only the second single released by the RCA duo from their debut Top 20 album. Their first single "Had A Dream" peaked at number 18 earlier this year.

**STATION CHANGES AND ANNOUNCEMENTS** — The Music Country Radio Network has named **Jeff Lyman** as the network's sales manager. Lyman is formerly of **WSM/Nashville** as an account executive and was involved in record promotion for seven years with companies in Atlanta, Nashville and Los Angeles. . . **KTRB/Modesto** has named **Kent Hopper** as the new program/music director for the 10,000-watt country station. Hopper has been a morning air personality for the past six years in the Modesto area. . . **WGNT/Huntington** has named **Steve Richards** as the new program director replacing **Tony West**. The new music director and assistant program director is now **J.B. Miller**.



**SYLVIA VISITS COYOTE** — RCA artist Sylvia stopped by WAMZ to visit with program director Coyote Calhoun while on a recent performance trip to Louisville, KY.

## PROGRAMMERS PICKS

Mary Bea	KSJB/Jamestown	If You're Gonna Play In Texas — Alabama — RCA
Rhubarb Jones	WLWI/Montgomery	Rock And Roll Shoes — Charles & B.J. Thomas — Columbia
Dan Hollander	WDXE/Lawrenceburg	Long Lost Causes — Rick & Janis Carnes — MCA
Dan Jensen	WDZQ/Decatur	If You're Gonna Play In Texas — Alabama — RCA
Wade Jessen	KSOP/Salt Lake City	It's You Alone — Gail Davies — Warner Bros.
Dan Roberts	KFGO/Fargo	I'm Not That Way Anymore — Alabama — RCA
Robert Lang	KCKN/Roswell	Second Hand Heart — Gary Morris — Warner Bros.
Mike Casey	WCMX/Leominster	I Know you Feel — Steve Honeycutt — Star Gem
Bob Orf	KFEQ/St. Joseph	Lookin' For A Brand New Heartache — Melissa Lewis — Warner Bros.
Dave Hensley	WMTZ/Augusta	Rock And Roll Shoes — Ray Charles & B.J. Thomas — Columbia

## SINGLES REVIEWS

### OUT OF THE BOX



**LOUISE MANDRELL** (RCA PB-13850) **Goodbye Heartache** (2:35) (Warner-Tamerlane/Three Ships/Writers House — BMI) (R.C. Bannon, M. Spriggs) (Producer: Eddie Kilroy)

"Goodbye Heartache," the second release from Louise Mandrell's "I'm Not Through Loving You Yet" LP is an upbeat number about shaking off the blues by finding someone new. The catchy tune relies heavily on the repetition of the bouncy chorus, with Mandrell's lively vocals and clipped phrasings being accompanied by steel guitar, fiddle and harmonica to produce a solid country sound.

### FEATURE PICKS

**JOHN ANDERSON** (Warner Bros. 7-29207) **She Sure Got Away With My Heart** (2:44) (Rick Hall—ASCAP) (W. Aldridge, T. Brasfield) (Producer: John Anderson, Lou Bradley)

**ED BRUCE** (MCA-52433) **Tell 'Em I've Gone Crazy** (3:27) (Tree/Sugarplum—BMI) (E. Bruce, R. Peterson) (Producer: Tommy West)

**JOHNNY RODRIGUEZ** (Epic 34-04562) **First Time Burned** (2:48) (Foster & Rice—ASCAP) (J.McBride) (Producer: Richie Albright)

**BANDANA** (Warner Bros. 7-29226) **All I Wanna Do** (3:04) (Kieran Kane—ASCAP) (K.Kane) (Producer: Eric Prestidge, Jim Ed Norman)

**JUICE NEWTON** (Capitol P-B-5379) **Ride 'Em Cowboy** (3:30) (Web IV—BMI) (P.Davis) (Producer: Richard Landis)

**BILL ANDERSON** (Southern Tracks ST 1030) **Speculation** (3:16) (Brother Bill's/Andmore—ASCAP) (B.Brabham) (Producer: Bill Anderson, Mike Johnson)

**BOBBY BLUE** (Nite TAO 108) **Just For You** (3:00) (Gandharva—ASCAP) (Blue, Singer, Kirk) (Producer: Randall Kirk)

**RAMSEY KEARNEY** (Safari SR 111) **It's Time To Go** (2:47) (Japonica—ASCAP/Attain-BMI) (R.Kearney, B.Thomas) (Producer: Ramsey Kearney)

### NEW AND DEVELOPING

**HILLARY KANTER** (RCA PB-13835) **Good Night For Falling In Love** (2:54) (DebDave/Briarpatch — BMI) (E. Stevens, E. Rabbitt) (Producer: Even Stevens)

With her fresh, distinctive vocals, Hillary Kanter offers her first RCA single release, "Good Night For Falling In Love." The song, written by the team of Even Stevens and Eddie Rabbitt, is an upbeat number that shifts in mood through the steady yet, intense combination of rhythm guitar and drums and a strong violin strain, allowing Kanter to range from sultry to spirited in her delivery. The single, also produced by Stevens, is from Kanter's upcoming "Crazy In Love" LP.



## ALBUM REVIEWS

**CITY OF NEW ORLEANS** — Willie Nelson — Columbia FC 39145 — Producer: Chips Moman — List: 8.98 — Bar Coded

Willie Nelson covers some diverse ground with "City Of New Orleans," an LP full of fine songs, all of which have strong emphasis on lyrics. There is the title cut, "City Of New Orleans," "Good Time Charlie's Got The Blues," and "Please Come To Boston," which give the album the feel of being the "Stardust" for the generation of the '70s, but Nelson also puts his personal best on tunes such as Michael Jackson's "She's Out Of My Life," the Johnny Ray classic "Cry," and a self-penned song "Why Are You Pickin' On Me," to shape this completely self-styled, impressive production. Side two is one full pleasure of thoughtful love songs.

# TOP 30 ALBUMS

	Weeks On	7/28 Chart		Weeks On	7/28 Chart
<b>1 WISFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	1	22	<b>16 IN THE HEAT OF THE NIGHT</b> JEFF LORBER (Arista AL8-8625)	14	21
<b>2 DECOY</b> MILES DAVIS (Columbia FC 38991)	5	7	<b>17 CALL OF THE WILD</b> GENERATION BAND (TBA TB 202-N)	19	4
<b>3 ACCESS ALL AREAS</b> SPYRO GYRA (MCA 2-6893)	8	6	<b>18 NOW</b> PATRICE RUSHEN (Elektra 9 60360-1)	18	6
<b>4 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	2	9	<b>19 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	17	36
<b>5 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	4	38	<b>20 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 39814)	20	49
<b>6 REJOICING</b> PAT METHENY with CHARLES HADEN & BILLY HIGGINS (ECM 25006-1)	3	14	<b>21 EAST COAST OFFERING</b> (MCA-5494)	24	3
<b>7 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	7	15	<b>22 DOMINO THEORY</b> WEATHER REPORT (Columbia FC 39147)	22	21
<b>8 BANDED TOGETHER</b> LEE RITENOUR (Elektra 60358-1)	9	8	<b>23 CHILDREN'S SONGS</b> CHICK COREA (ECM 1267)	21	12
<b>9 NIGHT LINES</b> DAVE GRUSIN (GRP-A-1006)	10	7	<b>24 IN PERFORMANCE AT THE PLAYBOY JAZZ FESTIVAL</b> (Musician/Elektra 60298-1)	23	8
<b>10 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	6	16	<b>25 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	26	69
<b>11 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 28341)	12	58	<b>26 CONFETTI</b> SERGIO MENDES (A&M SP-4984)	27	5
<b>12 JAMMIN' IN MANHATTAN</b> TYZIK (Polydor 821 605-1 Y-1)	15	5	<b>27 SCENES IN THE CITY</b> BRANFORD MARSALIS (Columbia FC 38051)	25	14
<b>13 MODERN TIMES</b> STEPS AHEAD (Musician/Elektra 9 60351-1-E)	13	16	<b>28 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WG-1019)	23	27
<b>14 G FORCE</b> KENNY G (Arista AL8-5192)	11	26	<b>29 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 1-23962)	—	1
<b>15 THAT'S THE WAY I FEEL NOW</b> A TRIBUTE TO THELONIOUS MONK (A&M SP-6600)	16	5	<b>30 LIVING IN THE CREST OF A WAVE</b> BILL EVANS (Musician/Elektra 9 60349-1-E)	29	13

## ON JAZZ

**JAZZ, DUTCH STYLE** — The killer, the monster, the best jazz festival in the world: the North Sea Festival held yearly in Holland's The Hague (Den Haag to the natives). Nine stages run 10 hours or so a day for three days and virtually every musician in Europe to play at any jazz festival ends up in the Hague for the North Sea weekend. To give you an idea — I had to miss the opening day this year and by doing so I missed the performances of **Cleo Laine**, **Dizzy Gillespie**, **Dave Brubeck**, **Cecil Taylor**, **Randy Brecker**, **Dorothy Donegan**, **Hermeto Pascoal**, **Adelaide Hall**, **Birelli Lagrene**, **Egberto Gismonti/Nana Vasconcelos**, **Clarinet Summit** (**Alvin Batiste**, **John Carter**, **Jimmy Hamilton**, **Hamielt Bluiett**), **The Leaders** (**Don Cherry**, **Arthur Blythe**, **Chico Freeman**, **Hilton Ruiz**, **Cecil McBee**, **Don Moye**), **Jasper Van't Hof**, **Magic Slim**, **Little Milton**, **B.B. King**, **Spyro Gyra**, **Weather Report**, **Georgie Auld**, **Franco D'Andrea**, the **Dirty Dozen Brass Band**, a Turkish percussionist, a Hungarian clarinetist, three American high school jazz bands, numerous Dutch bands and much, much more. Here, then, is a report of the two days I was in attendance, bearing in mind that I purposely go to listen to European bands, non-jazz bands, American expatriates and American bands formed mainly for export to Europe.



**A TAYLOR-ED AWARD** — **Billy Taylor** (c), pianist and educator, receives Down Beat Magazine's Lifetime Achievement Award from **Milt Jackson** (l) and **McCoy Tyner** (r) before a recent NYC Jazzmobile concert.

**SATURDAY** — I began the day with the **J.J. Johnson Sextet**, an all-star band put together for a festival tour. The elegant Johnson, on trombone, was joined by **Nat Adderley**, **Harold Land**, **Cedar Walton**, **Richard Davis** and **Roy McCurdy**. Some sturdy jamming-in-bebop, with a diamond of a rhythm section and the leader ripping the cover off the bebop ball. From there it was on to a small theatre (the Toneel Zaal) for **Ali Ahmad Hussain and Party**, the first of four Indian groups to play (Indian music is a special passion and I managed to catch them all). Hussain plays the shenai — sort of an eastern oboe — and his set was haunting and delicious, especially when he repeated his own phrases like a human Echoplex. Next up was some well-ordered tight modern jazz from six European pros: **OAAO**, a Dutch collective joined, to good effect, by Swedish trombonist **Nils Landgren**, English saxophonist **Elton Dean** and English pianist **Keith Tippett** (who formed an intriguing piano duo with OAAO's own **Herbert de Jonge**).

From there it was on to dinner (past the tons of people who just lay around and watch jazz on TV monitors in the lobbies — oh yes, there's a jazz film theatre running 'round-the-clock too), then out to a few minutes of the new **Mahavishnu Orchestra** (which, beyond the presence of **John McLaughlin** on electric guitar, has nothing to do with that terrific band of a decade ago) before settling into a sparkling set by **Stephane Grappelli**, the great (and I mean great) **Niels Henning Oersted Pedersen** on bass and **Marc Fosset** on guitar — with **David Grisman** mandolin in for a number or two. This was followed by some more music of the subcontinent: the **Karnataka College of Percussion**, five men coaxing webs of rhythm out of mridangams, ghatams and the like, and a woman doing some tongue-tripping. I then elevated to the rooftop tent for **'Kidd' Jordan and the Improvisational Arts Quintet**: "Kidd" playing some raw, four-on-the-floor, free alto while "Kidd's" kid, **Kent** (he of the CBS contract), tooted a hell of a lot more flute than he does on his LP — this over some funkified New Orleans rhythms. From the birthplace of jazz to its prenatal home: **Miriam Makeba** and a disappointingly slicked-up African revue, including three pretty young women who shook their skimpy costumes and sang "Wimoweh." Makeba's voice is not what it was in "Pata Pata" days. A better voice was to be found on **Greetje Kauffeld**, a tasty Dutch singer who sings such songs as "How High the Moon" and "New York State of Mind" without any accent whatsoever. Then it was back to the Indian room for one of the best sets of the weekend: **Prof. Subroto Roy Chowdhury** on sitar and **Steve Lacy** on soprano sax, with tablas and tamboura. Lacy played short, chunky, world-wise phrases and Chowdhury spat them back. The set was a triumphant meeting and the interweaving lines of the two gents, with **Asit Pal** steaming on the tablas, were breathtaking. I then headed for some blues — the hot, slick band of **Robert Cray**, a fine, cocky, spiky, singer/guitarist with charisma to burn. My day ended at 3 a.m. after a clunky performance by Czechoslovakia's **Traditional Jazz Studio** (a swing band that doesn't) and a sleepy one by tablaist **Ustad Zamir Ahmad Khan**.

**SUNDAY** — The day began with pealing church bells (not part of the festival). **Miles Davis** was part of the festival and he played and played (though not quite as rivetingly as he did in Terni). **Baden Powell** was also part of the festival and he sat straight-backed and filled the small room with rich, orchestral Brazilian guitar swept with rhythm. Miles Davis then held a short, silly press conference (Question: "What does jazz mean to you?" Answer: "You've got some weird questions"), I then filled up on "Vocal Summit" (**Bobby McFerrin**, **Ursula Dudziak**, **Jay Clayton**, **Jeanne Lee**, **Bob Stoloff** — a lot of "sh-dees," "sh-dahs," "sh-bahs") before heading to the roof and the well-named **European Jazz Ensemble**, a titanic, muscley, hard-playing band made up of Britons **Tony Oxley** (drums), **Tony Coe** and **Aland Skidmore** (reeds); Germans **Ali Haurand** (bass) and **Gerd Dudek** (sax); Dutchman **Rob van den Broek** (piano), Dane **Allan Botschinsky** (trumpet) and Swede **Eje Thelin** (trombone). Not a clinker in the bunch, but special kudos to Coe, Skidmore and Thelin. I stuck around to hear the Russian band, **Kadans** — led by **Herman Loek Janow** — but left when they turned out to be stodgy and pompous, playing thump-thump arrangements of "Round Midnight" and others on alto horns, tenor horns, tubas, slide whistles and the like. This was followed by **Lester Bowie's** scalp-tingling **Brass Fantasy**, stocked with great players (**Craig Harris**, **Stanton Davis**, etc), and playing things like "I Only Have Eyes For You" (the Platters' version), "Nobody Knows the Trouble I've Seen" (as a New Orleans stomp), and "Thriller." **lee jeske**

## FEATURE PICKS

**THE LAST SESSIONS/VOLUME TWO** — **Sonny Stitt** — **Muse MR 5280** — **Producer: Bob Porter** — **List: 8.98**

Sonny Stitt died less than a month after this date was recorded, but the great altoist — judging by his work with this all-star bebop quintet (**Bill Hardman**, **Walter Davis Jr.**, **George Duvivier**, **Jimmy Cobb**) — went out swinging. There's a fiery "Bye, Bye Blackbird" (on tenor), a slithering "At Last" and a whole lot more, with Hardman's trumpet playing perfect bebop foil most of the way.

**REBIRTH OF A FEELING** — **String Trio of New York** — **Black Saint BSR 0068** **dist. by PolyGram Special Imports** — **Producer: Giovanni Bonandrini** — **List: 9.98**

Avant garde jazz with shades of country, classical and folk musics; unique, intuitive pickin' and strummin'; kaleidoscopic compositions from three impressive individualists — that's the String Trio of New York (**Billy Bang**, violin; **James Emery**, guitar; **John Lindberg**, bass). This is their fourth LP and it's full of delights and surprises — from the straight ("Penguins An' Other Strange Birds") to the exotic ("Ephemera Trilogy").

**BROTHERS & OTHERS** — **The Heath Brothers** — **Antilles AN 1016** — **Producers: Orrin Keepnews, The Heath Brothers** — **List: 8.98**

The Heath Brothers usually means bassist Percy, saxophonist Jimmy and others (most often including pianist Stanley Cowell). Now, for the first time in years, brother "Tootie" has joined in on drums. Cowell is still here, as are all the tightness and taste one associates with the family and there are even a couple of guests — **Slide Hampton** and **Joe Kennedy Jr.** There are two well-performed standards and one tune of Percy's, but, as usual, Jimmy's writing is front and center and, like everything else about this LP, it's combo-perfect.

**ALL IN GOOD TIME** — **Rob McConnell and the Boss Brass** — **Palo Alto PA 8074** — **Producers: Rob McConnell, Phil Sheridan, Paul Jennings** — **List: 8.98**

Trombonist McConnell's big (very big — 22 pieces) band has, over the course of six previous LPs, established itself as one of the best in jazz. It can roar, sure ("Can't Stop My Lng" roars), but they can also whisper ("Phil Not Bill" whispers) and turn in some delectable solos in the process (**Ed Bickert**, **Moe Koffman** and **Jimmy Dale** are just a few who do that).

## Colorado's 'Jazz In Telluride' Set

**NEW YORK** — "Jazz in Telluride '84" will bring a weekend of jazz to that Colorado mountain community, Aug. 17-19. **Richie Cole**, **Paul Horn**, **David Friesen** and **Free Flight** are scheduled to perform at the **Sheridan Opera House**; **Cole** will host free park concerts; **Vic Cionetti**, **Amnesia**, **Debbie Barr**, the **Medicine Bow Quartet** and others will perform in clubs and restaurants; there will be a participating dance festival; and jazz workshops and seminars will take place. Details can be had and reservations can be made by calling 800-525-3455.

## TOP 75 ALBUMS

	Weeks On 7/28 Chart		Weeks On 7/28 Chart
<b>1 PURPLE RAIN</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	1 5	<b>39 LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7-90134-1)	39 26
<b>2 JERMAINE JACKSON</b> (Arista AL8-8203)	2 12	<b>40 SOMEBODY'S WATCHING ME</b> ROCKWELL (Motown 6052ML)	40 26
<b>3 BREAKIN'</b> ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1)	3 9	<b>41 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	41 57
<b>4 LOVE LANGUAGE</b> TEDDY PENDERGRASS (Asylum 60317-1)	5 9	<b>42 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	38 14
<b>5 PRIVATE DANCER</b> TINA TURNER (Capitol P-B5354)	7 8	<b>43 FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242)	43 17
<b>6 VICTORY</b> JACKSONS (Epic QE 38946)	9 3	<b>44 FAREWELL MY SUMMER LOVE</b> MICHAEL JACKSON (Motown 6110ML)	45 8
<b>7 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	4 39	<b>45 RENEGADES</b> BRASS CONSTRUCTION (Capitol SJ-12348)	51 3
<b>8 BEAT STREET</b> ORIGINAL SOUNDTRACK (Atlantic 7 80154-1 WEA)	8 9	<b>46 JOYSTICK</b> DAZZ BAND (Motown 6048ML)	46 34
<b>9 LADY</b> ONE WAY (MCA-5470)	6 16	<b>47 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	44 16
<b>10 BE MY LOVER</b> O'BRYAN (Capitol ST-12332)	10 15	<b>48 I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	48 36
<b>11 STRAIGHT FROM THE HEART</b> PEABO BRYSON (Elektra 60362-1)	11 9	<b>49 A SPECIAL PART OF ME</b> JOHNNY MATHIS (Columbia FC 38718)	47 6
<b>12 NOW</b> PATRICE RUSHEN (Elektra 9-60360-1)	12 8	<b>50 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	52 15
<b>13 SEND ME YOUR LOVE</b> KASHIF (Arista AL8 8205)	15 19	<b>51 HEART DON'T LIE</b> LA TOYA JACKSON (Private I/CBS FZ 39361)	53 4
<b>14 LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia FC 39366)	13 10	<b>52 BRYAN LOREN</b> (Philly World/Atlantic 7 90183-1)	57 2
<b>15 DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	14 25	<b>53 HAVE A GOOD TIME</b> VALENTINE BROTHERS (A&M SP 4989)	— 1
<b>16 BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	16 36	<b>54 IN THE HEART</b> KOOL & THE GANG (De-Lite/PolyGram DSB 8505)	50 35
<b>17 THE GLAMOROUS LIFE</b> SHEILA E. (Warner Bros. 1-25107)	19 6	<b>55 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107)	49 29
<b>18 RUN D.M.C.</b> (Profile PRO-1202)	18 16	<b>56 OUT OF CONTROL</b> BROTHERS JOHNSON (A&M SP 4965)	— 1
<b>19 GHOSTBUSTERS</b> ORIGINAL SOUNDTRACK (Arista AL8-8246)	34 4	<b>57 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	54 52
<b>20 DANGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	17 17	<b>58 PARTY</b> BLOODSTONE (T-Neck/CBS FZ 39146)	— 1
<b>21 ICE CREAM CASTLES</b> THE TIME (Warner Bros. 9 25109-1)	35 2	<b>59 RIGHT PLACE, RIGHT TIME</b> DENISE LaSALLE (Malaco 7417)	59 17
<b>22 THE SAGA CONTINUES . . .</b> ROGER (Warner Bros. 9-23975-1)	20 18	<b>60 GOING FOR BROKE</b> EDDY GRANT (Portrait/CBS FR 3926)	— 1
<b>23 OUTRAGEOUS</b> LAKESIDE (Solar/Elektra 560355)	26 3	<b>61 MARCUS MILLER</b> (Warner Bros. 1-25074)	55 6
<b>24 JAM ON REVENGE</b> NEWCLEUS (Sunnyview 4901B)	24 6	<b>62 SINCERELY</b> THE EMOTIONS (Red Label RTL LP-001-1)	60 15
<b>25 SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	21 23	<b>63 LOVIN' MAN</b> L.J. REYNOLDS (Mercury/PolyGram 818 479-1 M-1)	56 13
<b>26 CHERELLE</b> (Tabu/CBS BFZ 39144)	25 8	<b>64 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23 9970-1)	58 39
<b>27 THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003)	22 20	<b>65 HEAR ON EARTH</b> THE EARONS (Island/Atlantic 90159-1)	65 7
<b>28 (WHO'S AFRAID OF?)</b> ART OF NOISE (Island/Atco 7 90179-1)	29 11	<b>66 PERFECT COMBINATION</b> STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	66 22
<b>29 I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	23 33	<b>67 PATTI AUSTIN</b> (Qwest/Warner Bros. 9 23974-1)	63 20
<b>30 BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	27 33	<b>68 CROSS FIRE</b> SPINNERS (Atlantic 7 80150-1)	64 11
<b>31 ESSAR</b> SMOKEY ROBINSON (Tamla 6098TL)	28 7	<b>69 WISHFUL THINKING</b> EARL KLUGH (Capitol ST-12323)	61 20
<b>32 MADONNA</b> (Sire 9 23867-1)	31 45	<b>70 BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	62 19
<b>33 CHANGE OF HEART</b> CHANGE (Atlantic 7 80151-1)	33 17	<b>71 FACE TO FACE</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	68 34
<b>34 THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	32 85	<b>72 STREET BEAT</b> THE DEELE (Solar/Elektra 9 60285-1)	73 34
<b>35 LOVE WARS</b> WOMACK & WOMACK (Elektra 9 60293-1)	30 12	<b>73 ONE STEP CLOSER</b> THE DELLS (Private I/CBS BFZ 39309)	69 19
<b>36 INTIMATE CONNECTION</b> KLEER (Atlantic 7 80145-1)	42 19	<b>74 ROBBERY</b> TEENA MARIE (Epic FE 38882)	70 40
<b>37 LOVE AND MORE</b> THE O'JAYS (Philadelphia Int'l/CBS FZ 39367)	36 11	<b>75 THE ART OF DEFENSE</b> NONA HENDRYX (RCA AFL1-4999)	72 16
<b>38 BE A WINNER</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	37 12		

## THE RHYTHM SECTION

**THE UNENCUMBERED VOICE** — To those who haven't heard of **Bobby McFerrin**: Be advised that the likely successor to the throne of king of vocal chops is alive and well and his new album, "The Voice," on Elektra Musician, is available for anyone who wants to hear some of the funkier, most exciting vocal improvisations ever committed to wax. McFerrin performs without accompaniment of any kind and it's a good thing — because his talent billows out and fills every groove on the record. McFerrin's sound cannot be described. Straddling jazz, blues, R&B and pop, he provides melody, syncopation, sound effects, counterpoint and dynamic surprises while making incredible interval leaps that create an amazing vocal orchestra that goes way beyond the comparatively restrained creations of **Al**



Bobby McFerrin

**Jarreau**. McFerrin shies away from the tag of instrumental impersonator. "People who call me that don't get the point of what I'm trying to do, which is to restore the vocal instrument to its status as the first, original instrument," he says. "I've heard people say that the dream of all vocalists is to imitate a horn. Well, that's not my dream. I want to be a good vocalist." McFerrin not only is a good vocalist, he pulls off things improvising that many singers couldn't execute after years of rehearsal. The album contains decidedly unprecedented versions of "Take the 'A' Train," **The Beatles'** "Blackbird," **James Brown's** "I Feel Good," "We're In The Money" and "Donna Lee." The rest is made up of on-the-spot originals, the final confir-

— mation of McFerrin's incredible control. Included are "El Brujo," in which he turns his audience into a surprisingly effective background chorus, "T.J.," named after his son, which establishes an African mood through vocal gymnastics and judicious chest beating, a straightforward blues which McFerrin turns into a masterpiece. "The Voice" is the latest chapter in a career that began in 1977 when McFerrin, a non-singing piano player working with a Salt Lake City dance troupe, auditioned for a piano bar gig at the Salt Lake Hilton. Realizing his vocal strength could

provide a more serious career, he travelled the country in search of gigs, settling for a while in New Orleans and then San Francisco, where he was discovered by **Jon Hendricks**, the dean of scat vocalists. Hendricks presented McFerrin in New York, where **Bill Cosby** heard him and got involved in his career, helping McFerrin gain exposure in Las Vegas and at jazz festivals. Subsequently, he caught the attention of Musician president **Bruce Lundvall**, who signed him to the jazz label. McFerrin recorded an eclectic debut album in 1982, featuring a duet with

**Phoebe Snow** on the R&B classic, "You Really Got a Hold On Me," as well as his trademark a capella work. Since then he has toured the world playing jazz festivals with, among others, **Wynton Marsalis**, **George Benson** and **Herbie Hancock**. But McFerrin's music transcends jazz at the same time it pays tribute to the form's improvisational heart. He brings his unique sound to every song he sings, creating a whole new style that can only be called McFerrinism. One listen will convince anyone yearning for the sound of the pure voice in its full potential that McFerrin is the singer of the 80s. To paraphrase one of his own tunes, he's his own Walkman.

**NOTES IN THE NIGHT** — Compiled while waiting for an answer on the **Jacksons'** 900 information line: Some of that rub-off magic is not only working, but deserved. **Jackie Jackson** is emerging as the family's hottest unsung star. His productions on the "Victory" album, "Torture" and "Wait," are torrid up-to-the-minute achievements which make one wonder why we haven't gotten more serious doses of his work before. Meanwhile, **Marlon Jackson's** career as a producer is also blossoming. "You Don't Stand," a song he wrote and produced for his sister **Janet's** A&M LP, has been selected the album's first single, beating out five cuts produced by **Giorgio Moroder**. And **Marlon's** been asked to produce material for **New** (Candy Girl) Edition's upcoming LP. . . **Stevie Wonder** has composed the music and written the lyrics for six original songs in Orion Pictures' *The Woman In Red*, starring **Gene Wilder**, **Charles Grodin** and **Gilda Radner**. Wonder performs on five of the tunes, including two duets with **Dionne Warwick**. The soundtrack is slated for release by Motown concurrently with the film's release Aug. 15. . . The creator of "Soul Makossa," the Afrofunk masterpiece which brought American funk back in touch with its African roots in 1973, has returned with "Abele Dance" on Celluloid Records. Saxophonist and vocalist **Dibango** is originally from Cameroon. "Abele Dance" was recorded in England and France with African musicians by producer **Martin Meissonnier**, who has been acclaimed for his work with **King Sunny Ade**. . . **Kurtis Blow**, one of rap's pioneers with his early hits "The Breaks" and "Christmas Rappin'," will have a new LP out in August. It's called "Ego Trip." . . **Stephanie Mills'** new LP (due in August) follows her return to *The Wiz*, and boasts the production efforts of **George Duke** and **Hawk Wolinski** of **Rufus**.

**PUNCH IN (NEW YORK)** — At Blank Tapes studio — **Yvonne Turner** mixing new single for **Loleatta Holloway**, **Sky** working on Salsoul LP with producers **Randy Muller** and **Sol Roberts**. — At House of Music in New Jersey — **Roberta Flack** collaborating with **George Benson**, **Michael Masser** producing. — At Celestial — **The Manhattans** with **John "Skip" Anderson**, **Morrie Brown** and **Steve Williams** producing. **Tom Browne** with **Ron Banks** engineering. — At Quadrasonic — **The Fresh 3 MCs** wrapping up their new Profile 12-inch. **Alfonso Ribiero**, the kid in the Pepsi commercial, finishing his first for Prism, "Dance Baby."

rusty cutchin

# TOP 100 BLACK CONTEMPORARY SINGLES

August 4, 1984

Weeks On Chart		Weeks On Chart		Weeks On Chart				
	7/28		7/28		7/28			
1	WHEN DOVES CRY	PRINCE (Warner Bros. 7-29286)	1	9	34	BABY I'M SCARED OF YOU WOMACK & WOMACK (Elektra 7-69733)	33	12
2	WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER (Capitol B-5343)	2	10	35	YOUR WIFE IS CHEATIN' ON US RICHARD "DIMPLES" FIELDS (RCA PB 13830)	42	7
3	BREAKIN'...THERE'S NO STOPPING US	OLLIE & JERRY (Polydor/PolyGram 821-708-7)	3	9	36	STRAIGHT AHEAD KOOL & THE GANG (De-Lite/PolyGram 818 604-7)	41	7
4	SOMEBODY ELSE'S GUY	JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)	4	14	37	JAM ON IT NEWCLEUS (Sunnyview SUN 411)	37	20
5	STATE OF SHOCK	JACKSONS (Epic 34-04503)	6	6	38	THE LAST TIME I MADE LOVE JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)	48	2
6	FEELS SO REAL (WON'T LET GO)	PATRICE RUSHEN (Elektra 7-69742)	5	13	39	JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS ZS4 04523)	53	3
7	HOLE ME	TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-697201)	7	10	40	YOUR LOVE'S GOT A HOLD ON ME LILLO THOMAS (Capitol B-5357)	47	6
8	IF EVER YOU'RE IN MY ARMS AGAIN	PEABO BRYSON (Elektra 76928)	8	13	41	LONELY NIGHTS THE VALENTINE BROTHERS (A&M 2647)	46	6
9	BEAT STREET BREAKDOWN	GRANDMASTER MELLE MEL & THE FURIOUS FIVE (Atlantic 7-89659)	11	10	42	SLIP AWAY SKOOL BOYZ (Columbia 38-04481)	43	7
10	BABY DON'T BREAK YOUR BABY'S HEART	KASHIF (Arista AS1-9200)	12	12	43	I'VE BEEN WATCHING YOU (JAMIE'S GIRL) RANDY HALL (MCA 52405)	57	4
11	GHOSTBUSTERS	RAY PARKER, JR. (Arista AS 1-9212)	13	6	44	DIRTY DANCER BAR-KAYS (Mercury/PolyGram 880 045-7)	55	4
12	THE GLAMOROUS LIFE	SHEILA E. (Warner Bros. 7-29285)	14	10	45	BABY SISTER KOKO-POP (Motown 1733MF)	49	7
13	I DIDN'T MEAN TO TURN YOU ON	CHERRELLE (Tabu/CBS ZS4 04406)	9	16	46	JAMMIN' IN MANHATTAN TYZIK (Polydor 821 759-7)	50	7
14	MR. GROOVE	ONE WAY (MCA 52409)	18	6	47	LADY YOU ARE ONE WAY (MCA-53248)	35	20
15	OUTRAGEOUS	LAKESIDE (Solar 7-69716)	16	8	48	DYNAMITE JERMAINE JACKSON (Arista 1-9190)	68	2
16	LOVELITE	O'BRYAN (Capitol B-5329)	10	18	49	WHEN I HEAR MUSIC DEBBIE DEB (Jam Packed/Sunnyview JPI-101)	54	5
17	17	RICK JAMES (Gordy/Motown 1730GF)	26	4	50	INTIMATE CONNECTION KLEENER (Atlantic 7-89663)	51	7
18	ICE CREAM CASTLES	THE TIME (Warner Bros. 7-29247)	21	6	51	WE NEED SOME MONEY CHUCK BROWN AND THE SOUL SEARCHERS (T.T.E.D. TDE 83004)	56	4
19	JUMP (FOR MY LOVE)	POINTER SISTERS (Planet/RCA YB-13708)	19	15	52	BE A WINNER YARBROUGH & PEOPLES (Total Experience/RCA TES1-2403)	62	3
20	TALKIN' OUT THE SIDE OF YOUR NECK	CAMELO (Atlanta Artists/PolyGram 818-870-705)	15	10	53	ALL OF YOU JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)	63	3
21	LET'S HEAR IT FOR THE BOY	DENIECE WILLIAMS (Columbia 38-04417)	17	16	54	MY HEART'S DIVIDED SHANNON (Emergency/Mirage 7-99738)	59	4
22	CLOSE (TO THE EDIT)	ART OF NOISE (Island 799754)	24	9	55	99 1/2 CAROL LYNN TOWNES (Polydor/PolyGram 881-008-7)	65	3
23	YOU KEEP ME COMING BACK	THE BROTHERS JOHNSON (A&M 2654)	25	5	56	FREAKSHOW ON THE DANCE FLOOR BAR-KAYS (Mercury/PolyGram 818 631-7)	36	18
24	STUCK ON YOU	LIONEL RICHIE (Motown 1746 MF)	29	5	57	FAT BOYS/HUMAN BEAT BOX DISCO 3 (Sutra 024)	58	6
25	(YOU'RE MY) APHRODISIAC	DENNIS EDWARDS (Gordy/Motown 1737GF)	22	11	58	SHOOT THE MOON PATTI AUSTIN (Qwest/Warner Bros. 7-29234)	74	3
26	HEAVEN SENT YOU	STANLEY CLARKE (Epic 34-04485)	27	9	59	YOU GET THE BEST FROM ME (SAY, SAY, SAY) ALICIA MYERS (MCA 52425)	77	2
27	YOU, ME AND HE	MTUME (Epic 34-04505)	31	6	60	HELLO LIONEL RICHIE (Motown 1722MF)	40	22
28	IN THE MIX	ROGER (Warner Bros. 7-29271)	28	13	61	YOUR TOUCH BONNIE POINTER (Private I/CBS ZS4 04449)	72	3
29	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	BILLY OCEAN (Jive/Arista JS 1-9199)	32	6	62	DON'T WASTE YOUR TIME YARBROUGH & PEOPLES (Total Experience/RCA TES1-2400)	38	20
30	HEY D.J.	THE WORLD'S FAMOUS SUPREME TEAM (Island 7-99772)	23	14	63	AND I DON'T LOVE YOU SMOKEY ROBINSON (Tamia/Motown 1735TF)	39	12
31	TEENAGER	EVELYN "CHAMPAGNE" KING (RCA 13825)	34	8	64	THE TWO OF US RAMSEY LEWIS featuring NANCY WILSON & DARYL COLEY (Columbia 38-04524)	71	2
32	OBSCENE PHONE CALLER	ROCKWELL (Motown 1731MF)	20	13	65	MAKE ME A BELIEVER LUTHER VANDROSS (Epic 34-04494)	45	8
33	SHACKLES	R.J.'S LATEST ARRIVAL (Golden Boy/Quality QUS 7059)	30	16	66	NEXT LOVE DENIECE WILLIAMS (Columbia 38-04537)	76	2

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

All of You (Elektra/Dyad/Braintree—BMI) . . . . .	53	Hey D.J. (April/Chappell—ASCAP) . . . . .	30	Love, Need (Mighty Three—BMI) . . . . .	96	Surrender (Deele Reele/Midstar/Hip Trip/Avondale—BMI) . . . . .	69
And I Don't (Bertram—ASCAP) . . . . .	63	Hold Me (Prince St./Almo—ASCAP/DeCree/Music Corp.—BMI) . . . . .	7	Love On (Baby Love/Yancitoones/Landee—ASCAP/Mr. Melody—BMI) . . . . .	83	Switch (Temp—BMI) . . . . .	89
Baby Don't (Music Corp. of America/Kashif—BMI) 10		Ice Cream (Tionna—ASCAP) . . . . .	18	Make Me (April/Uncle Ronnies—ASCAP/Dillard—BMI) . . . . .	65	Swoop (J. Regg—ASCAP/Hey Kimo—BMI) . . . . .	97
Baby I'm (Next Flight—BMI) . . . . .	34	I Didn't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP) . . . . .	13	Midnight (East/Memphis/Assigned to Irving/Cotillion—BMI) . . . . .	87	Take A Chance (Fresh Ideas—ASCAP) . . . . .	73
Baby Sister (Jobete/Koko-pop—ASCAP) . . . . .	45	If Ever You're (Almo/Prince Street—ASCAP/Snow/Dyad—BMI) . . . . .	8	Mr. Groove (Perk's/Duckess—BMI) . . . . .	14	Talkin' Out (All Seeing Eye/Cameo Five—ASCAP/BMI) . . . . .	20
Beat Sixteen (Eatonronic/Ackee—ASCAP) . . . . .	85	If You're Not (Assorted/Bell Boy/Lookie Box—BMI) . . . . .	90	My Heart's (Jobete/Emergency—ASCAP/Green Mirage—BMI) . . . . .	54	Teenager (Ultrawave—BMI) . . . . .	31
Beat Street (Hargreen/Sugar Hill—BMI) . . . . .	9	I'm Not (Rate Bonner/Kevin Dorsey—ASCAP) . . . . .	74	Never Had (One To One—ASCAP) . . . . .	95	The Glemorous (Girl's Song—ASCAP) . . . . .	12
Be A Winner (Temp Co.—BMI) . . . . .	52	Instant (Triple Three—BMI adm. by Blackwood) . . . . .	98	Next Love (Bleck Eye W.B./Myceane—ASCAP) . . . . .	66	The Last Time (Dyad/Steeple Chase—BMI) . . . . .	38
Block Party (Gratitude Sky—ASCAP) . . . . .	77	In The Mix (Trotman—BMI) . . . . .	28	99 1/2 (Spec-O-Lite—ASCAP) . . . . .	55	30 Days (Protoons/Original J.B./Rush Groove—ASCAP) . . . . .	78
Breakin' (Ollie Brown Sugar/Almo/Crimco—ASCAP) . . . . .	3	Intimate (Stonere—ASCAP) . . . . .	50	Obscene (Jobete—ASCAP) . . . . .	32	Throw Down (Griffbilt/Uno/Rashida/BMI) . . . . .	75
Breakin' Together (Big Train—ASCAP) . . . . .	67	It Burns (Guadeioupe/Johnnie Mae—BMI) . . . . .	81	Outrageous (Lakesound—ASCAP/Adm. By Jay Warner) . . . . .	15	Touch Down (Membership/Seductive—ASCAP) 99	
Caribbean (Willesen/Zomba) . . . . .	29	I've Been (Raha/Vitasia—BMI) . . . . .	43	Romancing (Greenheart—ASCAP) . . . . .	93	Two Of Us (Gradington—ASCAP/Neropus/Hollysongs—BMI) . . . . .	64
Close (Perfect Songs/Unforgettable Songs, adm. by Island Music—BMI) . . . . .	22	Jamin' In (Halwill/Macaroni—ASCAP) . . . . .	46	Shackles (Arrival/Aiva—BMI) . . . . .	33	We Need (Z-Kidd/Some of Us—BMI) . . . . .	51
Computer Age (Wicked Stepmother/Wedot—ASCAP) . . . . .	84	Jam On It (Wicked Stepmother/Wedot—ASCAP) . . . . .	37	She Loves Me (W.B./Nearbytunes—ASCAP/Werner Tamerlane/Nearysong—BMI) . . . . .	86	What's Love (Chappell/Rondor/Good Single/Irving—ASCAP) . . . . .	2
Dead End (Four Knights—BMI) . . . . .	91	Jump (Weibeck/S. Mitchell/Anidraks/Porchester—ASCAP) . . . . .	19	Shoot The (Yellow Brick Road/MCA—ASCAP) . . . . .	58	When Doves (Controversy—ASCAP) . . . . .	1
Dirty Dancer (Warner-Tamerlane/Bar-Kays—BMI) 41		Just The Way (Flyte Time/Avant Garde—ASCAP) . . . . .	39	Simple (Blackwood—BMI/April—ASCAP) . . . . .	90	When I Hear (In The Mix—BMI) . . . . .	49
Don't Waste Your (Total Experience—BMI) . . . . .	62	Kraazy (Rockhise—ASCAP) . . . . .	79	Slip (CBS/Skool Boyz/Easley/Warner Tamerlane—BMI) . . . . .	42	You Get (Perk's/Duchess MCA—BMI) . . . . .	59
Do You (Philly World/Whiz Kid—BMI) . . . . .	72	Lady You Are (Perk's/Duchess—BMI) . . . . .	47	Somebody Else's (Joselyn Brown—BMI) . . . . .	4	You Keep (Chappell/Richer—ASCAP) . . . . .	23
Dynamite (Nonpareil/Brooker Toones—ASCAP) 48		Let's Hear (Ensign—BMI) . . . . .	21	State of Shock (Mijac/Adm. by Warner-Tamerlane—BMI) . . . . .	5	You, Me and He (Mtume—BMI) . . . . .	27
Farewell (Stone Diamond—BMI) . . . . .	88	Let Me Show (Rose Tree—ASCAP, Adm. by Mighty Three—BMI) . . . . .	80	Steppin' (Asphalt—BMI) . . . . .	92	Your Loves' (Bush Burnin'/Johnnie Mac—ASCAP—BMI) . . . . .	40
Fat Boy (Amber Pass/Kuwa/Fresh Ideas/Motfunk—ASCAP) . . . . .	57	Lip Service (Rapp Beat—BMI/Random Axis—ASCAP) 76		Straight Ahead (Delightful—BMI) . . . . .	36	Your Touch (Rife/Larry Lov—BMI) . . . . .	61
Feels So Real (Wacka—ASCAP/Freddie Dee—BMI) . . . . .	6	Lonely (StanFio—BMI/Muspey—ASCAP) . . . . .	41	Stuck (Brockman—ASCAP) . . . . .	24	Your Wife Is (DAT Richfield—BMI/Songs Can Sing—ASCAP) . . . . .	35
Freakshow (Warner-Tamerlane/Bar-Kays—BMI) 56		Lovelite (Big Train—ASCAP) . . . . .	16			You're My (Tuneworks/Irving/Ljesnicka—BMI) . . . . .	25
Ghostbusters (Golden Torch/Raydiola—ASCAP) 11		Love Me Tonight (Conductive/Blackwood/Til Dawn—BMI) . . . . .	71			You're The Best (Red Writer/Lanleel Billy Osborne/Captain Z—ASCAP) . . . . .	100



# MOST ADDED SINGLES

- BREAKIN' TOGETHER — O'BRYAN — CAPITOL**  
WAOK, KPRS, WDIA, WTLC, WBMX, WJLB, KMJQ, WATV, WUFO, WROV, WHRK, FM108, WCIN, WEDR.
- YOU GET THE BET FROM ME — ALICIA MYERS — MCA**  
WRHC, KUKQ, WPAL, WDAS, WXYV, WLOU, WHUR, WQKS, WDRQ, WRBD, WBMX, WTLC, WWIN, WWDM.
- COMPUTER AGE (PUSH THE BUTTON) — NEWCLEUS — SUNNYVIEW**  
WJAX, WNHC, WRBD, XHRM, WDAS, KMJQ, WBMX, WWIN, WDJY, WEDR, WHRX, WZAK, WYLD.
- DYNAMITE — JERMAINE JACKSON — ARISTA**  
WJAX, WNHC, KDAY, WLOU, WGCI, WCIN, WTLC, WWIN, KHYS, WPLZ, KSOL.
- SHOOT THE DUKE — PATTI AUSTIN — QUEST/WARNER BROS.**  
WNHC, WJMO, WXYV, WLOU, WEDR, XHRM, WGCI, KHYS, WWDM.

# RETAIL BREAKOUTS

- YOU, ME AND HE — MTUME — EPIC**
- CARRIBEAN QUEEN (NO MORE LOVE ON THE RUN) — BILLY OCEAN — JIVE/ARISTA**
- JUST THE WAY YOU LIKE IT — THE S.O.S. BAND — TABU/CBS**
- LONELY NIGHTS — THE VALENTINE BROTHERS — A&M**
- YOUR WIFE IS CHEATIN' ON US — RICHARD "DIMPLES" FIELDS — RCA**
- DIRTY DANCER — BAR-KAYS — MERCURY/POLYGRAM**
- STRAIGHT AHEAD — KOOL & THE GANG — DE-LITE/POLYGRAM**

# BLACK RADIO HIGHLIGHTS

**W103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — PRINCE**  
HOTS: Jacksons, R.J.'s Latest Arrival, T. Turner, Lakeside, Womack & Womack, D. Edwards, T. Pendergrass, Sheila E., The Time, Ollie & Jerry, R. James, J. Osborne & J. Kennedy, Mtume, R. Parker, Jr. ADDS: G. Duke, Run D.M.C., Menudo, H. Alpert, L. Thomas, City Streets.

**WWIN — BALTIMORE — KEITH NEWMAN, PD**  
HOTS: T. Turner, Ollie & Jerry, One Way, Sheila E., The Time, Prince, R. Parker, Jr., T. Pendergrass, Kashif, J. Brown, Bar-Kays, C. Brown & The Soul Searchers, J. Kennedy & J. Osborne, Art Of Noise, S. Clarke, Jacksons, L. Thomas, Brothers Johnson, Kleeer, B. Ocean. ADDS: A. Myers, Real Eyes, Pointer Sisters, R. Hall, Suttons, Yarbrough & Peoples, Jermaine Jackson, Newcleus.

**WXYV — BALTIMORE — MARK WILLIAMS, MD**  
HOTS: Art Of Noise, T. Pendergrass, Emotions, Lakeside, Kleeer, The Time, Jacksons, R. Parker, Jr., Bar-Kays, Brass Construction, Kashif, Prince, KoKo-Pop. ADDS: The Suttons, A. Myers, P. Austin, The Girls, Mikki, Kool & The Gang, D. Williams.

**WATV — BIRMINGHAM — RON JANUARY, PD — #1 — JACKSONS**  
HOTS: Prince, R. Parker, Jr., The Time, L. Richie, E. King, R. James, T. Turner, Sheila E., Kashif, Lakeside, M. Jackson, T. Pendergrass, Ollie & Jerry, P. Bryson, P. Rushen, R. "Dimples" Fields, Roger, Mtume, Debbie Deb, J. Osborne & J. Kennedy. ADDS: Fatback, Kids At Work, C. Lynn Townes, O'Bryan, T-Connection.

**WENN — BIRMINGHAM — MYCHAEL STARR, M.D.**  
HOTS: Prince, Jacksons, T. Turner, Kashif, Grandmaster Melle Mel, S. Clarke, Lakeside, Ollie & Jerry, R. Parker, Jr., One Way, Sheila E., E. King, Mtume, R. James, Art of Noise, J. Brown, P. Rushen, Cameo, P. Bryson, D. Edwards. ADDS: C. Lynn Townes, Run D.M.C., Roger, Griffin, Style Council.

**WILD — BOSTON — ELROY SMITH, M.D. — #1 — PRINCE**  
HOTS: 8 to 5 — One Way, 9 to 6 — Kleeer, 12 to 7 — Jacksons, 11 to 8 — Kashif, 14 to 13 — H. Masekela, 17 to 11 — D. LaSalle, 16 to 12 — B. Ocean, 18 to 13 — C. Lynn Townes, 20 to 14 — Mtume, 22 to 16 — S.O.S. Band, 21 to 17 — R. James, 23 to 18 — Sheila E., 25 to 19 — O'Jays, 24 to 70 — M. Josephs, 28 to 21 — S. Clarke, 29 to 22 — Lakeside, 30 to 23 — L. Thomas, ex to 25 — Starpoint, ex to 26 — Bronner Brothers, ex to 27 — R. Parker, Jr., ex to 29 — Brothers Johnson, ex to 30 — A. Myers. ADDS: The Dells, Temper, J. Ingram, S. Lattisaw & J. Gill, J. Novell, Run D.M.C.

**WUFO — BUFFALO — MARK VANN, P.D. — #1 — PRINCE**  
HOTS: T. Turner, R. Parker, Jr., Kashif, The Time, Grandmaster Melle Mel, L. Thomas, Sheila E., L. Richie, T. Comer, B. Ocean, Brothers Johnson, C.L. McConnell, R. James, Nuance, Mtume, Valentine Brothers, B. Loren, Change, P. Austin, "D" Train. ADDS: The Deele, Griffin, T-Connection, Jacksons, Lakeside, R. Hall, O'Bryan, Switch, L. Rawls, I. Cara, Rose Royce, E. Grant, One Way.

**WPAL — CHARLESTON — DON KENDRICKS — P.D. #1 — T. TURNER**  
HOTS: Prince, T. Pendergrass, Jacksons, Sheila E., C. Lynn Townes, Menudo, Art of Noise, The Time, Ollie & Jerry, Disco 3, P. Bryson, E. King, R. "Dimples" Fields, Pumpkin, S. Lattisaw & J. Gill, Kleeer, Kashif, R. James, Run D.M.C. ADDS: B. Pointer, D. Grusin, A. Baker, A. Myers, Jy, Col. Abrams, R. Hall, West Street Mob, Juicy.

**WGIV — CHARLOTTE — HAL HARRIL, P.D. — #1 — OLLIE & JERRY**  
HOTS: Skool Boyz, Lakeside, R. "Dimples" Fields, Sheila E., E. King, One Way, Prince, P. Austin, B. Womack, Valentine Brothers, Kashif, Brothers Johnson, T. Turner, B. Ocean, T. Pendergrass, Mtume, R. Lewis & N. Wilson, S. Clarke, O'Jays. ADDS: S.O.S. Band, Menudo, J. Ingram, B. Pointer, B. Glover, Earons, L. Thomas, L. Bryant, Kazu Matsui.

**YGCI — CHICAGO — GRAHAM ARMSTRONG, P.D. — #1 — PRINCE**  
HOTS: T. Turner, B. Ocean, Ollie & Jerry, One Way, Jacksons, Sheila E., Mtume, R. "Dimples" Fields, Art of Noise, R. Hall, E. King, Tyzik, T. Pendergrass, Kashif, Lakeside, The Time, Grandmaster Melle Mel, L. Richie, R. James. ADDS: L. Thomas, Jermaine Jackson, J. Iglesias & D. Ross, P. Austin, P. Rushen.

**WM 108 — CLEVELAND — DEAN DEAN, M.D. — #1 — PRINCE**  
HOTS: T. Turner, Cherrelle, Run D.M.C., Jacksons, Sheila E., Kashif, Womack & Womack, Hippias with Haircuts, The Time, L. Thomas, Mtume, Dr. Jeckyll & Mr. Hyde, Lakeside, R. James, Art of Music, R. Parker, Jr., P. Rushen, The Suttons, Ollie & Jerry, Disco 3. ADDS: O'Bryan, Fresh MCs, Yarbrough & Peoples, Aleem, Griffin, D. Hartman.

**WDRQ — DETROIT — MIKE STRATFORD, M.D.**  
HOTS: B. Ocean, Egypt-Egypt, Jacksons, J. Brown, Prince, Pretty Tony, Sheila E., The Time, T. Turner. ADDS: H. Hancock, A. Myers, The Deele, Jermaine Jackson, Midway.

**WRBD — FT. LAUDERDALE — JOE FISHER, P.D.**  
HOTS: Jacksons, Ollie & Jerry, T. Turner, Prince, Egypt-Egypt, Sheila E., The Time, R. Parker, Jr., L. Richie, Der-Mer, One Way, Shannon, Spinners, E. King, Kool & The Gang, P. Bryson, S. Lattisaw & J. Gill, M.C. Chief, Imperial Brothers, Kashif. ADDS: J. Iglesias & D. Ross, C. Lynn Townes, Switch, J. Ingram, A. Myers, Fatback, Beatmaster, L.J. Reynolds, Newcleus. L.P. ADDS: L. Bryant, Fatback.

**KMJQ — HOUSTON — JIM SNOWDEN — #1 — PRINCE**  
HOTS: Jacksons, Sheila E., One Way, Mtume, B. Ocean, The Time, Ollie & Jerry, P. Rushen, Lakeside, Art of Noise, Roger, R. James, Change, Brothers Johnson, Koko-Pop, L. Richie, Fatback, Grandmaster Melle Mel. ADDS: Rose Royce, J. Ingram, Capt. Rock, O'Bryan, Cameo, Newcleus, Nuance, T. Connection.

**WJAX — JACKSONVILLE — CHRIS TURNER — #1 — PRINCE**  
HOTS: Ollie & Jerry, Sheila E., Jacksons, R. James, L. Branigan, R. Parker, Jr., The Time, Kashif, Yarbrough & Peoples, Run D.M.C., L. Vandross, L. Richie, Mtume. ADDS: Change, H. Hancock, L. Rawls, H. Alpert, Juicy, Newcleus, Jermaine Jackson.

**KPRS — KANSAS CITY — DELL RICE, M.D. — #1 — PRINCE**  
HOTS: Ollie & Jerry, Cherrelle, P. Rushen, R.J.'s Latest Arrival, Jacksons, Windjammer, Pointer Sisters, P. Bryson, S. Robinson, World's Famous Supreme Team, M. Jackson, Sheila E., T. Pendergrass, J. Mathis, Mtume, T. Turner, Chi-Lites, E. Grant, Switch, E. Kendrick. ADDS: Run D.M.C., L. Rawls, Juicy, D. Williams, H. Hancock, H. Alpert, Generation Band, Earons, Nuance, J. Melvin & The Blue Notes, O'Bryan, A. Mouzon.

**DAY — LOS ANGELES — GREG MACK, M.D. — #1 — PRINCE**  
HOTS: Jacksons, T. Turner, Ollie & Jerry, S. Clarke, One Way, R. James, Lakeside, R.J.'s Latest Arrival, The Time, Kashif, R. Parker, Jr., Egypt-Egypt, R. "Dimples" Fields, P. Rushen, Brothers Johnson, Change, Grandmaster Melle Mel, L. Thomas, Sheila E., L. Richie. ADDS: Juicy, Jermaine Jackson, H. Hancock, Jonzun Crew, R. Hall, I. Cara, Nuance, C. Brown & The Soul Searchers, Run D.M.C., Griffin, Roger, B.B. King, A. Silas.

**WLOU — LOUISVILLE — BILL PRICE, M.D. — #1 — PRINCE**  
HOTS: T. Turner, J. Brown, P. Rushen, D. Edwards, The System, Grandmaster Melle Mel, Pointer Sisters, Lakeside, T. Pendergrass, Bloodstone, Kashif, R. Parker, Jr., Ollie & Jerry, S. Robinson, Mtume, L. Vandross, Sheila E., L. Thomas, Jacksons, Kool & The Gang. ADDS: The Suttons, Griffin, Debbie Deb, P. Austin, Jermaine Jackson, The Deele, Switch, O'Jays, Cameo, A. Myers, Aleem. L.P. ADDS: The Time, B. Loren, Sheila E.

**WHRK — MEMPHIS — PAMELA WELLS, M.D. — #1 — PRINCE**  
HOTS: T. Turner, R. Parker, Jr., Jacksons, J. Brown, Newcleus, L. Richie, Roger, Divine Sounds, Culture Club, T. Pendergrass, R.J.'s Latest Arrival, Sheila E., R. James, P. Bryson, Debarge, Ollie & Jerry, World's Famous Supreme Team, Pointer Sisters, Dazz Band, Starpoint. ADDS: Mtume, Brothers Johnson, R. "Dimples" Fields, Newcleus, L. Rawls, Tyzik, O'Bryan.

**WDIA — MEMPHIS — BOBBY O'JAY, P.D. — #1 — SHEILA E.**  
HOTS: T. Turner, T. Pendergrass, Bar-Kays, Ollie & Jerry, S. Clarke, R. Parker, Jr., Roger, L. Richie, S.O.S. Band, Kashif, D. Edwards, M. Jackson, Jacksons, E. King, B. Pointer, Womack & Womack, R. "Dimples" Fields. ADDS: T. Connection, O'Bryan, A. Mouson.

**WEDR — MIAMI — GEORGE JONES, P.D.**  
HOTS: T. Turner, Ollie & Jerry, Grandmaster Melle Mel, Switch, Lakeside, Jacksons, The Deele, Yarbrough & Peoples, R. "Dimples" Fields, The Time, Kool And The Gang, Mtume, E. King, R. James, Bar-Kays, Brothers Johnson, C. Brown & The Soul Searchers, One Way, Jermaine Jackson, B. Loren. ADDS: Kashif, Kip Jones, UFO, Ivy, Kond, Afro Joe & The Bangos, Bananarama, O'Bryan, L. Thomas, P. Austin, Newcleus. L.P. ADDS: Jacksons, Sugar Hill Gang, Switch, B. Ocean, R. Charles, A. McCuller, The Time.

**WLUM — MILWAUKEE — SUSIE AUSTIN, M.D. — #1 — PRINCE**  
HOTS: R. Parker, Jr., Newcleus, Jacksons, R. James, T. Turner, B. Springsteen, Ollie & Jerry, T. Pendergrass, L. Richie, Thompson Twins, P. Bryson. ADDS: J. Kennedy & J. Osborne, Egypt-Egypt.

**WYLD — NEW ORLEANS — BRUTE BAILY, P.D. — #1 — PRINCE**  
HOTS: P. Bryson, T. Pendergrass, Skool Boyz, T. Turner, Grandmaster Melle Mel, Divine Sounds, Jacksons, Rockwell, Lakeside, H. Hancock, R. "Dimples" Fields, S. Clarke, Kashif, One Way, C. Brown & The Soul Searchers, Valentine Brothers, J. Osborne & J. Kennedy, Starpoint, R. James. ADDS: Nuance, Face to Face, H. Alpert, E. King, Newcleus.

**KDIA — OAKLAND — IMOGENE HERRING, M.D. — #1 — OLLIE & JERRY**  
HOTS: Prince, S. Clarke, One Way, R. James, T. Turner, Ray Parker, Jr., J. Brown, Sheila E., Jacksons, Cherrelle, Run D.M.C., J. Iglesias & D. Ross, B. Pointer, P. Austin, M. Joseph, Bar-Kays, B. Loren, Brothers Johnson, Lakeside, Kashif. ADDS: H. Alpert, Rose Royce, The Dells, L. Thomas, M. McClaren.

**WDAS — PHILADELPHIA — JOE TAMBURRO, P.D. — #1 — PRINCE**  
HOTS: T. Turner, Ollie & Jerry, Sheila E., Kashif, Jacksons, Cherrelle, Lakeside, R. James, R. Parker, Jr., Grandmaster Melle Mel, T. Pendergrass, Disco 3, Nuance, S. Clarke, One Way, Brothers Johnson, B. Ocean, Mtume, Valentine Brothers, E. King. ADDS: Newcleus, D. Williams, Rose Royce, A. Myers, The Deele, B.B. King.

**KUKQ — PHOENIX — RICK NULA, P.D. — #1 — PRINCE**  
HOTS: T. Turner, Ollie & Jerry, Kashif, J. Brown, Roger, Brass Construction, Sheila E., P. Rushen, T. Pendergrass, Lakeside, R. Parker, Jr., World's Famous Supreme Team, One Way, Koko-Pop, Jacksons, Grandmaster Melle Mel, Cameo, M. Miller, Tyzik. ADDS: Griffin, A. Myers, Ollie & Jerry, The Chi-lites, Shannon, J. Taylor, D. Hartman, C. Lauper.

**WAMO — PITTSBURGH — ALLEN HARRISON, P.D., — #1 — PRINCE**  
HOTS: Jacksons, Koko-Pop, R. Parker, Jr., T. Turner, Sheila E., M. Jackson, Grandmaster Melle Mel, R. James, S. Clarke, L. Richie, One Way, Mtume, The Time, Lakeside, B. Ocean, Brothers Johnson, Switch, Kashif, Yarbrough & Peoples, Kool & The Gang. ADDS: C.L. Blast, L. Holloway, Temper, West St. Mob, Dr. Jeckyll & Mr. Hyde, E. Kendrick, J. Newton, The Horn Section, Force M.D.s.

**KHYS — FM — PORT ARTHUR — DOUG DAVIS, P.D.**  
HOTS: Prince, T. Turner, Ollie & Jerry, P. Rushen, T. Pendergrass, P. Bryson, J. Brown, Jacksons, Grandmaster Melle Mel, Kashif, R. Parker, Jr., Cherrelle, Pointer Sisters, D. Edwards, Lakeside, One Way, Cameo, The Time, S. Clarke, Kashif, Sheila E., M. Jackson. ADDS: Sheila E., S.O.S. Band, Nuance, P. Austin, C. Lynn Townes, J.M. Johnson, J. Iglesias & D. Ross, Yarbrough & Peoples, L. Richie, Jermaine Jackson. L.P. ADDS: T. Pendergrass, D. Williams, Newcleus.

**WLLE — RALEIGH — DOC HOLLIDAE, P.D.**  
HOTS: Jackson, T. Turner, P. Bryson, Kashif, D. Edwards, R. Parker, Jr., S. Robinson, R. "Dimples" Fields, E. King, Kool & The Gang, Lakeside, S. Clarke, L. Richie, R. James, D. Hartman. ADDS: J. Iglesias & D. Ross, D. Grusin, J. Newton, B. Pointer, A. Baker, J. Taylor, Smoother, S. Brown, The Embors, Menudo, The Next Movement. L.P. ADDS: Lenis Guess, Fatback, Special Efx, Skool Boyz, Joy Rider, The Suttons.

**WPLZ — RICHMOND — HARDY JAY LANG, M.D. — #1 — PRINCE**  
HOTS: T. Turner, Jacksons, Ollie & Jerry, S. Clarke, Mtume, C. Brown & the Soul Searchers, Kashif, R. Parker, Jr., Grandmaster Melle Mel, Sheila E., One Way, L. Thomas, Lakeside, R. James, The Time, Egypt-Egypt, T. Pendergrass, Brothers Johnson, E. King. ADDS: Shannon, Bar-Kays, D. Hartman, R. Hall, Koko-Pop, B. Ocean, Jermaine Jackson, Menudo. L.P. ADDS: Kashif, The Time, P. Rushen.

**XHRM — SAN DIEGO — DUFF LINDSEY, P.D. — #1 — PRINCE**  
HOTS: Ollie & Jerry, Sheila E., Jacksons, T. Turner, Grandmaster Melle Mel, One Way, Lakeside, T. Pendergrass, The Time, R. Parker, Jr., Art of Noise, R.J.'s Latest Arrival, B. Ocean, S. Clarke, Skool Boyz, L. Richie, L. Thomas, Brothers Johnson, P. Rushen. ADDS: Newcleus, J.M. Johnson, B. Loren, P. Austin, O'Jays, Griffin, Starpoint.

**KDKA — SHREVEPORT — B.B. DAVIS, P.D. — #1 — PRINCE**  
HOTS: Ollie & Jerry, R. Parker, Jr., Jacksons, One Way, Lakeside, T. Turner, T. Pendergrass, Sheila E., Kashif, Chi-lites, Brothers Johnson, S. Clarke, R. James, S.O.S. Band, Skool Boyz, R. Hall, B. Pointer, R. "Dimples" Fields, Valentine Brothers, E. King. ADDS: L. Rawls, H. Alpert, H. Hancock, Bronner Brothers, L. Thomas, P. Austin, Switch.

**WDJY — WASHINGTON, D.C. — DAN O'NEIL, P.D. — #1 — PRINCE**  
HOTS: Sheila E., Jacksons, R. Parker, Jr., T. Turner, Ollie & Jerry, J. Brown, C. Brown & the Soul Searchers, Art of Noise, L. Richie, The Time, R. James, One Way, B. Springsteen, Grandmaster Melle Mel, Shannon, Kashif, Lakeside, Jermaine Jackson, Wang Chung. ADDS: B. Springsteen, C. Lauper, S.O.S. Band, Newcleus, The Time.

## INTERNATIONAL DATELINE

### United Kingdom

RCA UK has finally appointed a new managing director, following the resignation of David Betteridge. His successor, U.S.-born Don Burkheimer is a veteran RCA executive with long service in the sales and A&R departments both at home and abroad. He came to his new post in the UK from a similar one with RCA in Benelux.

RCA Europe vice president Jack Davies commented, "Burkheimer has done an outstanding job revitalizing RCA Benelux. Together with his many years of international record industry experience, it makes him the ideal candidate to lead RCA's most important international operation." Burkheimer, meanwhile, has expressed his delight at the prospect of working in the UK. "It will be challenging and rewarding," he said.

Betteridge resigned the post after a comparatively short tenure of 11 months, amid speculation that he was to become involved with Richard Branson and the Virgin group. Two months later he has still to officially announce his plans.

Island Records is currently enjoying its most successful period ever. In the process it has topped every UK chart. "Legend," Island's Bob Marley compilation, has topped the album charts for the past nine weeks. It has now passed the double platinum status making it Island's best-selling album ever. The "Legend" music video has sold in excess of 10,000 copies and has topped the music video charts. Island has also had the number one single with Frankie Goes To Hollywood's "Two Tribes" for the past six weeks.

The BPI has opened talks with representatives of the British electrical manufacturers association (BREMA) and the trade association for importers of electrical equipment. They are attempting to seek a ban on domestic high-speed, double-headed tape copiers. UK hi fi manufacturer Amstrad was also present at the meeting. It in particular has angered the BPI with its continued advertising campaign for its twin-headed cassette machine.

Significant developments in cable television took place last week. Sky Channel announced that it is to begin broadcasting its own music program, *Sky Fi Music* and *Music Box* began its independent satellite transmission.

Thorn EMI/Virgin/Yorkshire TV's Music Box is the first cable music channel to broadcast internationally, so it says. It is transmitted 16 hours a day on Eutelsat's European Satellite ECS1 to 1.5 million homes in the UK and mainland Europe; the transmission is seen by Music Box as a "significant milestone in the develop-

ment of cable and satellite TV."

The switch-on is backed by a massive advertising campaign promising 3.5 million viewers by the end of 1985.

"Sky Fi Music" will run for one hour each night and feature live acts, video clips, UK and US charts and competitions. "Sky" is continuing to run Music Box, but on a reduced scale. By the end of the year it will have been replaced by *Sky Fi Music*.

Sky is also screening *Live From London*, a new series of weekly one-hour specials featuring rock performers live from a leading London venue. The groups have not been named yet.

chrissey iley

### Block Forms Rockin' Horse

LONDON — Artist manager/agent/promoter Derek Block is setting up a new record company in partnership with Jeff Gilbert, who is resigning his present job as marketing director of CBS Records. The new company will be called Rockin' Horse Records which will also be the name of one of the labels planned for launch over the next few months. They have not yet announced who will be the distributor for the new company, but are expected to do so shortly.

Block views the launch of Rockin' Horse as a natural extension of his agency and management operations. "We have been involved in the record business for a very long time and almost every major company in the world has approached me at some time or another to set up a label," he said. "With something like 300 or 400 clients on our books we are handling a constant flow of talent, either established or off the streets. We aim to be a Chrysalis or an A&M."

Gilbert left CBS at the end of July after a 12-year involvement with the company. He assumed his new role as managing director of Rockin' Horse Records Aug. 1. The company will initially be based in the Derek Block Agency but will subsequently be moving to newly acquired premises in London's Soho.

Gilbert assures, "This is no short-term project — we have a five-year plan, we will be a broadly-based label with a small roster of artists and we will also be involved in one-off recording projects."

Block has been associated with a wealth of internationally successful artists either as manager, promoter or agent or publisher — his impressive associations include Neil Diamond, Duran Duran, Johnny Mathis, Billy Joel, Stevie Wonder, The Clash, The Police and Ian Dury. He also represents the William Morris Agency in the UK.



**SONET, POLAR JOIN FORCES** — Last year, the Sweden-based Sonet and Polar labels joined forces and established Oy Sonet-Polar Suomi AB to handle their production in Finland. The company's directors are shown together at a recent ceremony presenting a gold disc for the compilation album "Fever." Seen (l to r): are Dag Haeggqvist, Sonet Sweden; Hans Bergkvist, Polar Sweden; Gugi Koklusckin, Joha Vikstedt, and Maija Narhi, Sonet-Polar Finland.

### Aussie CBS-BMI Distrib Forms

LOS ANGELES — CBS and EMI, Australia's two foremost record companies, plan to form a joint distribution company there. The new company, Entertainment Distributors, is the result of slowing market trends over what has been a sluggish year the two companies' Australian distributorships. The new streamlining plan reflects other overseas corporate belt-tightening. The decision to join forces is not, however, likened in any way to a merger of the two companies, nor is an excessive number of layoffs planned.

Entertainment Distributors begins operation September 3, utilizing staff from both CBS and EMI, with dispatch, credit control, warehousing and debt collection all combining under the new roof.

### Queen Set For European Tour

LOS ANGELES — Queen, which recently received the British music business annual Silver Clef Award for "services to the music industry," is set to embark on a 25-date tour of Europe which will include performances in the United Kingdom, Germany, France, Austria and the band's first-ever concert in Italy where the single "Radio Ga Ga" became Queen's first Italian #1.

These are the group's first concert dates in two years and tour is set to be one of Queen's most elaborate ever. A stage set based on the futuristic design of its *Radio Ga Ga* video, the shows will also make use of new lighting and sound equipment.



**AMAZING GUITAR** — Brian May, lead guitarist with Capitol's Queen is seen trying out the first Brian May Model guitar developed with Guild Musical Instruments. The guitar debuted at the NAMM convention in Chicago. May is seen in at the Guild factory in Rhode Island with Guild and Queen associates.

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 **Self Control** — Raf — CBS/Carrere
- 2 **La Colegiala** — Rodolfo Y Su Tipica — RCA
- 3 **Fotoromanza** — Gianna Nannini — Ricordi
- 4 **Girls Just Want To Have Fun** — Cyndi Lauper — CBS
- 5 **Against All Odds** — Phil Collins — WEA/Atlantic
- 6 **I Treni Di Tozeur** — Alice e Franco Battiato — EMI
- 7 **Relax** — Frankie Goes To Hollywood — Ricordi/Island
- 8 **The Reflex** — Duran Duran — EMI
- 9 **State Of Shock** — M. Jackson & M. Jagger — CBS/Epic
- 10 **Boys Do Fall In Love** — Robin Gibb — PolyGram/Polydor

#### TOP TEN LPs

- 1 **Mixage (3)** — Various Artists — Baby
- 2 **Va Bene, Va Bene Così** — Vasco Rossi — Carosello
- 3 **Pole Position** — Various Artists — RCA
- 4 **Puzzle** — Gianna Nannini — Ricordi
- 5 **Festivalbar '84** — Various Artists — Ricordi
- 6 **Leoni Si Nasce** — Renato Zero — RCA/Zerolandia
- 7 **Muscante** — Pino Daniele — EMI
- 8 **Born In The U.S.A.** — Bruce Springsteen — CBS
- 9 **Canzoni Per L'Estate N. 2** — Various Artists — CBS
- 10 **D.J. Time Summer** — Various Artists — EMI

Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 **Two Tribes** — Frankie Goes To Hollywood — ZTT
- 2 **Hole In My Shoe** — Neil — WEA
- 3 **Relax** — Frankie Goes To Hollywood — ZTT
- 4 **Time After Time** — Cyndi Lauper — Portrait
- 5 **When Doves Cry** — Prince And The New Power Generation — Warner Brothers
- 6 **What's Love Got To Do With It** — Tina Turner — Capitol
- 7 **White Lines** — Grandmaster Melle Mel & The Furious Five — Sugar Hill
- 8 **Jump (For My Love)** — Pointer Sisters — Planet
- 9 **Sister Of Mercy** — Thompson Twins — Arista
- 10 **I Won't Let The Sun Go Down On Me** — Nik Kershaw — MCA

#### TOP TEN LPs

- 1 **Parade** — Spandau Ballet — Reformation
- 2 **Legend** — Bob Marley and the Wailers — Island
- 3 **Breaking Hearts** — Elton John — Rocket
- 4 **Brilliant Trees** — David Sylvian — Virgin
- 5 **Goodbye Cruel World** — Elvis Costello and the Attractions — F Beat
- 6 **An Innocent Man** — Billy Joel — CBS
- 7 **Breakin'** — Original Soundtrack — Polydor
- 8 **Can't Slow Down** — Lionel Richie — Motown
- 9 **American Heart Beat** — Various Artists — Epic
- 10 **Human Racing** — Nik Kershaw — MCA

Melody Maker

### Japan

#### TOP TEN 45s

- 1 **Main Theme** — Hiroko Yakushimaru — Toshiba EMI
- 2 **Meikyu No Andoroller** — Kyoko Koizumi — Victor
- 3 **Amatowa Chopin No Shirabe** — Mami Kobayashi — CBS Sony
- 4 **Futari No Ailand** — Yuko Ishikawa. Chage — Radio City
- 5 **Kejimenasayi** — Masahiko Kondo — RVC
- 6 **Kanashikute Jealousy** — Checkers — Canyon
- 7 **Starship** — Alphy — Canyon
- 8 **Nagaragawa Enka** — Hiroshi Itsuki — Tokuma Japan
- 9 **Musumeyo** — Gannosuke Ashiya — Teichiku
- 10 **Sayonarawa Hachigatsu No Rara Bye** — Koji Yoshikawa — SMS

#### Top Ten LPs

- 1 **Big Wave** — Tatsuro Yamashita — Alpha Moon
- 2 **Tinker Bell** — Seiko Matsuda — CBS Sony
- 3 **The Best Year Of My Life** — Of Course — Fun House
- 4 **Merchen** — Toshihiko Tawara — Canyon
- 5 **Footloose (Soundtrack)** — CBS Sony
- 6 **Cool** — Anri — For Life
- 7 **Variety** — Mariya Takeuchi — Alpha Moon
- 8 **Born In The U.S.A.** — Bruce Springsteen — CBS Sony
- 9 **Personally** — Junyichi Inagaki — Fun House
- 10 **Tiger Tiger** — Duran Duran — Toshiba EMI

Prensario

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# A Complete List Of MTV Nominations

Want To Have Fun"; Cyndi Lauper, "Time After Time"; McCartney/Jackson — "Say, Say Say"; Bette Midler — "Beast Of Burden"; Police — "Every Breath You Take"; Van Halen — "Jump."

### Best Special Effects In A Video

Cars — "You Might Think"; Thomas Dolby — "Hyperactive"; Herbie Hancock — "Rockit"; Billy Idol — "Dancing With Myself"; Michael Jackson — "Thriller"; Queen — "Radio Ga Ga"; Talking Heads — "Burning Down The House"; Tom Tom Club — "Genius Of Love"; Yes — "Leave It"; ZZ Top — "TV Dinners."

### Best Art Direction In A Video

Police — "Every Breath You Take"; Cars — "You Might Think"; Pat Benatar — "Love Is A Battlefield"; Herbie Hancock — "Rockit"; Billy Joel — "Tell Her About It"; McCartney/Jackson — "Say, Say, Say"; Bonnie Tyler — "Total Eclipse Of The Heart"; Aldo Nova — "Monkey On Your Back"; Pat Benatar — "Lipstick Lies"; Bongos — "Numbers With Wings"; David Bowie — "China Girl"; DFX2 — "Emotion"; Eurythmics — "Sweet Dreams (Are Made Of This)"; Genesis — "Mama"; Hall & Oates — "Adult Education"; Billy Idol — "Dancing With Myself"; Kiss — "All Hell's Breaking Loose"; Huey Lewis & The News — "Heart Of Rock 'N' Roll"; John Cougar Mellencamp — "Authority Song"; Bette Midler — "Beast Of Burden"; Olivia Newton John — "Twist Of Fate"; Queen — "Radio Ga Ga"; Lionel Richie — "Hello"; Lionel Richie — "Running With The Night"; Wire Train — "I'll Do You" — Yes — "Owner Of A Lonely Heart"; Zebra — "Tell Me What You Want."

### Best Editing In A Video

Herbie Hancock — "Rockit"; Pat Benatar — "Love Is A Battlefield"; David Bowie — "China Girl"; Elton John — "I'm Still Standing"; ZZ Top — "Sharp Dressed Man"; Aldo Nova — "Monkey On Your Back"; Pat Benatar — "Lipstick Lies"; Blue Oyster Cult — "Take Me Away"; Bongos — "Numbers With Wings"; David Bowie — "Modern Love"; DFX2 — "Emotion"; Duran Duran — "The Reflex"; Hall & Oates — "Say It Isn't So"; Billy Idol — "Eyes Without A Face"; Huey Lewis & The News — "Heart Of Rock 'N' Roll"; Loverboy — "Queen Of The Broken Hearts"; McCartney/Jackson — "Say, Say, Say"; Police — "Every Breath You Take";

Pretenders — "Show Me"; Lionel Richie — "Hello"; Lionel Richie — "Running With The Night"; Yes — "Leave It"; Yes — "Owner Of A Lonely Heart"; Neil Young — "Wonderin"; ZZ Top — "Legs."

### Best Cinematography In A Video

Police — "Every Breath You Take"; Yes — "Owner Of A Lonely Heart"; Pat Benatar — "Lipstick Lies"; Pat Benatar — "Love Is A Battlefield"; Eurythmics — "Here Comes The Rain Again"; McCartney/Jackson — "Say, Say, Say"; John Cougar Mellencamp — "Authority Song"; Lionel Richie — "Running With The Night"; Aldo Nova — "Monkey On Your Back"; Bongos — "Numbers With Wings"; David Bowie — "China Girl"; Duran Duran — "Union Of The Snake"; Hall & Oates — "Say It Isn't So"; Hall & Oates — "Adult Education"; Billy Idol — "Eyes Without A Face"; Billy Joel — "Tell Her About It"; Billy Joel — "Uptown Girl"; Kiss — "All Hell's Breaking Loose"; Huey Lewis & The News — "I Want A New Drug"; Police — "Synchronicity II"; Police — "Wrapped Around Your Finger"; Lionel Richie — "Hello"; Rolling Stones — "Undercover Of The Night"; Stray Cats — "Sexy & 17"; Bonnie Tyler — "Total Eclipse Of The Heart"; Zebra — "Tell Me What You Want."

### Best Choreography

Pat Benatar — "Love Is A Battlefield"; Michael Jackson — "Thriller"; Elton John — "I'm Still Standing"; Lionel Richie — "Running With The Night"; Donna Summer — "She Works Hard For The Money"; Bette Midler — "Beast Of Burden"; Toni Basil — "Over My Head"; Billy Joel — "Tell Her About It"; Billy Joel — "Uptown Girl"; Stevie Nicks — "Stand Back."

### Best Direction In A Video

Police — "Every Breath You Take"/Godley & Creme; Pat Benatar — "Love Is A Battlefield"/Bob Giraldi; McCartney/Jackson — "Say, Say, Say"/Bob Giraldi; Lionel Richie — "Hello"/Bob Giraldi; ZZ Top — "Gimme All Your Lovin"/Tim Newman; ZZ Top — "Sharp Dressed Man"/Tim Newman; Aldo Nova — "Monkey On Your Back"/Richard Casey; Pat Benatar — "Lipstick Lies"/Juliano Waldman; Blue Oyster Cult — "Take Me Away"/Richard Casey; Bongos — "Numbers With Wings"/Juliano Waldman; DFX2 — "Emotion"/Richard Casey; Duran Duran —

"Union Of The Snake"/Simon Milne; Eurythmics — "Sweet Dreams (Are Made Of This)"/Dave Stewart and Annie Lennox; Hall & Oates — "Say It Isn't So"/Mick Haggerty & C.D. Taylor; Ian Hunter — "All Of The Good Ones Are Taken"/Martin Kahan; Billy Idol — "Dancing With Myself"/Tobe Hooper; Billy Joel — "Tell Her About It"/Jay Dubin; Cyndi Lauper — "Time After Time/Edd Griles; Huey Lewis & The News — "Heart Of Rock 'N' Roll"/Edd Griles; Huey Lewis & The News — "I Want A New Drug"/David Rathod; John Cougar Mellencamp — "Authority Song"/Jay Dubin; Wire Train — "I'll Do You"/Juliano Waldman; Yes — "Owner Of A Lonely Heart"/Storm Thorgerson.

### Most Experimental Video

Herbie Hancock — "Rockit"; Cars — "You Might Think"; Talking Heads — "Burning Down The House"; Barnes & Barnes — "Soak It Up"; Thomas Dolby — "Hyperactive"; Alan Parsons Project — "Don't Answer Me"; Bongos — "Numbers With Wings"; Eurythmics — "Sweet Dreams (Are Made Of This)"; Gang Of Four — "Is It Love"; Styx — "Music Time"; Talk Talk — "It's My Life"; Yes — "Leave It"; Yes — "Owner Of A Lonely Heart"; Neil Young — "Wonderin"; ZZ Top — "Gimme All Your Lovin'."

# Chart Record

(continued from page 19)

wrote all but one of the songs, "Holding Her And Loving You."

Joe Galante, vice president RCA/Nashville, commented, "When the album was first delivered to us, we knew that the quality had never been matched before in terms of the depth of potential singles. It became a constant source of surprise because we would get through with one single and wondered if we should get ready for the next album, then the single would become number one and we would move on to the next one. We originally had his next album scheduled for March or April, and now it's coming out in September." The September release is entitled "Trading Water."

## Bill Conti

(continued from page 10)

After many years of struggle both in this country and Europe ("after working on European films I came over here and when I went to show my tapes and credits to producers and they asked me, 'but did you ever do a *Virginian* or *FBI*?'"), Bill Conti has established himself as the leader of a highly-competitive industry, a position that he will never take for granted.



ISN'T ONE OF YOU GUYS MAC SLEDGE? — Cinemax's Album Flash will feature a portrait of Waylon Jennings this month. Pictured here, in front of a truck (l-r) are: David Hogan, writer/director of Jennings' videos; Robert Duvall, who's in the Cinemax show; Johnny Cash; Jennings and John Ware, Sea Brite Productions.

# CASH BOX

August 4, 1984

## AROUND THE ROUTE

by Camille Compasio

**Jack Gordon**, who was recently appointed marketing consultant for the new Seeburg Phonograph Corp., was in Chicago a couple of weeks back to visit with company prexy **Ed Blankenbeckler**, executive veepee **Nick Hindman**, et al and tour the new Seeburg facilities in suburban Addison, Illinois — which he found to be most impressive! "The new plant looks great," he told **Cash Box**. He is currently concentrating on establishing the factory's U.S. distributor network, which is shaping up quite well, he said. In this regard, Jack had met with the late **Al Bettelman**, prexy of C.A. Robinson & Co., just a few days prior to Mr. B.'s untimely death, to lock up arrangements for the Robinson distributorship to represent the Seeburg phonograph line. Jack was very proud to have this prominent distributor select Seeburg as the first phonograph line it has ever handled but was as sad as all of us that Mr. B. would not be present when the factory holds its first distributors meeting in a few months.

**Lou Dunis**, president of Dunis Dist. in Portland, Oregon, underwent open heart surgery on July 19. **Cash Box** joins his many coinbiz friends and col-

(continued on page 29)

## New Safety Standard For Coin-Op Games Submitted To Underwriters Laboratories

CHICAGO — Advances in electronics and computer technology in coin-operated amusement games was reflected in a proposed new safety standard for which was recently submitted to Underwriters Laboratories of Northbrook, Illinois, a widely known electrical testing and research center.

Glenn Braswell, executive director of the Amusement Game Manufacturers Assn., (AGMA), presented an industry-prepared revision of the existing safety standard for "amusement machines" (UL 22) to the Laboratories' chief electrical engineer Robert Seelbach (**Cash Box**, 7/21/84).

The draft, to be considered by Underwriters Laboratories, contains language from UL 22 and other existing UL standards, as well as new language developed by the AGMA Technical Advisory Committee, an intra-association group of engineers responsible for the document.

Braswell explained that the influences of advanced technologies have evolved beyond the current parameters of UL 22. Because coin-operated amusement games, like other commercial electronic equipment, are subject to state and local inspections, AGMA initiated this drafting to create a new safety standard responsive to these developments.

According to UL's Seelbach, the AGMA document "represents a tremendous industry effort that should substantially reduce the interal UL revision process." Braswell indicated that a new standard may be finalized by January of 1985.

"The process of drafting this proposal has been an extremely productive one," Braswell said. "It has served to foster greater commu-

nication within the industry; it has established an extremely important relationship with the experts at UL, and hopefully, it has conveyed our industry's commitment to electrical safety and regulatory compliance."



Pictured above is AGMA executive director Glenn Braswell (l) presenting the industry proposal for new amusement game safety standards to Underwriters Laboratories' vice president and chief electrical engineer Robert W. Seelbach, at the UL headquarters in Northbrook, Illinois.

## Konami Bows UK Branch

CHICAGO — Konami of Japan has formed Konami, Ltd. as a subsidiary arm in Great Britain to handle its interests in the United Kingdom. Konami, Ltd., registered on June 1, began operating from offices at Television House, Field End Road, Eastcote, Middlesex.

Mr. Kenji Hiraoka, formerly manager of the overseas trading department in Konami's Japanese factory, has been sent to the U.K. to take over as managing director of the new company.

(continued on page 29)

Industry News ..... 29  
Jukebox Programmer ..... 31

# COIN MACHINE

## AROUND THE ROUTE

(continued from page 2)

colleagues in wishing him a speedy recovery.

Congratulations to Singer One Stop For Op's Gus Tartol and his bride, the former Sharon Ciasnocha, who were recently wed. Their posh reception at the Starlight in Chicago saw a number of record and coinbiz friends in attendance. The couple enjoyed a honeymoon in Hawaii, following which they both returned to their posts at Singer. Here are two of the nicest people in the industry and we most sincerely wish them well.

Video lottery. Ohio operators are currently faced with the possibility of a statewide instant video lottery network, and are naturally concerned about the impact such a move would have on the industry. As noted by OMAA board chairman Richard George, in a recent interview for the *Ohio Tavern News*, "There are too many unanswered questions as to the role, if any, of Ohio's operators and distributors in the operation and distribution of video lottery equipment, whether it be 'off-line'." The Ohio state association has scheduled a series of regional meetings throughout the state for further discussion on this and other pertinent issues. In a recent bulletin to the membership, OMAA president

Larry Van Brackel addressed the plight of Ohio operators, pointing out that, "We are now faced with the task of clearing the rubble created by the video game collapse, dealing with the economic and labor dislocations created by the current economic revolution, zero population growth in our state, the almost-certain passage of an age 21 Ohio drinking law and the distinct possibility of Ohio establishing an instant video lottery network which excludes operators and distributors. Each of the above are major problems. Collectively they are monumental."

Summer doldrums. We are now into what is always a slow time of the year because most of the major manufacturers close down production for summer vacation, so there is not much product in delivery. However, this year's "summer doldrums" are more severe than in the past, and are an extension of a slowdown that began long before the advent of the summer months. The manufacturers are feeling the squeeze that has been permeating the industry and this is reflected in reduced production schedules and lay-offs of factory personnel. While there is not exactly an outpouring of optimism right now, there are those who feel that the upcoming fall season could bring with it some new products that would provide that much needed "shot-in-the-arm" for coinbiz.

## Porth Upped At Bally

CHICAGO — Carol Mart Porth has been promoted to director of advertising and sales promotion at Bally Manufacturing Corporation, according to William H. Peltier, vice president of corporate communications. She formerly served as manager of advertising and sales promotion for the company.

Ms. Porth's responsibilities include all corporate advertising and sales promotion, as well as trade shows and special events. She will also continue to work closely with the various divisions and subsidiaries of the corporation.

An active participant in industry functions, Ms. Porth was recently elected to the board of the IAGMA's Amusement Game Charitable Foundation and serves as secretary-treasurer of IAGCF.

## Rock-Ola Strengthens Vending Distribution

CHICAGO — Rock-Ola Manufacturing Corporation has announced new distribution appointments, as part of an ongoing effort to strengthen its vending distributor network.

Bally-Banner of Pittsburgh, with offices at 49 Alpha Drive, and Bally-Banner of Baltimore, which is located at 716 Ambassador Road, will be representing Rock-Ola vending equipment in their respective territories.

Southwest Vending Sales, with offices in Dallas, San Antonio and Oklahoma City, will be marketing Rock-Ola's full line of can dispensers, including the new CJCS juice vender. In announcing the new appointments, regional sales and marketing manager Jim Phillips stressed that they reflect the factory's commitment to provide a solid distributor structure for its line of vending products. "The strength of these prominent distributor organizations in their respective markets will be a valuable asset," he added.

## Game Plan Adds Lucky

CHICAGO — In a move to further strengthen its distributor organization, Game Plan, Inc. of Addison, Illinois recently named Lucky Distributing Co., located at 2179 Nolensville Road in Nashville, Tennessee, as a factory authorized distributor.

Game Plan's vice president of marketing Hugh Gorman, in commenting on the appointment, stated "It is with a great deal of pride that we retain our field distributor selectivity by welcoming Lucky Distributing Company to the Game Plan family of distributors. The prominent Lucky organization is staffed by seasoned professionals who have a totally dedicated commitment to provide optimum sales and service support to operators in their area."

## Konami Opens UK Branch

(continued from page 28)

As stated by Mr. Hiraoka, "The intention is for Konami to have direct representation in Britain to promote sales of its video games. We will continue to work through distributors, but we will also deal direct. All sales will be handled from this office."

Mr. Hiraoka and his staff assumed occupation of new premises on May 25. Regular supplies of new Konami games are being processed for shipment to the new British-based office. At present, the company is promoting its "Time Pilot '84" game.

## CALENDAR

Oct. 11-14; NAMA National Convention; Georgia World Congress Center; Atlanta, GA.

Oct. 24-27; AMOA International Conv.; Chicago Hyatt Regency; Chicago.

Nov. 15-17; IAAPA National Conv. Market Hall; Dallas, TX.

## A Gold Medal Performance

The recently completed March of Dimes International Konami/Centuri Track & Field Challenge proved, conclusively, just how valuable coin-operated amusement games of any type can be in having a very real and beneficial impact on a worthy cause. Combined with a similar competition held in Japan, more than one million players attempted to qualify for the top six positions.

In the United States, from April 30th to May 19th, every coin that went into official Track & Field machines during daily competition hours was eventually donated to the March of Dimes to help aid this voluntary health organization's continual battle in treating, and hopefully eliminating, birth defects and other related diseases. In Bally's Aladdin's Castles and National Convenience Stores across the country, players weren't just competing to determine who was the best on Track & Field; they were also raising funds for the March of Dimes.

During a time of general uncertainty and trepidation within the coin-machine industry, the tournament was successful in attracting positive media attention and public awareness toward video games, while also generating a substantial amount of excitement.

### Regional Action

For three weeks, scores were recorded and posted in a quest to find the top Track & Field players. Dividing the country into 14 regions, which paralleled those of the March of Dimes, the resulting 14 best players qualified to meet in the National Finals held on May 26th in Houston. From North, South, East and West they came competing for prizes which included an American Motors Jeep CJ, a Thunder Bay pool table from Ebonite, Rock-Ola Super Sound jukebox, Atari computers, Andiamo sport luggage, a Track & Field arcade game, and a chance to travel to Japan to take on the best in the East.

The way the finals were structured it would prove to be not only a test of playing skill, but also endurance. Ranging in age from 16 to 33, David Norton, Eric Hebbeln, C.A. (Andy) Cooper, Mike Levin, Gary West, Dan Collazo, Brad Daily, Mike Mallory, Chuck Coss, Andy Vaughn, Ian Brown, John Philip Britt, Harold Caines and Norris Thompson, were more than ready for a battle that began

at 10:00 in the morning in one of Coca Cola's headquarters. In an auditorium, family and friends, who had traveled with the players, were quickly joined by members of the media to witness the display.

The first round began with all of the players playing two games. Individual top scores were then used as a basis to 'seed' the players from #1 to #14. Head-to-head competition followed with a best two out of three format pitting the #1 seed against the #14 seed, #2 against #13, and so on. At the end of this round the field was reduced to the top seven players.

Using a point average per game, that was calculated from their performance in the previous round, the players were once again seeded #1 through #7. Only 7,000 points separated the top player from the bottom, but John Philip Britt of California, by virtue of a 92,535 point average, was awarded a bye. This left Ian Brown, Harold Caines, Gary West, Mike Levin, Mike Mallory and Norris Thompson to face off in another best two out of three series.

After the dust had settled, the competition had already passed the four-hour mark and only Britt, West, Mallory and Thompson remained. However, before proceeding any further, it was time to spotlight the underlying reason why everyone had been assembled to begin with.

Able assisted by Brian Mitchell, one of the stars of CBS's very popular TV series Trapper John M.D., two of the March of Dimes poster children were given the opportunity to show that no matter how great physical limitations might be, video games can always bring a smile and the sound of laughter. Mitchell then showed his own considerable prowess when he competed with the top two finalists from the National Convenience Store chain in a fulfilled contest.

It was then time for round four of the Track & Field finals. Only three would qualify for a trip to Japan and a chance to represent the United States in the international portion of The Challenge, but also on the line for the champion was that Jeep CJ and recognition as the country's best player. Facing off for the best two of three series were Gary West against Mike Mallory and John Philip Britt against Norris Thompson.

(continued on page 30)

## New Equipment

### Play Ball

"Big Bat" is a new electro-mechanical game introduced by Bally Midway which offers players the full excitement and realism of participating in the popular American sport baseball. The game's unique design resembles a video from the front view with an extended cabinet balanced on two legs at the exterior, a la a pinball. The similarity, however, ends here since Big Bat is a game unto itself which is geared to provide players with a fresh challenge.

Using a free-travelling trigger mechanism to swing the bat, the player has total control over the bat's speed and length of swing. The ball shoots out from the rear and into the air as the player attempts to hit the "pitched" ball for a single, double, triple, home run or super home run, with scoring and base-running indicated by flashing lights.

To suit the individual needs of operators, Big Bat offers "pinch-hitting" controls, including multiple coin capabilities, an optional ticket dispenser, and adjustable levels for bonus scores, extra base awards and special awards.

To keep Big Bat operating at its maximum potential, the game's diagnostic package includes testing for lights, switches, devices and readouts, as well as a bookkeeping system

that displays number of coins collected, bonus values reached, high score beats and other important data.

The new model is available through factory distributors and further information may be obtained by contacting Bally Midway Mfg. Co., 10601 W. Belmont Ave., Franklin Park, Illinois 60131.



'Big Bat'

# INDUSTRY NEWS



## Namco Salutes San Francisco Cable Cars

CHICAGO — Namco-America and Namco, Ltd.'s commitment to the "Save The Cable Cars" campaign was dramatically in evidence during the recent festive Cable Car re-opening ceremony in San Francisco.

Namco, a major corporate sponsor of the Cable Car rebuilding program, participated in the parade and celebration which took place throughout the city on June 21, hosted by

Mayor Dianne Feinstein.

Mr. Masaya Nakamura, president of Namco Ltd., (Tokyo), traveled to San Francisco to participate in the ceremonies, accompanied by Hideyuki Nakajima, president of Namco-America. They were joined on Namco's "adopted" car by Jerry Monday, vice president of Betson Pacific Distributing, and the entire staff of Namco-America.

According to Mr. Nakajima, "For over 80 years, Japanese corporations have been in San Francisco, and every year hundreds of thousands of Japanese visitors come to San Francisco. One of their favorite landmarks is the cable cars. We could not imagine this city without them."

"Namco is proud to have had an opportunity to contribute to the efforts of the people

of San Francisco to preserve this unique part of their heritage."

Pictured above in the accompanying photos are (photo 1, l-r) Mr. Nakajima and Mr. Nakamura with parade models at the Namco car; and (photo 2) with Namco-America staff members and (second row, far right) Jerry Monday of Betson Pacific. Notice how "Pac-Man" played a major role in the car's adornment.

## Konami/Centuri Track & Field Challenge

(continued from page 29)

If anyone ever doubted that video game competition didn't have the same type of drama and excitement as other sporting events, the confrontation between West and Mallory completely dispelled that myth in a thrilling three game match. Only 1,300 points separated the players when Mike Mallory of Dayton, Ohio beat Gary West of Oklahoma City, Oklahoma. Game two was even closer with West winning by only 10 points. And in game three it was West again by a margin of 980 points.

With darkness falling outside and more than six hours of competition behind them, one could easily see the fatigue and strain on the players' faces as they prepared for the final showdown. It was to be one game with West against Britt to determine first place, while Mallory and Thompson were playing off for third place and a trip to Tokyo.

Saving his best effort for last, Oklahoma City's Gary West rose to the challenge with a 93,710 point game, gaining the right to be called the best Track & Field player in the

United States. And, in a close contest, Mike Mallory took third place. After seven and a half hours it was over. The March of Dimes International Konami/Centuri Track & Field Challenge was history, except for the matter of a June 10th face-off in Tokyo, Japan pitting the top three American players against the top three Japanese players.

From April 30th to May 26th, at least, Konami and Centuri had used as a centerpiece one of the standout games of 1984, to successfully bring back some of the enthu-

siasm which once surrounded video. The result was that, for one shining moment, it was possible to close one's eyes and almost forget about all the turmoil that has prevailed for so long and remember back to grander times when coin-op video was still an undiscovered phenomenon.

(Ed. Note: The above article was submitted by Roger Sharpe, who was involved in planning and coordinating the Konami/Centuri Track & Field tournament from its inception and also served as official judge for the proceedings.)



**GOLD CAUSE** — Over one million players competed in the recent March of Dimes International Konami/Centuri Track & Field Challenge which was staged throughout the United States and Japan. Pictured above at one of the events held in the U.S. are (l-r): Tom Siemieniec, Centuri; John Flaknee, Bally's Aladdin's Castle; Ivan Fein, Centuri; Brian Mitchell of CBS TV's Trapper John M.D.; two very special

March of Dimes Poster children; Ginger Renfro of National Convenience Stores; Siemieniec; Mitchell; Mike Rudowitz of Bally; and Track & Field National Champion Gary West of Oklahoma City. West won \$40,000 in prizes including an American Motors Jeep CJ and a one-week trip to Japan.

# THE JUKEBOX PROGRAMMER

\*Indicates new entry

August 4, 1984

## POP

- 1 **WHEN DOVES CRY**  
PRINCE (Warner Bros. 7-29286)
- 2 **LEGS**  
Z.Z. TOP (Warner Bros. 7-29272)
- 3 **STATE OF SHOCK**  
JACKSONS (Epic 34-04503)
- 4 **DANCING IN THE DARK**  
BRUCE SPRINGSTEEN (Columbia 38-04463)
- 5 **GHOSTBUSTERS**  
RAY PARKER, JR. (Arista AS 10912)
- 6 **SELF CONTROL**  
LAURA BRANIGAN (Atlantic 7-89676)
- 7 **EYES WITHOUT A FACE**  
BILLY IDOL (Chrysalis/CBS VS4 42786)
- 8 **DANCE HALL DAYS**  
WANG CHUNG (Geffen 7-29310)
- 9 **INFATUATION**  
ROD STEWART (Warner Bros. 7-29256)
- 10 **PANAMA**  
VAN HALEN (Warner Bros. 72950)
- 11 **BREAKIN' . . . THERE'S NO STOPPING US**  
OLLIE & JERRY (Polydor/PolyGram 821 708-7)
- 12 **SAD SONGS (SAY SO MUCH)**  
ELTON JOHN (Geffen 7-29292)
- 13 **SHE'S MINE**  
STEVE PERRY (Columbia 38-04496)
- 14 **ALMOST PARADISE . . . LOVE THEME FROM "FOOTLOOSE"**  
MIKE RENO and ANN WILSON (Columbia 38-00418)
- 15 **I'M FREE (HEAVEN HELPS THE MAN)**  
KENNY LOGGINS (Columbia 38-04452)
- 16 **WHAT'S LOVE GOT TO DO WITH IT**  
TINA TURNER (Capitol PB-5354)
- 17 **THE REFLEX**  
DURAN DURAN (Capitol B-5345)
- 18 **ROUND AND ROUND**  
RATT (Atlantic 7-89693)
- 19 **THE WARRIOR**  
SCANDAL featuring PATTY SMITH (Columbia 38-04424)
- 20 **ROMANCING THE STONE**  
EDDY GRANT (Portrait/CBS 37-04433)
- 21 **DOCTOR! DOCTOR!**  
THOMPSON TWINS (Arista AS1-9202)
- 22 **JUMP (FOR MY LOVE)**  
POINTER SISTERS (Planet/RCA YB-13780)
- 23 **ROCK ME TONIGHT**  
BILLY SOUIER (Capitol B-5370)
- 24 **I CAN DREAM ABOUT YOU**  
DAN HARTMAN (MCA-52378)
- 25 **SEXY GIRL**  
GLENN FREY (MCA-52413)
- 26 **MISSING YOU\***  
JOHN WAITE (EMI America B-8212)
- 27 **THE HEART OF ROCK & ROLL**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)
- 28 **SHE BOP\***  
CYNDI LAUPER (Portrait/CBS 37-04516)
- 29 **LEAVE A TENDER MOMENT ALONE\***  
BILLY JOEL (Columbia 38-04514)
- 30 **MAMA WEER AL CRAZEE NOW\***  
QUIET RIOT (Pasha/CBS 254 04505)

## COUNTRY

- 1 **WHERE'S THE DRESS**  
MOE BANDY & JOE STAMPLEY (Columbia 38-04477)
- 2 **THAT'S THE THING ABOUT LOVE**  
DON WILLIAMS (MCA-52389)
- 3 **STILL LOSING YOU**  
RONNIE MILSAP (RCA PB-13805)
- 4 **GOD BLESS THE U.S.A.**  
LEE GREENWOOD (MCA-52386)
- 5 **B-B-B-BURNIN' UP WITH LOVE**  
EDDIE RABBITT (Warner Bros. 7-29279)
- 6 **LET'S FALL TO PIECES TOGETHER**  
GEORGE STRAIT (MCA-52392)
- 7 **ANGEL IN DISGUISE**  
EARL THOMAS CONLEY (RCA PB-13758)
- 8 **I HURT FOR YOU**  
DEBORAH ALLEN (RCA PB-13776)
- 9 **TENNESSEE HOMESICK BLUES**  
DOLLY PARTON (RCA PB-13819)
- 10 **FORGET ABOUT ME**  
THE BELLAMY BROTHERS (MCA/Curb-52380)
- 11 **ATTITUDE ADJUSTMENT**  
HANK WILLIAMS, JR. (Warner Bros. 7-29253)
- 12 **I WISH I COULD WRITE YOU A SONG**  
JOHN ANDERSON (Warner Bros. 7-29276)
- 13 **ONLY A LONELY HEART KNOWS**  
BARBARA MANDRELL (MCA-52397)
- 14 **FAITHLESS LOVE**  
GLEN CAMPBELL (Atlantic America 7-99768)
- 15 **SOMEWHERE DOWN THE LINE**  
T.G. SHEPPARD (Warner Bros. 7-29369)
- 16 **THE RIGHT STUFF**  
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04489)
- 17 **NEVER COULD TOE THE MARK**  
WAYLON JENNINGS (RCA PB-13827)
- 18 **LET'S CHASE EACH OTHER AROUND THE ROOM**  
MERLE HAGGARD (Epic 34-04512)
- 19 **TURNING AWAY**  
CRYSTAL GAYLE (Warner Bros. 7-29254)
- 20 **WAY BACK**  
JOHN CONLEE (MCA-52403)
- 21 **THE POWER OF LOVE**  
CHARLEY PRIDE (RCA PB-13821)
- 22 **DISENCHANTED**  
MICHAEL MURPHEY (Liberty B-1517)
- 23 **YOU'RE GETTIN' TO ME AGAIN**  
JIM GLASER (Noble Vision 105)
- 24 **EVENING STAR**  
KENNY ROGERS (RCA PB-13832)
- 25 **TO ME\***  
BARBARA MANDRELL/LEE GREENWOOD (MCA-52415)
- 26 **I COULD USE ANOTHER YOU\***  
EDDY RAVEN (RCA PB-13839)
- 27 **EVERYDAY\***  
OAK RIDGE BOYS (MCA-52419)
- 28 **I GOT A MILLION OF 'EM\***  
RONNIE McDOWELL (Epic 34-04499)
- 29 **PICTURES\***  
ATLANTA (MCA-52391)
- 30 **MAMA HE'S CRAZY**  
THE JUDDS (RCA PB-13772)

## BLACK CONTEMPORARY

- 1 **WHEN DOVES CRY**  
PRINCE (Warner Bros. 7-29286)
- 2 **BREAKIN' . . . THERE'S NO STOPPING US**  
OLLIE & JERRY (Polydor/PolyGram 821 709-8)
- 3 **WHAT'S LOVE GOT TO DO WITH IT**  
TINA TURNER (Capitol P-B-5354)
- 4 **GHOSTBUSTERS**  
RAY PARKER, JR. (Arista AS 1-9212)
- 5 **STATE OF SHOCK**  
JACKSONS (Epic 34-04503)
- 6 **HOLD ME**  
TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69742)
- 7 **SOMEBODY ELSE'S GUY**  
JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)
- 8 **I DIDN'T MEAN TO TURN YOU ON**  
CHERRELLE (Tabu/CBS ZS4 04406)
- 9 **FEELS SO REAL (WON'T LET GO)**  
PATRICE RUSHEN (Elektra 7-69742)
- 10 **BEAT STREET BREAKDOWN**  
GRANDMASTER MELLE MEL & THE FURIOUS FIVE (Atlantic 7-89659)
- 11 **THE GLAMOROUS LIFE**  
SHEILA E. (Warner Bros. 7-29285)
- 12 **IF EVER YOU'RE IN MY ARMS AGAIN**  
PEABO BRYSON (Elektra 76928)
- 13 **BABY DON'T BREAK YOUR BABY'S HEART**  
KASHIF (Arista AS1-9200)
- 14 **MR. GROOVE**  
ONE WAY (MCA 52409)
- 15 **LOVELITE**  
O'BRYAN (Capitol B-5329)
- 16 **TALKIN' OUT THE SIDE OF YOUR NECK**  
CAMEO (Atlanta Artists/PolyGram 818-870-705)
- 17 **17**  
RICKA JAMES (Gordy/Motown 1730GF)
- 18 **JUMP (FOR MY LOVE)**  
POINTER SISTERS (Planet/RCA YB-13780)
- 19 **ICE CREAM CASTLES**  
THE TIME (Warner Bros. 7-29247)
- 20 **OUTRAGEOUS**  
LAKESIDE (Solar 7-69716)
- 21 **CLOSE (TO THE EDIT)**  
ART OF NOISE (Island 799754)
- 22 **YOU KEEP ME COMING BACK**  
THE BROTHERS JOHNSON (A&M 2654)
- 23 **IN THE MIX**  
ROGER (Warner Bros. 7-29271)
- 24 **STUCK ON YOU**  
LIONEL RICHIE (Motown 1746 MF)
- 25 **OBSCENE PHONE CALLER**  
ROCKWELL (Motown 1732MF)
- 26 **YOU, ME AND HE\***  
MTUME (Epic 34-04504)
- 27 **HEY D.J.**  
THE WORLD'S FAMOUS SUPREME TEAM (Island 7-9972)
- 28 **THE LAST TIME I MADE LOVE\***  
JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)
- 29 **YOUR WIFE IS CHEATIN' ON US\***  
RICHARD "DIMPLES" FIELDS (RCA PB 13830)
- 30 **JUST THE WAY YOU LIKE IT\***  
THE S.O.S. BAND (Tabu/CBS ZS4 04523)

## RECORDS TO WATCH

LIGHTS OUT — Peter Wolf — (EMI America)  
 ALL OF YOU — Julio Iglesias & Diana Ross — (Columbia)  
 LITTLE BY LITTLE — Gene Watson — (MCA)  
 UNCLE PEN — Ricky Skaggs (Epic)  
 LOVE OVER OLD TIMES — Sylvia (RCA)  
 MY BABY'S GONE — Kendalls (Mercury/PolyGram)

HE BROKE YOUR MEM'RY LAST NIGHT — Reba McEntire (MCA)  
 SHOT IN THE DARK — Leon Everette (RCA)  
 STRAIGHT AHEAD — Kool & The Gang (De-Lite/PolyGram)  
 DIRTY DANCER — Bar-Kays (Mercury/PolyGram)  
 IF THIS IS IT — Huey Lewis And The News (Chrysalis)  
 WHEN YOU CLOSE YOUR EYES — Night Ranger (MCA)

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# CASH BOX CASH BOX

## NEW FACES



## new faces to WATCH

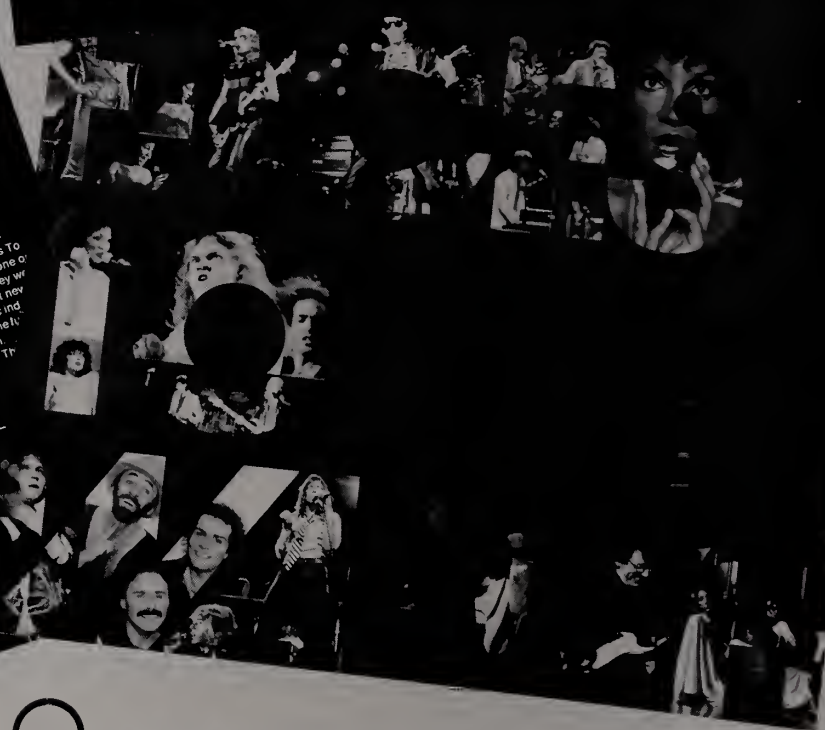
# CASHBOX-2

A  
Special Issue

# NEW FACES TO WATCH

For the past three years, the Cash Box "New Faces To Watch" feature has helped to nurture emerging talent in the music industry. The acts profiled each week may be new to the charts or they may not yet have a charted hit. But, by giving them widespread trade exposure, Cash Box is proud to be playing an important role in the artist development process.

The following pages present a cross-section of the Cash Box "New Faces To Watch," including acts that have gone on to achieve major success since they were interviewed. Keeping in mind that new talent is the lifeblood of the music industry, watch these new faces closely—their success or our business depends on them.



# CASHBOX 2 NEW FACES TO WATCH

For four years now, Cash Box has spotlighted "New Faces To Watch" each week. Some of the acts have been totally new, others have featured members of established groups striking out on their own, while still others have been artists prominent in one genre crossing over into the mainstream. In each case, it was a case of an act reaching a new plateau.

On September 10, 1977, Cash Box introduced the unique weekly feature New Faces To Watch. Debuting acts are universally considered the life-blood of the recording industry, and over the last six years, Cash Box has been first to spot new and developing artists, many of whom have gone on to chart-topping success. Having chronicled the development of new talent these six years, it gives us a pleasure to celebrate their success with our sixth annual New Faces To Watch supplement. We will again honor those new artists who have rewarded the energy, commitment and vision of their labels this past year, as we have always done. The issue will include a reprint of select, original profiles as well as an updated summary including chart histories, gold and platinum achievements, grammy awards and revised, up-to-date biographies. The supplement's layout will be an easy reference pull-out form, making it a valuable round historical guide for the industry. We know you will want to participate in this tribute, showing both where we have been and where we are going. The New Faces To Watch supplement will be included in the August 18th issue of Cash Box. Advertising deadline is August 7th.

Reserve advertising space now!

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