

CASH BOX

September 22, 1984

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OWNERSHIP AMONG TOPICS AS NAB/NRBA CONVENTION OPENS
MUSIC BOOKS TO STOCK FALL AND WINTER RETAIL SHELVES
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**Spotlight On Radio Programming
Los Angeles — 1984**

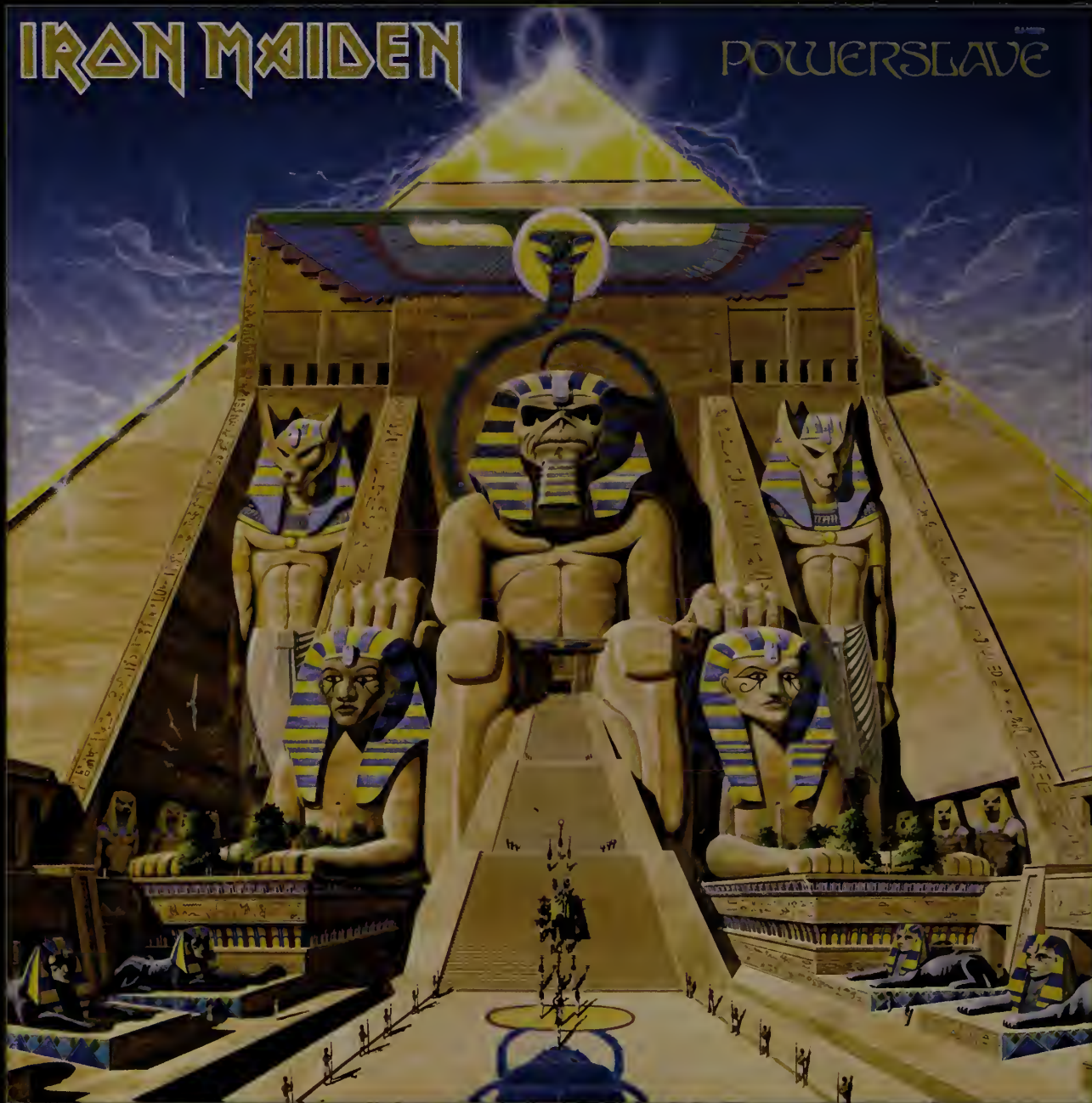
Stephanie Mills

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POWERSLAVE



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CASH BOX

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EDITORIAL

Staying Tuned To The Future

In light of home video, cable, and music video's penetration at many levels in markets across the country, radio must be careful not to slip from its position as the dominant media for musical entertainment.

In years past, radio became "middle of the road" to too many people. Radio playlists were tight and unadventurous. By playing it safe, radio programming became bland and the music world in general suffered.

It is certainly commendable for station managers and program directors to strive for better ratings and advertising dollars — that's their survival. But at the same time, radio's pioneering

spirit and competitiveness should not diminish, leaving the door open for other media to take over.

This week's NAB/NRBA convention marks a great opportunity for the radio community to join together in defining and addressing the requirements for effective programming through the 1980's.

Radio's strength is undeniable, and it is up to the industry as a whole to meet the needs of a rapidly changing audience. If indeed radio is to remain "red hot" as the RAB banner proclaims, then increased sensitivity to all facets of its listening audience is required.

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ON THE COVER

From her astounding performances on Broadway as Dorothy in *The Wiz* in the late '70's to her steamy duets with Teddy Pendergrass and her high charting solo albums on Casablanca/PolyGram, Stephanie Mills has proved herself to be a varied and highly talented female vocalist.



The Grammy-award-winning Mills is now back with a new LP entitled "I've Got The Cure." The album's first single "The Medicine Song," which is to be released in the next few weeks is sure to cure any ailments while rocketing Mills up the B/C singles chart once again. Mills has also just completed work on the video to "The Medicine Song" with producer Jonathen Seay.

TOP POP DEBUTS

SINGLES

75 I CAN'T HOLD BACK — Survivor — Scotti Bros./CBS

ALBUMS

75 STOP MAKING SENSE — Talking Heads — Sire

POP SINGLE

MISSING YOU
John Waite
EMI America

B/C SINGLE

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

COUNTRY SINGLE

LET'S CHASE EACH OTHER AROUND
THE ROOM
Merle Haggard
Epic

JAZZ

ACCESS ALL AREAS
Spyro Gyra
MCA

COMPACT DISC

PURPLE RAIN
Prince
Warner Bros.

NUMBER ONES



John Waite

POP ALBUM

PURPLE RAIN
Prince
Warner Bros.

B/C ALBUM

PURPLE RAIN
Prince
Warner Bros.

COUNTRY ALBUM

IT'S ALL IN THE GAME
Merle Haggard
Epic

MUSIC VIDEO

MISSING YOU
John Waite
EMI America

12" SINGLE

THE GLAMOROUS LIFE
Sheila E.
Warner Bros.

CASH BOX TOP 100 SINGLES

September 22, 1984

	Weeks On 9/15 Chart
1 MISSING YOU JOHN WAITE (EMI America B-8212)	1 13
2 LET'S GO CRAZY PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)	3 8
3 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER (Capitol B-5354)	2 18
4 SHE BOP CYNDI LAUPER (Portrait/CBS 37-04516)	5 10
5 THE WARRIOR SCANDAL featuring PATTI SMYTH (Columbia 38-04424)	6 13
6 IF THIS IS IT HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42803)	7 10
7 DRIVE THE CARS (Elektra 7-69706)	9 8
8 STUCK ON YOU LIONEL RICHIE (Motown 17466 MF)	4 14
9 GHOSTBUSTERS RAY PARKER, JR. (Arista AS 109212)	8 15
10 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER (Motown 1745 MF)	19 6
11 COVER ME BRUCE SPRINGSTEEN (Columbia 38-04561)	14 7
12 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 7-29285)	16 14
13 LIGHTS OUT PETER WOLF (EMI America PB 8208)	13 11
14 CRUEL SUMMER BANANARAMA (London 810 127-7)	15 10
15 SUNGLASSES AT NIGHT COREY HART (EMI America B-8203)	11 18
16 HARD HABIT TO BREAK CHICAGO (Warner Bros. 7-29214)	25 8
17 TORTURE JACKSONS (Epic 34-04575)	20 6
18 WE'RE NOT GONNA TAKE IT TWISTED SISTER (Atlantic 7-89641)	18 9
19 LUCKY STAR MADONNA (Sire 7-29177)	26 6
20 DYNAMITE JERMAINE JACKSON (Arista AS 1-9190)	22 10
21 WHEN YOU CLOSE YOUR EYES NIGHT RANGER (MCA 55420)	23 11
22 ROCK ME TONIGHT BILLY SOUIER (Capitol B-5370)	10 12
23 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) BILLY OCEAN (Jive/Arista JS 1 9199)	35 6
24 ALL OF YOU JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)	12 12
25 GO INSANE LINDSEY BUCKINGHAM (Elektra 7-69714)	27 9
26 THE LUCKY ONE LAURA BRANIGAN (Atlantic 7-89636)	28 8
27 THERE GOES MY BABY DONNA SUMMER (Geffen 7-29291)	29 7
28 SOME GUYS HAVE ALL THE LUCK ROD STEWART (Warner Bros. 7-29215)	31 5
29 ARE WE OURSELVES? THE FIXX (MCA 52444)	33 6
30 WHEN DOVES CRY PRINCE AND THE REVOLUTION (Warner Bros. 7-29286)	17 17
31 BOP 'TIL YOU DROP RICK SPRINGFIELD (RCA PB-13861)	34 6
32 ON THE DARK SIDE JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS 4-04594)	39 5
33 I'M SO EXCITED POINTER SISTERS (Planet/RCA YB 13857)	36 8

	Weeks On 9/15 Chart
34 FLESH FOR FANTASY BILLY IDOL (Chrysalis VS4 42809)	38 5
35 WHO WEARS THESE SHOES? ELTON JOHN (Geffen 7-29189)	40 3
36 IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON (Elektra 7-69728)	21 19
37 SWEPT AWAY DIANA ROSS (RCA PB-13864)	46 4
38 I CAN DREAM ABOUT YOU DAN HARTMAN (MCA-5237/8)	24 21
39 (WHAT) IN THE NAME OF LOVE NAKED EYES (EMI America B-5219)	43 7
40 SHINE SHINE BARRY GIBB (MCA 52443)	45 4
41 DESERT MOON DENNIS DeYOUNG (A&M 2666)	51 3
42 BLUE JEAN DAVID BOWIE (EMI America B-8231)	62 2
43 YOU TAKE ME UP THOMPSON TWINS (Arista AS 1-9244)	49 5
44 THE LAST TIME I MADE LOVE JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)	48 6
45 STRUTT SHEENA EASTON (EMI America B-8227)	50 5
46 WAKE ME UP BEFORE YOU GO-GO WHAM! (Columbia 38-04552)	65 3
47 BETTER BE GOOD TO ME TINA TURNER (Capitol B 5387)	69 2
48 I FEEL FOR YOU CHAKA KHAN (Warner Bros. 7-29195)	61 3
49 WHAT ABOUT ME KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)	68 2
50 A GIRL IN TROUBLE (IS A TEMPORARY THING) ROMEO VOID (Columbia 38-04534)	60 4
51 RIGHT BY YOUR SIDE EURYTHMICS (RCA PB-12695)	30 10
52 ROUND AND ROUND RATT (Atlantic 7-89693)	37 15
53 ONLY WHEN YOU LEAVE SPANDAU BALLETT (Chrysalis VS4 42792)	32 9
54 DANCING IN THE DARK BRUCE SPRINGSTEEN (Columbia 36-04463)	42 18
55 STRUNG OUT STEVE PERRY (Columbia 38-04598)	67 3
56 SEXY GIRL GLENN FREY (MCA-52413)	53 13
57 17 RICK JAMES (Gordy/Motown 1730 GF)	47 11
58 SAD SONGS (SAY SO MUCH) ELTON JOHN (Geffen 7-29292)	44 16
59 STATE OF SHOCK JACKSONS (Epic 34-04503)	41 13
60 WHAT THE BIG GIRLS DO VAN STEPHENSON (MCA 52437)	52 8
61 LEAVE A TENDER MOMENT ALONE BILLY JOEL (Columbia 38-04514)	55 12
62 INFATUATION ROD STEWART (Warner Bros. 7-29256)	54 18
63 STRANGER STEPHEN STILLS (Atlantic 7-89633)	63 5
64 THE MORE YOU LIVE, THE MORE YOU LOVE FLOCK OF SEAGULLS (Arista 1-9220)	58 6
65 JUMP (FOR MY LOVE) POINTER SISTERS (Planet/RCA YB-13780)	56 22
66 ON THE WINGS OF A NIGHTINGALE THE EVERLY BROTHERS (Mercury/PolyGram 880213-7)	75 3
67 PANAMA VAN HALEN (Warner Bros. 7-29250)	57 14

	Weeks On 9/15 Chart
68 BODY ROCK MARIA VIDAL (EMI America B-8233)	85 2
69 IN THE NAME OF LOVE RALPH MACDONALD with vocals by BILL WITHERS (Polydor/PolyGram 881221-7)	78 3
70 TWO SIDES OF LOVE SAMMY HAGAR (Geffen 7-29246)	64 11
71 MAMA WEER ALL CRAZZE NOW QUIET RIOT (Pasha/CBS ZS4 04505)	66 10
72 PRETTY MESS VANITY (Motown 1752 MF)	80 3
73 LAYIN' IT ON THE LINE JEFFERSON STARSHIP (GrunT/RCA FB 13872)	82 3
74 ALIBIS SERGIO MENDES (A&M 2639)	70 18
75 I CAN'T HOLD BACK SURVIVOR (Scotti Bros./CBS ZS4 04603)	— 1
76 LEFT IN THE DARK BARBRA STREISAND (Columbia 38-04605)	— 1
77 STRAIGHT FROM THE HEART (INTO YOUR LIFE) THE COYOTE SISTERS (Morocco 1742 CF)	72 6
78 HIGH ON EMOTION CHRIS DE BURGH (A&M 2943)	59 12
79 SUGAR DON'T BITE SAM HARRIS (Motown 1743 MF)	90 2
80 THE ONLY FLAME IN TOWN ELVIS COSTELLO AND THE ATTRACTIONS (Columbia 38-04502)	74 8
81 BOUNCIN' OFF THE WALLS MATTHEW WILDER (Private 1/CBS ZS4 04617)	— 1
82 LEGS Z.Z. TOP (Warner Bros. 7-29272)	71 19
83 HOLD ME TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69720)	76 15
84 TURN TO YOU GO-GO'S (I.R.S./A&M BR 9928)	73 14
85 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS ZS4 04523)	83 5
86 NEW GIRL NOW HONEYMOON SUITE (Warner Bros. 7-29208)	— 1
87 TURN AROUND NEIL DIAMOND (Columbia 38-04541)	81 5
88 MY OH MY SLADE (CBS Associated ZS4 04528)	77 12
89 BREAKIN'... THERE'S NO STOPPING US OLLIE & JERRY (Polydor/PolyGram 821708-7)	79 17
90 MIDNITE MANIAC KROKUS (Arista AL-80243)	— 1
91 SELF CONTROL LAURA BRANIGAN (Atlantic 7-89676)	84 24
92 HERE SHE COMES BONNIE TYLER (Columbia 38-04548)	86 5
93 EYES WITHOUT A FACE BILLY IDOL (Chrysalis/CBS VS4 42786)	88 21
94 SATISFY ME BILLY SATELLITE (Capitol B-5356)	87 5
95 TAKING IT ALL TOO HARD GENESIS (Atlantic 7-89656)	89 17
96 CAN'T WAIT ALL NIGHT JUICE NEWTON (RCA PB-13863)	92 17
97 SHE'S MINE STEVE PERRY (Columbia 38-04496)	93 13
98 ROMANCING THE STONE EDDY GRANT (Portrait/CBS 37-04433)	91 18
99 DOCTOR! DOCTOR! THOMPSON TWINS (Arista AS1-9209)	97 18
100 MAGIC THE CARS (Elektra 77-69724)	96 19

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Girl In Trouble (Talk Dirty, Adm. by Bug/See Squared—BMI)	50	Alibis (Snow—BMI/T. Mac—PRS/Bibo/Welk/Welbeck—ASCAP)	74	Are We Ourselves (Colgems—EMI/Copyright Control—ASCAP)	29	Better Be Good (Chinnichap/Land of Dreams/c/o Arista—BMI)	47	Blue Jean (Jones—ASCAP)	42	Body Rock (Chilly D—ASCAP)	68	Bop 'Til You Drop (Vogue—BMI)	31	Bouncin' Off The Walls (Streetwise/BuChu—ASCAP)	81	Breakin' (Ollie Brown Sugar/Almo/Crimson—ASCAP)	89	Can't Wait (Irving/BMI/Adams/Calypto Tunes—PROC)	96	Caribbean (Willessden/Zomba)	23	Cover Me (Bruce Springsteen/ASCAP)	11	Cruel Summer (In A Bunch/Red Bus—PRS)	14	Dancing in The Dark (Bruce Springsteen—ASCAP)	54	Desert Moon (Grand Illusion—ASCAP/Adm. by ALMO)	41	Doctor (Unknown)	99	Drive (Ric Ocasek, Adm. by Lido—ASCAP)	7	Dynamite (Nonpareil/Broozertoones—ASCAP)	20	Eyes Without (Boneidol/Rare Blue/Rock Steady—ASCAP)	93	Flesh For Fantasy (Boneidol/Rare Blue/Rock Steady—ASCAP)	34	Ghostbusters (Golden Torch/Raydiola—ASCAP)	9	Go Insane (Now Sounds—BMI)	25	Hard Habit (April/Stephen A. Kipner—ASCAP/Parker Songs—BMI)	16	Here She Comes (CBS—ASCAP)	92	High On (Irving Music—BMI)	72	Hold Me (Prince St/Almo—ASCAP/DeCreed/Music Corp.—BMI)	83	I Can Dream (Multi-Level—BMI)	38	I Can't Hold (Rude Music—BMI/WB Music Corp./Easy Action—ASCAP)	75	I Feel For (Controversy—ASCAP)	48	If Ever (Almo/Prince Street—ASCAP—Snow/Dyad—BMI)	36	If This Is (Hulex/Red Admiral—BMI)	6	I Just Called (Jobete/Black Bull—ASCAP)	10	I'm So Excited (Braitree/'Till Dawn/Blackwood—BMI)	33	Infatuation (Rod Stewart/Hitchings/Rowland Robinson—ASCAP)	62	In The Name (Arista/Bleurig—ASCAP)	69	Jump (For My Love) (Welbeck/Stephen Mitchell/Anid-raks/Porchester—ASCAP)	65	Just The Way (Flyte Tyme/Avant Gardie—ASCAP)	85	Layin' It (Lunatunes—BMI)	73	Leave A Tender (Joel songs—BMI)	71	Left In The Dark (Lost Boys—BMI)	61	Legs (Hamstein—BMI)	82	Let's Go Crazy (Controversy/ASCAP)	12	Lights Out (Pat-Pack/ZE—EV—ASCAP—BMI)	2	Lucky (W.B./Bleu Disque/Webo Girl)	19	Lucky One (Roliram/Lorimar—BMI)	26	Magic (Ric Ocasek, Adm. by Lido—ASCAP)	100	Mama Weer All (Barn/Slade—ASCAP)	71	Midnite Maniac (Geffen Warner-Tamerlane Krokus—BMI)	90	Missing You (Hudson Bay/Paperwaite/Failwater/Markmeen—BMI—ASCAP)	1	My Oh My (Whilo John)	88	New Girl Now (Screen Gems—EMI/Autotunes—BMI)	86	Only When You (Reformation—BMI)	53	On The Dark (Aurora/John Cafferty—Adm. by Warner-Tamerlane—BMI)	32	Panama (Van Halen—ASCAP)	67	Right By (Blue Network—ASCAP)	51	Rock Me (Songs Of The Knight—BMI)	22	Romancing (Greenheart—ASCAP)	99	Round And Round (Time Coast/Rightsong—BMI)	52	Sad Songs (Intersong—ASCAP)	58	Satisfy Me (Warner Bros.—ASCAP)	94	Self Control (Edition Sunrise, adm. by Carreers—BMI)	91	Sexy Girl (Night River/Red Cloud—ASCAP)	56	17 (Stone City—ASCAP)	57	She Bop (Reila/Noyb/Perfect Punch—BMI/Hobler—ASCAP)	4	She's Mine (CBS/Street Talk Tunes/April/Random Notes—ASCAP)	97	Shine (Gibb Bros. Adm. by Unichappell/BMI)	40	Some Guys (Kirshner/Aprii—ASCAP)	28	State of (Mijac/Adm. by Warner-Tamerlane—BMI)	59	Straight (Welk/It Rains/Middle Field—BMI)	77	Stranger (Gold Hill—ASCAP)	63	Strung Out (Street Talk—ASCAP/Phosphene/Billy M.—BMI)	55	Stuck (Not listed)	45	Strut On You (Brookman—ASCAP)	8	Sugar Don't (Broozertoones/Donna Weiss—BMI)	79	Sunglasses (Crescent/Harco—ASCAP)	15	Swept Away (Unichappell/Hot Cha/Fust Buza—BMI)	37	Taking It (Pun/Warner Bros.—ASCAP)	95	The Glamorous (Girl's Song—ASCAP)	12	The Last Time (Dyad/Steeple Chase—BMI)	44	The More You	64	The Only Flame (CBS/Piangent—ASCAP)	80	The Warrior (CBS/Makiki/Arista/Admiral—ASCAP)	5	There Goes (Unichappell/Jot—BMI)	27	Torture (Siddy—BMI/Lady of the Lake, Adm. by April—ASCAP)	17	Turn Around (Stonebridge/New Hidden Valley—ASCAP/Carole Bayer Sager—BMI)	87	Turn To You (Daddy-Oh/Lipsync — ASCAP)	84	Two Sides (WB/The Nine—ASCAP)	70	Wake Me Up (Chappell—ASCAP)	46	We're Not Gonna Take It (Atlantic)	18	What About Me? (Lionsmate/Security Hogg/Foster Frees—BMI)	49	(What) In The Name (ALMO—ASCAP)	39	What's Love (Chappell/Rondor/Good Single, Adm. by Irving—ASCAP/BMI)	3	What The Big (Warner-Tamerlane/Writer's House/Duck Songs—BMI)	60	When Doves Cry (Controversy—ASCAP)	30	When You Close (Kid Bird/Rough Play—BMZ)	21	Who Wears (Intersong—ASCAP)	35	You Take Me Up (Not listed)	43
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➤ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week

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Marcia & Mike Medavoy
Danny Melnick
Ellen & Ron Meyer
Bette Midler
James S. Mulholland
Linda & David Obst
Evelyn & Mo Ostin
Judy & Michael Ovitz
Marion & Fred Pierce
Linda & Lafitt Pincay
Mary & Dennis Pope
Evelyn & Richard Rector
Burt Reynolds
Angela & Lee Rich
Diana Ross
Sydney & Tom Ross
Jane & Terry Semel
Cindy & William Shoemaker
Neil Simon
Maxine & Gary Smith
Candy & Aaron Spelling
Dr. & Mrs. Jerrald Steiner
Donna Summer
Brandon Tartikoff
Dr. Joshua Trubulus
Joyce & Bob Wilson
Stacey & Henry Winkler
Joe Wizan
Jim Wiatt

WE'RE OFF AND RUNNING IN THE RACE TO BEAT CANCER

Join us for the first annual
Neil Bogart Memorial Laboratory



Wednesday, November 14 5:00 P.M.
Pavilion Of The Stars, Hollywood Park

Barbra Streisand, our Honorary Chairperson and the other people on this page, are already at the starting gate. Join them for an evening of good times for an even better cause:

◆ The public running of the Neil Bogart Memorial Lab Purse: a special 9th Race.

◆ Scrip betting on a private 10th Race with horses sponsored by rival entertainment corporations.

◆ Casino gambling for high-roller-sized prizes. Trips by private jet to exotic places, jewels, furs and dreams come true.

◆ An "Autumn Elegance" dinner dance.

It's all at Hollywood Park. And all to support The Neil Bogart Memorial Laboratory for children's cancer research.

With your help we'll cross the finish line in this vital race.

**WE'RE GOING TO CURE CANCER-
YOU CAN BET ON IT!**

Night at the Races Hotline: (818) 500-1360

Copyright Amendment Adopted By House

by Earl B. Abrams

WASHINGTON — Amendment of the Copyright Law to revise the first sale doctrine as it applies to phonograph record rentals seems well on its way to enactment following the September 11 adoption by the House of Representatives of HR 5938.

This bill amends the Copyright Law to require approval by the copyright owner before any phonograph record may be rented or leased. The bill was presented to the House by Rep. Robert W. Kastenmeier (D-Wis.), chairman of the copyright subcommittee of the House Judiciary Committee, and supported on the floor by such other congressmen as Reps. Don Edwards (D-Calif.), Patricia Schroeder (D-Colo.), Barney Frank (D-Mass.) and Harold S. Sawyer (R-Mich.).

Earlier this year, the Senate passed SB 32 which aimed to do the same thing. Reportedly, the Senate is expected to accept the House version, obviating the need for a conference between the two houses to iron out differences. If procedure is followed it is possible that President Reagan will have the bill on his desk before Congress recesses for the election period early in October.

Under the first sale doctrine, once a record was sold to a retailer, he could lend it, rent it, lease it, or even give it away without further payment to the copyright owner.

During the House discussion, it was contended that there are more than 200 record rental operations in the United States, leasing albums from 50 cents to \$2 a day.

Buoyant Mood Marks Annual Record Bar Convention

by Rusty Cutchin

HILTON HEAD ISLAND, SC — Neither the imposing cloud cover nor the potentially disastrous effects of Hurricane Diana were sufficient to dampen the spirits of some 500 executives and retail store managers who arrived here Sunday, September 9 for the annual Record Bar convention.

The conventioners' buoyant mood was heightened by the chain's prospects of reaching the \$100 million sales mark for the current fiscal year, which ends October 31. Executives of the retail conglomerate, which now includes Napoleon's Grocery (gourmet foods) and Mid America Distributors (video software), as well as over 150 retail record outlets, saw little danger of falling short of the mark.

Citing the need for a "feedback loop — to let us know where you are," Record Bar president Ron Cruickshank began the proceedings Monday, September 10, with a reminder to company personnel that rather than focusing on making money, Record Bar wants to "provide the customer with a service he deserves," and to store managers that "we're looking for you to develop those people under you." The dominant theme of the convention was the "human systems" approach, which has become an integral part of Record Bar's philosophy and management training approach since Cruickshank assumed the firm's presidency from now Chairman of the Board Barrie Bergman. Training sessions at the convention focused on the relationship between technical, administrative and human systems, an organizational philosophy the company has adopted with the assistance of the consulting firm Farr Associates.

management training, the emphasis remained on fun at the convention, with a full schedule of meals, parties and entertainment on hand for the attendees, who traveled from as far as Idaho Falls, the chain's newest outlet, for the event, held at Hilton Head's luxurious Marriott

(continued on page 16)



ZENO-PHOBIA — German rock band Zeno has just been signed to EMI Records worldwide. Pictured at the signing are: (l-r) **top row:** Martin Haxby, director of business affairs; David Munns, director of artist development division; Geoff Bywater, manager, international marketing; John Hinch, business affairs for Zeno; Steve Margo, business affairs; Dave Ambrose, director of A&R UK; and Mike Barnett, Zeno manager. **middle row:** Bruce Garfield, vp east coast A&R; Helmut Fest, director of A&R/marketing for Europe and international. **bottom row:** Michael Flechsig; Ulrich Ritgen; Peter Jamieson, EMI managing director; Zeno Roth; and Dave Corke, manager.

Music Books To Stock Fall And Winter Shelves

by Lee Jeske

NEW YORK — Although Harold Robbins, James Michener, and Barbara Cartland may not be quaking in their boots from the increased literary competition, popular music books are beginning to take up a lot of space on the shelves of America's booksellers. From a bevy of books about the Rolling Stones, to at least three books titled *Prince*, to another handful of books about Michael Jackson, pop music is the subject of a large number of books being published this fall and winter.

The Rolling Stones will be examined in *Dance With The Devil: The Rolling Stones and Their Times* by Stanley Booth (Ran-



PLATINUM DANCER — Capitol recording artist Tina Turner took time out from her performing schedule to attend a party held in her honor at the Bistro Gardens. Pictured here presenting Turner with a platinum album award for her LP "Private Dancer" are (l-r): Don Zimmerman, president, Capitol Records; Turner, Bhaskar Menon, chairman of the board, CRI; Walter Lee, senior vice president, marketing/promotion; and Roger Davies, Turner's manager.

Ownership Among Topics At NAB/NRBA Convention

by Earl B. Abrams

WASHINGTON — An unplanned activity, the buying and selling of radio stations,

may be one of the highlights of the Radio Convention and Programming Conference being held Sept. 16-19 in Los Angeles.

This, in the opinion of informed observers, is a distinct possibility since the FCC's new ownership regulation permitting single entities to own up to 12 AM and/or 12 FM radio stations became effective Sept. 8.

The Commission's relaxation of television stations ownership, also up to 12, has been held up at the request of congressional leaders. The FCC's old ownership rules prohibited any single owner from being licensed for more than seven broadcast outlets in each of the three categories — AM, FM and TV.

Even before the FCC action, the planners of the convention-conference had scheduled two workshops on radio station ownership. One is on the purchasing and sale of radio stations; the other is on the financing for the purchase of radio stations. Expected at both sessions is record attendance.

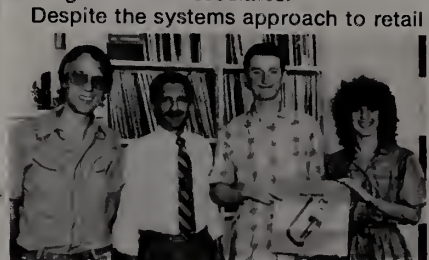
The convention-conference, the first to be jointly sponsored by the National Association of Broadcasters and the National Radio Broadcasters Association, is brimming with meetings, seminars, discussion groups and workshops. More than 70 events are scheduled, ranging from management and operational topics to programming issues. The principal hotel is the Westin Bonaventure, with the Hotel Biltmore standing by for special programming events. Also to be used during the four-day meeting are the Sheraton Grande and the Los Angeles Hilton. Registration as of early September stood at over 2,000.

Broadcast leaders are exuberant about the meeting. David Parnigoni, NAB senior vice president-radio commented recently: "It will be the most exciting radio event of 1984." Tom McCoy, NRBA executive vice president, called it: "The radio convention of the year."

Their enthusiasm has substance. According to industry sources, radio station revenues during the last five years rose a whopping 58 percent — from \$3,172.4 million in 1979 to \$5,015.3 million in 1983. The ubiquitousness of radio is noted by the number of sets in use — 478.7 million

(continued on page 16)

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SOMETHING TO BRAGG ABOUT — Billy Bragg stopped up to Chappell/Intersong's NY office with a copy of his "Life's A Riot With Spy Vs Spy." Here (l-r) are: Peter Jenner, manager; Irwin Z. Robinson, Chappell/Intersong president; Bragg; and international manager Maryellen Benenati.



OSCAR SALUTES ASCAP — Bob Hope (center) gets together with Gene Allen (left), president of the Academy of Motion Picture Arts and Sciences and Arthur Hamilton, ASCAP vice president (and AMPAS vice president) to discuss plans for the September 21 gala film music program. Hope and numerous other film and music notables will be on hand at the Academy's Samuel Goldwyn Theater that evening as the Academy pays special tribute to the ASCAP members who have made film music history and who have been the recipients of 117 Oscars over the past five decades.

BUSINESS NOTES

PolyGram Unveils Next CD Move

LOS ANGELES — In another move by PolyGram to market extensively and successfully the compact disc, the label is including the format in its fall dating/discount program. PolyGram will include all 500 pop and classical titles in the program for qualifying accounts. Senior vice president of CD for PolyGram Emiel Petrone explained that this will enable consumers to order compact disc titles now at nearly 5 percent off the list price and put off payment until January of next year. As a result retailers will be more likely to give the format good exposure in stores and make it available to consumers.

This move along with the label's recent MTV blitz and Technics hook-up should "break the compact disc market wide open" according to Petrone. Petrone also noted that there will be more such incentives for retail and the consumer before the industry's big Christmas push.

BMI Opens Student Competition

NEW YORK — BMI's 33rd annual Awards to Student Composers competition, "designed to encourage young composers in the creation of concert music and, through cash prizes, to aid in continuing their musical education," is now open to students who will still be under 26 years of age at the end of 1984. To date, 297 students — including five who eventually won Pulitzer Prizes — have received BMI Awards. Fifteen thousand dollars in prizes will be awarded in '84-85. There are no limitations as to instrumentation, stylistic consideration, or length of work submitted, but each student may only enter one composition, which need not have been composed during the year of entry. Entry deadline is February 15, 1985 and official rules and entry blanks can be obtained from James G. Roy Jr., Director, BMI Awards to Student Composers; 320 W. 57th St.; New York, NY 10019.

New York NARAS Officers Named

NEW YORK — Russ Sanjek, retired vice president of BMI, and author of the recently released *From Print to Plastic*, has been re-elected president of the New York Chapter of NARAS; Ann Johns Ruckert, producer, vocal arranger and singer, who is also the chapter's representative on the Academy's National Television Committee, first vice president; Harry Hirsch, Dean of the Center for Media Arts, vice president; Alan Steckler, of Chambers Records and Video Company, vice president and treasurer; and Pat Costello, public relations consultant, secretary.

New governors appointed for a two-year term include: Stuart Ginsber, vice president, press and public relations, Showtime, Inc.; Paul Goodman, of the RCA Records engineering staff; Nancy Jeffries, east coast head of A&R, A&M Records; Dick Katz, jazz pianist and composer; Joe Lopes, also an RCA Records engineer; singer, record producer and songwriter Gene McDaniels; and Alan Merrill, recording artist and songwriter.

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

NEW YORK — The Independent Distributors Conference promises "one-on-one communication between independent distributors and manufacturers," Oct. 19-21 at Miami's Eden Roc Hotel; info can be had by calling Pat Daly at NARM (609-424-7404) . . . Collectors of records, autographs, old magazines and other performing arts memorabilia should head for the NY Public Library's Performing Arts Research Center in Lincoln Center, Oct. 7, for its annual sale of duplicate materials from its collection . . . If they asked you, you could write a song dept.: The Songwriters Guild is now accepting registration for its fall "The Craft of Lyric Writing" courses, to be held at its NY headquarters; call Bob Leone (212-686-6820) for details . . . The Austin Opera House will jump to the sounds of Michael Martin Murphy, Jerry Jeff Walker, Ray Wiley Hubbard and many others, Oct. 5, in a gala six-hour benefit for Runaway Hotline, a toll-free nationwide hotline for runaway children . . . Gunther Schuller recently resigned as artistic director of the Berkshire Music Center

EXECUTIVES ON THE MOVE



Sellers Dulis Rissmiller Reef

New Appointment At Island — Ruben Rodriguez, vice president of black music promotion, has announced the appointment of Earl Sellers as national director of black music promotion. Sellers had been with Sunshine Record Distributors for the past two years where he was responsible for national promotion and sales. Prior to that he did national promotion for MCA Records.

Dulis Appointed — Andrew T. Dulis has been appointed associate director, inventory planning, CBS Records. Dulis will be responsible for interfacing with label and marketing management to develop individual product and program forecasts. He will report to Steven Shimp, director inventory planning, CBS Records. He joined CBS in 1973 and has held various positions in operations planning. Most recently he was manager, new release & inventory planning, CBS Records.

Rissmiller Named — Jim Rissmiller, a top Los Angeles concert promoter and a leading figure in the music industry, has been named to head up the Contemporary Music Division of the Agency for the Performing Arts, Inc. From 1964 to 1983, Rissmiller was president of Wolf & Rissmiller Concerts, producing more than 3,500 concerts throughout the United States, Canada and Asia.

Reef Appointed — Colin Reef has been promoted to the position of controller for Atlantic Records, based at the company's New York City headquarters. Prior to his appointment as controller, Reef had been an assistant controller for Atlantic and Elektra Records since July 1983. He joined Atlantic in May 1983 as a member of the Elektra transition team, having been the latter label's director of accounting since July 1982.

Lanier Named — Don Lanier has been appointed to the position of director, A&R, MCA Records, Nashville. In the five months he has been at MCA, Lanier previously held the title of director of recording. In his new position, he will be responsible for the coordination of artists and material for all artists on the Nashville roster and the general day-to-day activities of the A&R department.

DeKorte Named — Paul DeKorte has been named vice president, music for Hanna-Barbera Productions, a division of The Taft Entertainment Company. DeKorte will be responsible for all areas of music production except composing, but including recording, contracting and production of singers and musicians for all Hanna-Barbera programs. DeKorte also serves as director of music for Ruby-Spears Enterprises, another animation-production division of The Taft Entertainment Company.

Ulman Named — Karyn Ulman has been named vice president, music administration, for The Taft Entertainment Company. Ulman will be involved in the selection and hiring of composers on all Taft Entertainment film and television projects, as well as supervising music licensing and publishing, both domestic and international, for all of the Taft Entertainment divisions.

Changes At MTV — Mona Kligman has been appointed vice president, production operations for MTV Networks Inc. She is responsible for production and budget planning, supervision of financial operations and the integration of creative and technical production activities. Prior to her production, Kligman was director of production operations for MTV Networks Inc. She joined the company in 1980. Russ Naiman has been appointed account manager, New York advertising sales, MTV Networks Inc. Before joining the company, Mr. Naiman handled the Boston territory and major New York accounts for Lifetime Cable. In addition, he has held sales managerial positions with Petry and with Top Market TV Division of Post-Newsweek Stations. He began his sales career at Metro TV Sales. In addition the company announced John C. Fisher has been named director, production management.

RCA Names Ed Mascolo Division V.P.

NEW YORK — Ed Mascolo has been promoted to the position of division vice president, contemporary promotion, RCA Records. The announcement was made by John Ford, division vice president, RCA Records — U.S.A. and Canada, to whom he reports.

promotion for the southeast and southwest, a position he had held since joining the company in 1975. Prior to that Mascolo spent four years as southeast regional promotion manager for Polydor Records. He started his career in 1969 as an independent promotion representative for several different labels.

Mascolo was named RCA's director, national promotion in March and kept offices in New York and Nashville. In his new position, he will be based solely at the label's New York headquarters.

Mike Becce, RCA's director, national singles promotion and Alan Wolmark, director, national album promotion will report to Mascolo as will the company's regional promotion managers.

"Ed has done an exceptional job as the head of RCA's contemporary music promotion team," said Ford. "The recent chart successes by the Pointer Sisters, Jefferson Starship and Eurythmics, among others, are due in a large extent to the strong direction that Ed has given to a great promotion department."

Prior to joining the national staff, Mascolo was RCA's manager, regional



Ed Mascolo

POINTS WEST

OH, YOKO! — One of this week's richest and most interesting releases is "Every Man Has A Woman" on PolyGram. The album is a collection of different **Yoko Ono**-penned songs recorded by other artists. **Roberta Flack**, **Rosanne Cash**, **Eddie Money** and **John Lennon** are among the diverse contributors who provide often moving and revealing interpretations of Ono's often looked-over catalog of material. According to longtime Lennon-Ono associate **Elliot Mintz**, the project was an idea of Lennon's which was for a time shelved — after his death — and in the last two years followed up by the Ono camp. The result is a varied and rewarding excursion into Ono's unique songwriting.

HOT CHILLS — Another release of special interest is the debut of **The Red Hot Chili Peppers**. After losing two members of the band to MCA's **What Is This?**, the Chilis have been burning up local clubs with their white-punk-meets-funk sound. The Enigma/EMI album — an example of the two labels' interdependence which should test that bond — has a great smattering of **Flea's** lip-smacking bass playing and **Anthony Kiedis'** almost delirious vocals. While many of their live shows have been sidetracked by one or two socially questionable stage antics, this LP should capture the band a wide audience and bring one of L.A.'s best kept secrets to the masses.

RITA CARRIES ON THE LEGEND — The **Rita Marley** tour mentioned here last week has been finalized and is set to begin October 4 at the Tower Theatre in Philadelphia. The tour, which features **Bob Marley's** widow **Rita** and **The Wailers** with **The I-Threes** is being billed as "Legend: A Tribute to Bob Marley." "Legend" is the title of the Island Bob Marley compilation disc which was #1 for weeks in England and is currently at #44 with a bullet on **Cash Box's** LP chart. Marley and Bob's manager **Don Taylor** also say that there are other projects in the works including LPs of unreleased material and Bob Marley concert footage. The month-long tour will end up here in Los Angeles at the Universal Amphitheatre on November 3.

STATE FULL OF BLUES — While the San Francisco Blues Festival has set its lineup, another major California blues celebration — the Long Beach Blues Festival has also set its roster. The fifth annual event will take place September 15-16 at the Cal State University at Long Beach and includes a "who's who" of blues greats. **B.B. King**, **John Lee Hooker**, **Big Joe Turner**, **James Cotton**, **Etta James**, **Pee Wee Crayton**, **Buddy Guy & Junior Wells**, **Brownie McGhee**, **Son Seals**, **Jimmy Witherspoon** and **Denise LaSalle** are among the artists who will participate in the **Don Jacobson** produced show. This is one not to be missed!

RETURN OF THE EVERLYS — The **Everly Brothers** show at the Greek Theatre last week was a confirmation of the duo's strong return to live performance, although no new material was used from their latest Mercury album "EB 84." Seen at the show were such local luminaries as **Van Halen's David Lee Roth**, **X's Billy Zoom**, various **Romantics**, and **Carla Olsen** of the **Textones**. **Mayor Tom Bradley** also proclaimed September 7 "Everly Brothers Day" in Los Angeles.

NMPA BLACK MUSIC FORUM — The **National Music Publisher's Association** is presenting a forum on black music called "Black Music—Inside And Out." Set for October 2 at the Continental Hyatt House on Sunset, the forum will present panelists **Ollie Brown**, **Ray Parker Jr.**, **Oscar Fields** from Warner Bros. and **KACE PD Alonzo Miller** among others.



SEALING THE BLUES — *Guitarist/vocalist Son Seals will be among the many legends performing at the upcoming Long Beach Blues Festival next weekend.*

headed out of New York.

CLOSE TO THE EDIT — **Doors** keyboardist and producer **Ray Manzarek** has begun work on his solo LP for A&M while **Doors** manager **Danny Sugarman** has just signed with William Morrow & Co. to write his third book . . . the debut from **General Public** on IRS is almost out and the advance copies sound great. Ex-**English Beat** members **Dave Wakeling** and **Ranking Roger** head up the project and while the upbeat and thickly percussive sound of the Beat is still apparent, the duo's new band also expands on the sound nicely . . . the **Rolling Stones'** "Beggars Banquet" LP cover — the original! — is out over a remastered digital version of the disc. The cover was held up in 1968 when then Decca chairman labeled it "offensive" . . . **KKGO** and **KCET-TV** will simulcast *The Arranger Sessions With Billy Taylor* on September 14. Renowned pianist, composer and educator **Billy Taylor** will perform newly-arranged works by such jazz greats as **George Gershwin**, **Duke Ellington** and **Dizzy Gillespie** as well as some of his own compositions.

peter holden



A SLY LOOK — *Pia Zadora and Sly Stone autograph cement blocks containing their hand and footprints to be placed in the Las Vegas Riviera Hotel's "Walk of Fame."*

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While long time McCabe's promoter **Nancy Covey** may have moved on, producer **John Chelew** is doing an excellent job of presenting some of the best shows available in the L.A. area. Already signed for shows in September and October are **Doc Watson** on Sept. 14-16, **Charlie Haden** with **The Minutemen** opening on September 22, **McCoy Tyner** in a trip performance on Sept. 30, poet **Allen Ginsberg** on October 5, **John Hammond** on October 12 and **T-Bone Burnett** on October 27.

HAPPY BIRTH-DAY — **Cash Box** wishes to congratulate **Michael Epstein** and **Cynthia Shevelew-Epstein** on the birth of their daughter **Tessa Rachel** on July 3. Epstein is an officer of the Sound Advice management firm

Frankie Goes To Hollywood: An Overview of Britain's #1

by Nick Underwood

LONDON — Since national record charts began, only **Elvis Presley**, the **Beatles** and **John Lennon** have achieved the feat of scoring a number 1 and a number 2 single simultaneously in the UK; until now. This year has seen an unknown Liverpool band emerge from nowhere, transcend a BBC ban, turn the British media inside out and with its first two singles break all chart records. **Frankie Goes To Hollywood** has made an impressive, if not outrageous debut and it has become the talk and toast of London.

Since the initial pop explosion of the early '60s, when the **Beatles** and the **Rolling Stones** rocked the media and created a new pop music industry, the British music business has been searching for the elusive "next Beatles." The now unspoken and indeed, almost subliminal directive of most major and minor A&R departments since that era has been and continues to be: "Find the next Beatles."

The recent emergence of **Frankie Goes To Hollywood** has brought the notion of a 'new Beatles' to the surface. Not since the heady days of the early '60s has an unknown band risen to national prominence and fame so rapidly in the UK. The band, its producer — **Trevor Horn** (former **Buggles** and **Yes** member) and its record company, **ZTT**, have succeeded in whipping up the UK broadcast and press media into a frenzy, while satisfying a new public appetite which the band itself has created.

The **Frankies** first single "Relax" crept into the bottom end of the UK Top 40 in the first week of January '84. By the second week it had leapt to #6 and was the fastest moving record of the week. Sales were such that the disc would have automatically jumped to the #1 slot the following week. It did, but its impetus was greatly enhanced by a media ban. The BBC slapped a ban on the record and the video, deeming both to be too lurid for public consumption. This censorship whipped the National Press into a frenzy and reinforced the public's curiosity. The record sold in droves and like the **Sex Pistols** seven years earlier, put the **Frankies** into the enviable position of publicly repeating the finest outrageous and notorious traditions of British Rock'n'roll.

The bandmembers themselves, who all hail from Liverpool; **Holly Johnson**, frontman and lead singer; **Paul Rutherford**, backing vocals and percussionist; **Brian 'Nasher' Nash**, guitarist; **Mark O'Toole**, bassist; and **Ped Gill**, drummer; took the furor and glare of maximum publicity calmly in their stride. The bright and affable **Holly Johnson** was repeatedly reported as saying: "We're not really that outrageous, we just had to get ourselves noticed because there are so many bands in our home town struggling for recognition. We decided to go with an image that made us stand out."

Their follow up to "Relax" entitled "Two Tribes" was released June 4 of this year and shot straight to #1 after a few days. The last record in the UK to perform like this so rapidly was the **Beatles'** "Can't Buy Me Love" in March, 1964. In 1984, only eight days after release, "Two Tribes" had sold 750,000 copies. Most UK #1 records account for sales of only 200,000 after three or four weeks. The **Frankies'** second #1 re-ignited "Relax" which has remained in the charts since January. Within three weeks of "Two Tribes" being at #1, "Relax" shot back up the charts reaching the #2 slot alongside its followup.

The debut single "Relax" has now become the longest running UK chart hit since **Frank Sinatra's** "My Way" in 1969. Aside from its impressive chart-busting, the band has, ironically, taken its name from an old magazine headline about **Frank Sinatra** when the American star first went to Hollywood. How long it takes the **Frankies** to go to Hollywood remains to be seen. The band itself seems quite oblivious about the bigger splash that it's caused. **Holly Johnson** told **Cash Box** that he didn't imagine fame in the UK to be quite what it is: "I thought it would be really glamorous — limousines and phonecalls from **MGM** and **Steven Spielberg**, but that hasn't happened yet. Maybe one day. It's also damn hard work."

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Prince Gets '84's First Platinum Single

NEW YORK — The RIAA certified 10 Gold Albums, three Gold Singles, 11 Platinum Albums and the year's first Platinum Single, **Prince's** "When Doves Cry," during August. Gold albums went to, among others, **The Jacksons**, **Bruce Springsteen**, **Luciano Pavarotti** and the **Ghostbusters** soundtrack; Platinum Albums were awarded to **Ratt**, **Madonna**, the **Police** and **Tina Turner** among others; and Gold Singles went to **Ray Parker Jr.**, **Tina Turner** and the **Jacksons**. Year-to-date figures are 81 Gold Albums, 19 Gold Singles, 38 Platinum Albums and one Platinum Single; compared with last year's totals of 65 Gold Albums, 39 Gold Singles, 28 Platinum Albums and one Platinum Single.



IN SUSPENDED ANIMATION — *PolyGram Records has signed the L.A.-based pop-rock band Animation which will release its debut Mercury/PolyGram LP in mid-September. Pictured at the signing are (l-r): Emiel Petrone, senior vice president, compact disc, PolyGram; John Johnson and Larry Ross, managers for Animation; Russ Regan, senior vice president, pop music division, PolyGram; Charles Ottavio, Astrid Plane and Bill Wadhams of Animation; and Lindsay Feldman, attorney for the band.*

STUDIO PROFILE

Nashville's Scruggs Studio: Capturing The Country Sound

NASHVILLE — Since Scruggs Studio was formed in the fall of 1980, its owners Randy and Steve Scruggs have worked to establish its facilities to best suit the creative needs of their clientele.

It's location, away from the traditional recording studio area of Music Row, suits their goal to maintain a private, creative environment in which to work. Having both been brought up in Nashville's music community through the work of their father, banjo pioneer Earl Scruggs and each being members of The Earl Scruggs Revue has made them particularly aware of the needs of musicians in the studio.

Their most recent projects include Earl Thomas Conley's latest RCA album, "Treadin' Water," and the group Sawyer Brown's debut album for Capitol/Curb Records. A new Earl Scruggs' instrumental LP "American Made — World Played" is also in the works. Waylon Jennings, Jessi Colter and Joe Sun are also among the list of their recent clientele.

Randy Scruggs said of their decision as performers to devote more time to their studio and producing efforts, "From being in my father's group we had spent a lot of time in the studio. So we felt like it would be more creative and beneficial if we could build our own studio to record in; but we also wanted to build it up for outside clients. Also at the time, I was looking to get off the road and spend more time with production projects. It is definitely a producer's workshop in a sense. It has completely enhanced all of our other projects in music that we're involved in."

The Scruggs Sound Studio, Inc. is located at 2828 Azalea Place, Nashville, TN 37204. The chief engineer is Tom Brown and Dorothy Smith is the studio manager.

Room Dimensions

Control Room — 13' x 14' Studio — 35' x 28' Isolation Room — 15' x 12'.

Tape Machines

MCI JH-114 24 track MCI JH-110 ½" 2 track MCI JH-1102 track Mixing Consoles — MCI JH-636 28 in x 24 out.

Monitor Speakers

Altec 604 — E "Big Red" Yamaha NS-10 Electro Voice Century 100's Auratones MDM — 4 Monitor Amplifiers — MacIntosh 2300 BGW — 750 Crown DC 150 AB Systems.

Echo, Reverb & Delay Systems

Lexicon 200 digital Lexicon Super Prime-Time Lexicon Regular Prime-Time.

Other Outboard Equipment

DBX limiters Urei limiters Orban Parasond limiter Auto design, Dyna-Mite, Gatex Eventide Harmonizer DBX Noise Reduction System.

Instruments Available

7½' Yamaha piano, Hammond Organ, Fender Rhodes piano, variety strings, Fender amplifiers, Ampeg bass amplifier Marshall amplifiers.

Microphones

AKG 451, AKG 452, AKG 414, Shure SM 57, Beyer N7-34 Electro-Voice RE 16, Electro-Voice RE 20, Electro-Voice RE 635, Sennheiser 421, Sony BCM 22, Sony BCM 33, Kalrec 1050, Kalrec 1051, Neumann U-87, Neumann KM 84.



ALL IN THE "FAMILY TIES" — Sue Sheridan, who recently signed an exclusive songwriting/publishing agreement for the world (excluding Japan and Benelox) with Famous Music Corporation, took time out from recording to celebrate her new signing. Sheridan is currently writing and co-producing tracks for Tina Family Ties Yothers; Bob Yothers, Tina's father, is co-producer. From (l-r) are: (front row) Alan Melina, Famous Music west coast creative director; Tina Yothers, star of Family Ties; and Sue Sheridan, co-writer and co-producer of Tina's recording debut tracks. (back row) Bob Yothers, Tina's father and co-producer of Tina's record; Wally Schuster, Famous Music west coast creative director; and Paul and Barry Menes, attorneys for Sue Sheridan.

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EAST COASTINGS

WORLD MUSIC — According to the poets, music is the universal language. Yet, traditionally, music on these shores has only been accepted when the language involved was English. Such "international stars" as **Nana Muskouri**, **Charles Aznavour** and **Demis Roussos** never attained the popularity Stateside that they had in Europe and, indeed, throughout the rest of the world. Americans didn't want to be crooned to in Greek, Spanish, French and Portugese, Americans wanted to be sung to in English. When a rarity like the **Singing Nun** hit the charts, it was just that — a rarity.

Well, times have changed. These days, one can hardly stumble out of bed without tripping over some European or African or South American or Caribbean musicmaker.

Let's take Africa, for example. Over the past couple of weeks both **King Sunny Ade** and **Hugh Masekela** played successful engagements in town — the former sharing a bill with **Black Uhuru** at the Pier, the latter tearing it up at S.O.B.'s with his new homegrown band. Although both Ade and Masekela are heavily influenced by American music — rock and jazz, respectively — their hybrids are distinctly African, full of complex rhythmic webs and sweet vocal harmonies. Other African bands who have played in New York over the past few months include those led by **Sonny Okosun** and **Rocherau**, both with Shanachie Records on the market. Rounder has issued LPs by **Nyboma** and **Prince Nick Mbaro**,



BASKING AT THE LIMELIGHT — Mick Jagger (c) listens to a point made by Duran Duran's John Taylor (r) while Nile Rodgers turns the other cheek, at a recent bash at the Limelight.

Hannibal has imported two fine compilations ("Viva Zimbabwe," "Zulu Jive,") and S.O.B.'s frequently brings in purveyors of juju, highlife and other African sounds. Even **Herbie Hancock**, whose **Rock-it** band is the most up-to-date thing in synthesizers and stretchers, has employed **Foday Musa Sosa** as a full-time member of the touring unit, playing instruments hundreds of years old, side by side with **Grandmaster D.St.** and his turntables. And **Fela**, perhaps the biggest pop star in Africa, drew great advance sales when it was announced that he was playing at the Ritz a few weeks back (though those dates had to be postponed due to Fela's immigration problems at home — if all goes well, he'll be Stateside before year's end.)

Another third world music that shares the distinctiveness of its rhythms and the sometimes-political content of its lyrics with much African music, is reggae which has finally made strong inroads with the American market. Black Uhuru's Pier set was well-received, though it was not as riveting, or spiritually uplifting, as a set at the same locale a week before by **Steel Pulse** (opening for Herbie Hancock). Lead singer **David Hinds** (he with the Tower of Babel hairdo) has a large amount of charisma to go with his honeyed singing voice. The genuine, undiluted music of Jamaica — from dub poets (**Linton Kwesi Johnson**), to toasters (**Yellowman**), to out-and-out pop stars (**Peter Tosh**) — is finally being appreciated by a large segment of the American listening public, and labels such as Columbia and EMI/America are picking up artists normally reserved for the Shanachie and Sunsplash Records' of the worlds.

The previously mentioned S.O.B.'s is largely responsible for much of the third world music being heard live in New York. Standing for Sounds of Brazil, the Varick St. club has added to its diet of Brazilian music, the musics of Africa and of the Caribbean, recently hosting a rare Manhattan club appearance by calypso superstar **The Mighty Sparrow**. But it's Brazilian music that is the club's meat and potatoes and it's presented **Djavan** (who, like Sunny Ade, has **Stevie Wonder** as a guest on his latest LP), **Gilberto Gil** (who will be back in October) and other stars of Rio. The increased audience for the music led to **Milton Nascimento's** sold-out Carnegie Hall concerts in June, the first-time that Portugese-singing superstar played in America.

Portugese, even with a Brazilian accent, is not the only European language being listened to more intently over here. **Julio Iglesias** sang in English, French, Italian and Portugese at Radio City last week, but it was in Spanish that the romantic crooner seemed most comfortable and was most effective. **Menudo**, whose audience is made up primarily of Latinos, will bring its Spanish-language bubble gum to the same venue in a couple of weeks. There are such performers as **Raphael** and **El Puma** who, I'm sure, are watching all of this with a very interested eye.

It's no accident, then, that one of last year's major hits was "99 Luftballons" by **Nena** (imagine trying to convince somebody 10 years ago that a German rock song would hit the charts) and that **Luciano Pavarotti** filled Madison Square Garden with a program of Italian love songs. America's ears are opening and diversifying (of course, there are enough people of any nationality in New York to sell out a concert or two — witness the number of Indian stars who play to all-Indian audiences in the Garden and other such locations — but the aforementioned are reaching Americans across the board). Other esoteric foreign musics that can be heard with increasing regularity are traditional Irish music (aided by the fine Green Linnet label, which just issued LPs by **Kevin Burke**, **Phil Cunningham**, **Dolores Keane**/**John Faulkner**, and **Jackie Daly/Seamus & Manus McGuire**), and the klezmer music of Eastern European Jews.

Finally, for New Yorkers, the main stop for foreign musics is the Alternative Museum (17 White St.), which this season will be presenting the sounds of India (**S. Balachander**, 9/22; **Pandit Jasraj/Zakir Hussain**, 9/30; others) Bolivia (**Grupo Aymara**, 9/15), Japan (**Michihiro Sato**, 11/11), the Caucasus (**Kavakazi**, 10/27), Ecuador (**Atahualpa Poalasin/Pepe Santana**, 11/23), Nigeria (**Adesanya Adeyeye**, 11/4) and other musically beautiful locations (including such American fare as cajun music, western swing, native American songs and gospel).

Americans, who applied for more passports this year than in any other year in the nation's history, are realizing that their ears don't need visas to cross the boundaries of good listening.

lee jeske

TOP 30 COMPACT DISCS

		Weeks On 9/15 Chart			Weeks On 9/15 Chart
1	PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) POL	15.98	1	2	
2	BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS/SONY	—	6	2	
3	THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) TOEMI/POL	21.98	5	2	
4	THRILLER MICHAEL JACKSON (Epic EK 38112) CBS/SONY	—	3	2	
5	SYNCHRONICITY THE POLICE (A&M CD 3735) CBS/SONY	—	4	2	
6	WHAT'S NEW LINDA RONSTADT (Asylum 60260-2) POL	15.98	2	2	
7	ELIMINATOR Z.Z. TOP (Warner Bros. 23774-2) POL	15.98	10	2	
8	HEARTBEAT CITY THE CARS (Elektra 60296-2) POL	15.98	9	2	
9	CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059 MD) CBS/SONY	—	11	2	
10	1984 VAN HALEN (Warner Bros. 23985-2) POL	15.98	8	2	
11	FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia CK 39242) CBS/SONY	—	12	2	
12	90125 YES (Atco 90125-2) POL	15.98	7	2	
13	STAR TRACKS CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80094) TECHNICS	—	15	2	
14	AN INNOCENT MAN BILLY JOEL (Columbia CK 38837) CBS/SONY	—	13	2	
15	IN THE DIGITAL MOOD THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) SANYO	19.98	16	2	
16	ROCK 'N SOUL PART 1 DARYL HALL - JOHN OATES (RCA PCD1-4858) DENON	15.98	21	2	
17	MEDDLER PINK FLOYD (Capitol CDP-46034) TOEMI/POL	21.98	14	2	
18	SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS/SONY	—	—	1	
19	AVALON ROXY MUSIC (Warner Bros. 23686-2) POL	15.98	18	2	
20	MADONNA (Sire 23867-2) POL	15.98	—	1	
21	DIGITAL DOMAIN VARIOUS ARTISTS (Elektra 60303-2) POL	15.98	20	2	
22	AUTUMN GEORGE WINSTON (Windham Hill/A&M WD 1012) CBS/SONY	—	27	2	
23	THE WILD, THE INNOCENT & THE E STREET SHUFFLE BRUCE SPRINGSTEEN (Columbia CK 32432) CBS/SONY	—	—	1	
24	HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS W. MARSALIS, NAT. PHIL. ORCH. (LEPPARD) (CBS Masterworks MK 37846) CBS/SONY	—	17	2	
25	FUTURE SHOCK HERBIE HANCOCK (Columbia CK 38814) CBS/SONY	—	19	2	
26	TOUCH EURHYTHMICS (RCA PCD1-4917) DENON	15.98	—	1	
27	BARBARA STREISAND'S GREATEST HITS VOL. 2 BARBARA STREISAND (Columbia CK 35679) CBS/SONY	—	28	2	
28	THE BEST OF THE ALAN PARSONS PROJECT (Arista ARCD 8193) DENON	15.98	29	2	
29	RUMOURS FLEETWOOD MAC (Warner Bros. 3010-2) POL	15.98	30	2	
30	BEETHOVEN: SYMPHONY #9 CLEVELAND ORCH. (MAAZEL) (CBS Masterworks MK 38868) CBS/SONY	—	26	2	



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 EDDIE AND THE CRUISERS | 9 BANANARAMA |
| 2 TALKING HEADS | 10 KROKUS |
| 3 CHICAGO | 11 BOB MARLEY |
| 4 THE WOMAN IN RED | 12 LINDSEY BUCKINGHAM |
| 5 IRON MAIDEN | 13 MTUME |
| 6 DIANA ROSS | 14 THE S.O.S. BAND |
| 7 DONNA SUMMER | 15 Y&T |
| 8 BILLY OCEAN | |

NORTHEAST 1.

- 1 EDDIE AND THE CRUISERS
- 2 BOB MARLEY
- 3 BANANARAMA
- 4 LINDSEY BUCKINGHAM
- 5 TALKING HEADS
- 6 BILLY OCEAN
- 7 FRANK SINATRA
- 8 THE WOMAN IN RED
- 9 DIANA ROSS
- 10 IRON MAIDEN

SOUTHEAST 2.

- 1 CHICAGO
- 2 EDDIE AND THE CRUISERS
- 3 BILLY OCEAN
- 4 THE WOMAN IN RED
- 5 KROKUS
- 6 IRON MAIDEN
- 7 DONNA SUMMER
- 8 BANANARAMA
- 9 WILLIE NELSON
- 10 Y&T

BALTIMORE/ WASHINGTON 3.

- 1 TALKING HEADS
- 2 THE WOMAN IN RED
- 3 IRON MAIDEN
- 4 EDDIE AND THE CRUISERS
- 5 CHICAGO
- 6 BANANARAMA
- 7 KROKUS
- 8 MTUME
- 9 DIANA ROSS
- 10 DONNA SUMMER

WEST 4.

- 1 TALKING HEADS
- 2 THE WOMAN IN RED
- 3 DIANA ROSS
- 4 DONNA SUMMER
- 5 BANANARAMA
- 6 BOB MARLEY
- 7 BILLY OCEAN
- 8 IRON MAIDEN
- 9 EDDIE AND THE CRUISERS
- 10 LINDSEY BUCKINGHAM

MIDWEST 5.

- 1 EDDIE AND THE CRUISERS
- 2 CHICAGO
- 3 TALKING HEADS
- 4 DIANA ROSS
- 5 IRON MAIDEN
- 6 DONNA SUMMER
- 7 THE WOMAN IN RED
- 8 BILLY OCEAN
- 9 LINDSEY BUCKINGHAM
- 10 KROKUS

NORTH CENTRAL 6.

- 1 EDDIE AND THE CRUISERS
- 2 CHICAGO
- 3 BILLY OCEAN
- 4 Y&T
- 5 THE S.O.S. BAND
- 6 BANANARAMA
- 7 LINDSEY BUCKINGHAM
- 8 KROKUS
- 9 BOB MARLEY
- 10 WILLIE NELSON

DENVER/PHOENIX 7.

- 1 EDDIE AND THE CRUISERS
- 2 CHICAGO
- 3 BANANARAMA
- 4 TALKING HEADS
- 5 THE WOMAN IN RED
- 6 IRON MAIDEN
- 7 KROKUS
- 8 MTUME
- 9 THE S.O.S. BAND
- 10 DIANA ROSS

SOUTH CENTRAL 8.

- 1 EDDIE AND THE CRUISERS
- 2 CHICAGO
- 3 BANANARAMA
- 4 WILLIE NELSON
- 5 DIANA ROSS
- 6 IRON MAIDEN
- 7 DONNA SUMMER
- 8 LINDSEY BUCKINGHAM
- 9 KROKUS
- 10 BOB MARLEY

TOP 50 "12" SINGLES

	Weeks On 9/15 Chart		Weeks On 9/15 Chart
1	5	28	28
2	8	29	34
3	12	30	22
4	11	31	35
5	11	32	33
6	4	33	37
7	8	34	32
8	7	35	38
9	4	36	39
10	12	37	21
11	10	38	44
12	3	39	42
13	12	40	46
14	4	41	43
15	6	42	41
16	8	43	45
17	11	44	49
18	8	45	47
19	15	46	49
20	15	47	26
21	5	48	27
22	7	49	29
23	7	50	31
24	7		
25	7		
26	7		



OAKLAND GETS GLAMOROUS — Warner Bros. recording artist Sheila E. recently autographed copies of her album "The Glamorous Life" at the Rainbow Records' MacArthur Blvd. location in Oakland, California.

WHAT'S IN-STORE

CD NEWS — Some great jazz selections are coming out on CD. Of the 15 compact discs recently released by WEA, 10 were jazz titles. They are: **Chick Corea-Gary Burton**: "In Concert Zurich, October 28, 1979," **Chick Corea**: "Children's Songs," **Charlie Haden & Carla Bley**: "Ballad of the Fallen," **Keith Jarrett's "Köln Concert,"** "My Song," and "Chances," **Pat Metheny/Lyle Mays**: "As Falls Wichita, So Falls Wichita Falls," **Pat Metheny**: "Offramp" and "'80-81," and **Oregon**: "Oregon." The suggested list price for each of these 10 selections is \$15.98. WEA now has 167 CD selections available, with new releases due shortly.

NARM TO HOLD CONFERENCE — NARM will hold its third annual **Independent Distributors Conference** at the Eden Roc Hotel, Miami Beach, FL, from Friday, October 19 to Sunday, October 21. The conference will emphasize one-on-one communication between independent distributors and manufacturers and will feature organized programming of interest to the independent community. Some of the speakers who will address those in attendance will be conference chairman **Dennis Baker of Action Music Sales**; **Jack Eugster**, president of the **Musicland Group**; committee chairman **Tony Dalesandro, M.S. Distributing**, and representatives of **The Compact Disc Group**. The registration fee of \$195 (\$100 for spouses), includes all meals and business sessions beginning Friday at noon through Saturday night's dinner. Industry members interested in attending the Conference



CD IN YOUR CAR — On the way from Sony is the CDX-R7, an FM/AM compact disc player for the car or other moving vehicles. This model has many of the same features found on the home CD units.

should contact **Pat Daly** at NARM, (609) 424-7404.

NEW FROM SCI-ACOUSTICS — SCI-acoustics, Inc. recently introduced the **IMX Dimensional Enhancer**, which was made to recapture live music qualities lost in the stereo playback process. The IMX unit enhances any stereo signal, including records, tapes, radio, video, television and cable, according to **Paul Kaplan**, president of SCI-acoustics. It is fully compatible with stereo TV and VCRs, digital equipment and compact discs and does not replace other existing components. "The IMX is distortion-free," noted Kaplan. "There is no change in the real music, no loss of highs or lows and no hole in the middle of the sound field. The result is unprecedented realism." According to Kaplan, the IMX process is based on established scientific hearing research into the spatial qualities of sound. The IMX is said to utilize the live performance information inherent in the source material which enables the listener to hear the original spatial ambience. "The IMX brings out a quality in music which existed when it was live, but which was held captive by the limits of previous technology," stated Kaplan. Introduced to the trade at the June 1984 Consumer Electronics Show in Chicago, advanced shipments to retailers began in April, with a manufacturers list price of \$169. For more info phone (202) 628-2923.

LABEL WATCH — **Razz Records Inc.** recently announced its formation under the guidance of owner/artist **Geoffrey Tozer**. Razz Records will specialize in dance/pop music, with its first release expected in early November. The new label also announced its association with French recording company **MM Records**. The two labels' current plans include a fall release by **Geoffrey Tozer**, the 12" "Dance With Me." Razz Records is currently distributed on the east coast from Boston to Richmond and is seeking distribution in other areas. The label is accepting song demos at its main office in New York (234 East 70th Street, New York, N.Y. 10021). (212) 737-8096.

ron rosenthal



THE FIVE OF THEM — Columbia recording artist Ramsey Lewis recently took time out from his tour to support his latest album "The Two Of Us." Pictured are (l-r): **Dan O'Neil, PD WDJY**; **Doug Wilkins**, national director jazz progression promotion, Columbia Records; **Freddie Richardson**, promotion manager black music, Columbia Records; **Glenda Jackson, WDJY**; and **Ramsey Lewis**.

REVIEWS

ALBUMS

SINGLES

OUT OF THE BOX



WHAT ABOUT ME — Kenny Rogers — RCA AFLI-5043 — Producers: K. Rogers, D. Foster — List: 8.98 — Bar Coded

With this new release for RCA, Kenny Rogers puts forth all the style and energy that keep him listed as one of the most popular and enduring recording artists around. From the mellow sensitivity of "Dream Dancin'" to the hard-driving "Somebody Took My Love," "What About Me," is an LP packed with the legendary Rogers crossover style. With the essence of country flowing through each cut, but with a gritty rock edge, Rogers pulls out the stops to let fly some of his most sizzling tracks to date.

NEW AND DEVELOPING



FOR EVERY HEART — Dianne Reeves — TBA 203-N — Producer: Bob Burnham — List: 8.98

Versatile vocalist Reeves here shows off her versatility as a lyric interpreter and jazz chanteuse. The opening "Sneaky" and first single "Who Knows Where Love Goes" are both examples of tasty jazz meeting with some of the most choice pop around. The arrangements give Reeves a chance to really shine and the backing musicians are some of the best jazz-pop players to be heard. Should work effectively as pop, B/C, A/C and of course jazz.

OUT OF THE BOX



BARBRA STREISAND (Columbia 38-04605)

Left In The Dark (5:28) (Lost Boys Music/BMI) (J. Steinman) (Producer: C. Koppelman)

A dramatic ballad from Barbra Streisand's new "Emotion" LP for Columbia, "Left In The Dark" proves that Streisand stills heads the list of mood-making songstresses. With characteristic panache, Streisand delivers full flight vocal of her inimitably sensational capacity. The tune is rich with tenderness, but with a demanding lyric that gives it an added zest. Resounding piano and percussion drive this vibrant cut from start to finish, lending a soulful intensity. Certain CHR fare, "Left In the Dark" is sure to mark another in the long line of Streisand ballad gold.

NEW AND DEVELOPING



BEAU WILLIAMS (Capitol B-5395) **You Are The One** (3:58) (Screen Gems EMI Music — Beau Williams Pub./BMI) (Williams) (Producer: Alan Abrahams)

Soulful crooner Williams turns in a beautiful vocal performance on this slick ballad. In the classic R&B mode, Williams shines with an emotional and powerful lyric and melody. Lush instrumentation and a slow dance beat are certain to make "You Are The One" a B/C and A/C hit. Off of the "Beaudacious" LP, "You Are The One" should give Williams the momentum he needs to become an industry force.

FEATURE PICKS

ILLUSTRATED MAN — Illustrated Man — Capitol MLP-15020 — Producer: John Punter — List: 8.98 — Bar Coded

This new act on the Capitol label is composed of veterans of such bands as Gang of Four and Gary Numan. The sound is fresh for 1984 with the popping electronics of Roger Mason and the urgent vocals of Phillip Foxman. Drum artistry of Hugo Burnham and Robert Dean's Guitar are also of note. "Illustrated Man" is an album bursting with dance tunes, from the slap happy "Just Enough" to the current single "Head Over Heels," a sure-bet progressive rock fave and certain dance club winner. Illustrated Man is a British export to keep an eye on.

THE RED HOT CHILI PEPPERS — The Red Hot Chili Peppers — EMI America ST-17128 — Producer: Andy Gill — List: 8.98 — Bar Coded

The band's title is more than apt as this jumping disc proves. Snapping funk rhythms meet speedy punk lyrics with the result an untimely hilarious and highly-danceable unique style of music. From the textured "True Men Don't Kill Coyotes" to the Hank Williams cover "Why Don't You Love Me," the Chili Peppers take their slam-funk jams to the limit. A sure thing for new music formats as well as college stations, given a chance this band could be huge.

VELOCITY — The Vels — PolyGram 822 401-1 M-1 — Producer: Steven Stanley — List: 8.98 — Bar Coded

This debut from the Philly-based Vels is a rich slice of American pop in the same vein as the most melodic B-52s. Though the trio relies strictly on Linn drum tracks, the vocals of Alice DeSoto, Charles Hanson and Chris Larkin work so harmoniously that the strength of the songs and their arrangements lead the way. The opening "Tell Me Something" displays danceable pop sensibilities while "Coming Attractions" shows off DeSoto's pliable voice and the band's penchant for catchy-but-quirky melodies. A strong new music debut that could break on CHR.

NO GUARANTEES — The Nobodys — Capitol ST-12347 — Producer: Safeway Goya — List: 8.98 — Bar Coded

The Nobodys' debut for Capitol is a varied and sonically sophisticated effort which blends straight-ahead rock with the wit of Oingo Boingo and the aural technique of the best British synthesizer music. Lead vocalist Safeway Goya is a talented and effective frontman and the band's strengths are in his vocals and lyrics and versatility. The best cuts like "What Can I Do" and "The Gang On Fortune Hill" make good use of the band's slick adaptability.

SLIP IT IN — Black Flag — SST 029 — Producers: Spot-Greg Ginn-Bill Stevenson — List: 6.98

After the release of the often droning and cathartic "My War" earlier this year, L.A.'s Black Flag returns to vinyl with the explosive "Slip It In." Henry Rollins, Greg Ginn, et al again prove that raw energy and burning sped can captivate an audience very well as on the title track "Wound Up." The best example of the style is on the two-minute "My Ghetto." Rollins' wails and Ginn's guitar histrionics are testaments to the fury and the power still left in the hardcore scene. Immediate new music and college adds.

FEATURE PICKS

KOKO-POP (Motown 1759MF)

I'm In Love With You (3:58) (Jobete Music — Koko-Pop Music/ASCAP — Stone Diamond Music — Chris Powell Music/BMI) (Powell-Philmore) (Producer: Chris Powell)

This hyper-percussive funk/pop track from Motown's Koko-Pop is a sure thing for extended B/C and club play. Off of their debut LP, "I'm In Love With You" features an emotionally charged lead vocal and syncopated rhythm track that should tap a variety of listeners. With one highly-charted single already under their belt, Koko-Pop should gain a substantial following in the wake of this track.

FREDDIE MERCURY (Columbia 38-04606)

Love Kills (4:29) (Moroder Music Publishing, Queen Music Ltd./BMI) (F. Mercury, G. Moroder) (Producers: F. Mercury, G. Moroder, Mack)

A driving synthesizer punctuates this charging dancer from Giorgio Moroder's *Metropolis* soundtrack LP for Columbia. With a potent and cutting vocal Queen's Freddie Mercury offers some of the most powerful singing in recent years, giving "Love Kills" a particular urgency. The high tech instrumentation characteristic of the Moroder sound are certain to shake dance floors worldwide, ensuring "Love Kills" a position on dance club playlists in coming months. A CHR must.

FACE TO FACE — Epic 34-04582)

Under The Gun (3:21) (April Music/ASCAP - Shakin' Baker Music/BMI) (Baker) (Producer: Arthur Baker)

After the success of "10-9-8," Face To Face returns here with a modern music dance track that shakes with the machine gun drums and sleight-of-hand production of Arthur Baker. Laurie Sargent's biting lead vocals race to keep up with the lyrics and speeding tempo as "Under The Gun" should be another club favorite for the group. Understated and tasty lead guitar plays around and under the beat and the backing vocals keep time with the cut's catch-phrase. A sure bet for B/C and CHR play.

MATTHEW WILDER (Private I ZS4-04617)

Bouncin' Off The Walls (3:30) (Streetwise Music, Buchu Music/ASCAP) (M. Wilder) (Producers: P. Bunetta, R. Chudacoff)

"Bouncin' Off The Walls" is the title track from Matthew Wilder's new LP for Private I, one that is certain to garner plenty of dance club play. With a galloping salsa beat and Wilder's racing vocal, "Bouncin' Off The Walls" has a spiced dance tempo that demands dance action. Keeping pace with his previous chart climbers, Wilder puts forth some high energy with this cut, a tune that is sure to win more listeners to the growing Wilder record buying public.

SHANNON (Mirage 7-99705)

It's You (3:50) (Emergency Music — Green Star Music/ASCAP) (Roman-Forman) (Producers: Mark Liggett — Chris Barbosa)

After a series of smash hits that began with last year's major multi-format hit "Let The Music Play", Shannon on this single shows that she is also a sensitive and effective interpreter of ballads. "It's You" is a mainstream slow song that Shannon turns into a moving and appealing B/C and CHR breaker. As a counterpoint to her established reputation as a club favorite, "It's You" should help carve out a substantial niche for this talented vocalist.

AUDIO/VIDEO

TITLE TURN — Last week *Audio/Video* supplied information on the whys and wherefors of **Ted Turner's** new 24-hour music video channel, the *Music Video Network*. Well, you can forget about it. That is, you can forget about the Music Video Network, because the Music Video Network has a new name: the **Cable Music Channel**. The reason? Reports have it that the abbreviation MVN bore too similar a ring to that of its competitor, MTV (MTV II, more specifically). So, as of October 26, it'll be the Cable Music Channel, and not the Music Video Network that will begin its much-touted rivalry with MTV's mega videomusic programming.

NEW YORK NEW MUSIC — Manhattan Cable television has new video music show for all you newoids whose music is categorized as "new," but isn't exactly MTV



KEY VICTORY — Dark Victory, starring Bette Davis and George Brent, is just one of the classic films released by Key Video as part of its 24k Gold Collection.

material. The show is called *New Music +*, cocreated by **Michael Overn** and **John Cousins**. It runs a half an hour and features uncensored video from the gamut of "new music" bands, both signed and unsigned. Overn is also interested in producing videos for bands that need them. For more info write: P.O. Box 6140, FDR Station, N.Y., Ny 10150.

MTV AD — PolyGram Music Video (PMV) and RCA/Columbia Pictures Home Video have joined forces to promote long-time videocassettes of some of the top acts on PMV's roster. The scoop is that the two companies have gotten together to produce a 60-second spot commercial which will be seen exclusively on MTV beginning October 1 and running until October

15 (seems like ya' just can't utter the word "exclusive" any more without mentioning MTV in the same breath). The commercials will air 40 times between the aforementioned dates. The push is retail outlet oriented, and the cassettes featured are the newborns of PMV-U.S. senior vice president and general manager, **Len Eband**, whose long-form videocassette campaign is no secret in the industry. Led by Eband, PMV is the prime purveyor of this part music/part story format, and the cassettes to be promoted on the MTV commercial include the ABC videomovie *Mantrap* — an hour-long spy movie with concert footage interspersed; *A Hot Summer Night...With Donna*, the full length version of **Donna Summer's** HBO special; *Exit...Stage Left*, rock band **Rush's** Canadian concert special (which includes animation, rear screen projection and special effects), along with several live in-concert programs such as **Roxy Music's** *The High Road*, **Rainbow's** *Live Between The Eyes*, and **Dexys Midnight Runners'** film *The Bridge* (directed by **Steve Barron**). All the videocassettes are offered in VHS Stereo and Beta hi-fi stereo, retailing at \$29.95. Airing the commercial on MTV is, according to Eband "the perfect outlet" for these new products, and the coinvolvement of RCA/Columbia provides added "marketing intelligence and muscle." RCA/Columbia president **Robert Blattner** is quoted as saying that the cooperative efforts of the two companies "bring twice the enthusiasm and creativity to what we do." The commercial was directed by **Richard Camp** and line-produced by **Gillian Gordon** and **Meg Hunnewell** for Hunnewell Productions, it stars model **Lisa Thornhill** and character actor **Kim Chan**, and was produced by Eband in consultation with RCA/Columbia pictures Home Video director of marketing **Valley Kountze**.

FASHION VIDEO — **Ted Turner's** got other things up his sleeve besides his new music video channel. His Superstation WTBS is planning soon to move into the area of fashion — fashion videos, that is — with a new show called *Images*, slated to debut in January of 1985. The show was created by **Richmel Entertainment** and it incorporates "fashion vignettes" with exotic settings, along with interviews with top designers, celebrities and recording acts. The idea here is to bring together what Richmel terms as "beautiful people, fashion, romance and music," which they feel are four prime elements to attract viewers. The videos are to be set to contemporary music (some feel music videos in general are little more than fashion clips, so why not?). Interviews with **Boy George** and **Cyndi Lauper** have so far been scheduled for the first installment of *Images* (airing three times in January), with videos from such design houses as **Norma Kamali**, **Willi Smith**, **Lloyd Allen**, **Catalina**, **Jantzen** and **Styl-land**, among others.

MUS VID NEWS — Already in rotation on MTV is the new clip from the **Fixx**, *Are We Ourselves*. The video was shot in England by the Doppelganger Video Company, directed and produced by **Rupert Hine** and **Jeanett Obsoj**. Considering the song's intergalactic question, England's Jodrell Bank, one of the largest radio telescopes in the world was chosen as the clip's location. The telescope is used primarily in the search for intelligent life (in the cosmos, I mean).....Billed as the first video album, **Bee Gee Barry (Gibb)** has created a one-hour video special to compliment the release of his first solo LP for MCA Records, "Now Voyager." The video, produced by Green Back Films, began shooting in Florida last month and continues through late September. A short documentary of the filming is also being made.....The **Teddy Pendergrass** video for his single "You're My Choice Tonight (Choose Me)," a montage of scenes from the **Allen Rudolph** film *Choose Me*, has been banned from NBC's *Friday Night Videos* show. The clip is considered "too hot and too suggestive" by NBC's Standards and Practices committee. It was supposed to air Friday, September 7.....A video short for the Triumph Films, RCA/ERATO film of **Bizet's** *Carmen*, which opens in New York September 20 at the Cinema Studio and in Los Angeles October 12 at Mann's Fine Arts Theatre. The video will air over cable TV and runs four minutes and 15 seconds. It was produced by **Bill Little** and directed by **Bob Radler**.....Morrocco Records recording artist **Jakata** has completed a video for the single "Hell Is On The Run," produced by **John Weaver** for KEEFCO productions. The clip was shot on location in some of L.A.'s seedier neighborhoods, where a burned out church was used as the principal backdrop. Post production was provided by the Post Group and Compact Video.

gregory dobrin

TOP 15 MUSIC VIDEOS

		Weeks On 9/15 Chart
1	MISSING YOU John Waite (EMI America)	1 7
2	DANCING IN THE DARK Bruce Springsteen (Columbia)	3 6
3	WHAT'S LOVE GOT TO DO WITH IT Tina Turner (Capitol)	4 8
4	IF THIS IS IT Huey Lewis & The News (Chrysalis)	2 7
5	LET'S GO CRAZY Prince (Warner Bros.)	8 3
6	SHE BOP Cyndi Lauper (Portrait)	11 2
7	ONLY WHEN YOU LEAVE Spandau Ballet (Chrysalis)	5 5
8	CRUEL SUMMER Bananarama (London/PolyGram)	10 3
9	DRIVE The Cars (Elektra)	12 3
10	THE MORE YOU LIVE (THE MORE YOU LOVE) A Flock of Seagulls (Jive/Arista)	13 2
11	CARIBBEAN QUEEN Billy Ocean (Jive/Arista)	— 1
12	RIGHT BY YOUR SIDE Eurythmics (RCA)	9 4
13	DYNAMITE Jermaine Jackson (Arista)	7 4
14	GO INSANE Lindsey Buckingham (Elektra)	— 1
15	INFATUATION Rod Stewart (Warner Bros.)	6 9

BMI "Million-Airs" Honored

NEW YORK — BMI held a pair of luncheons — one in New York, one in Los Angeles — last week to honor those writers and publishers whose songs have been broadcast more than one million times in the U.S. as of December 31, 1983. BMI's repertoire includes nearly 600 "Million-Air" songs. The new additions to this exclusive club are:

1,000,000

After The Love Has Gone — David Foster/Jay Graydon/Blackwood Music/Foster Frees Music, Inc./Garden Rake Music, Inc./Irvind Music, Inc.

All By Myself — Eric Carmen/Serge Rachmaninoff (PRS)/Camex Music, Inc./Macusa Music, Inc.

All My Loving — John Lennon (PRS)/Paul McCartney (PRS)/Maclen Music, Inc.

Biggest Part Of Me — David Pack/Rubicon Music

Come A Little Bit Closer — Tommy Boyce/Wes Farrell/Bobby Hart/Morris Music, Inc.

Country Boy You Got Your Feet In L.A. — Dennis Lambert/Brian Potter/Duchess Music Corporation

Do That To Me One More Time — Toni Tennille/Moonlight and Magnolias, Inc.

Dueling Banjos — Arthur Smith/Combine Music

Feels So Right — Randy Owen/Maypop Music

Funny (How Time Slips Away) Willie Nelson/Tree Publishing Company, Inc.

Get Back — John Lennon (PRS)/Paul McCartney (PRS)/Maclen Music, Inc.

Hey Baby — Bruce Channel/Margaret Cobb/CBS Unart Catalog, Inc./Le Bill Music, Inc.

Honky Tonk — Billy Butler/Bill Doggett/Henry Glover/Clifford Scott/Shep Shepherd/Isip Music Publishing Co./W&K Publishing Corporation

I Don't Need You — Rick Christian/Bootchute Music

I'll Never Love This Way Again — Will Jennings/Richard Kerr/Irving Music, Inc.

I'm Gonna Make You Love Me — Kenneth Gamble/Leon Huff/Jerry Ross/Downstairs Music Company/Unichappell Music, Inc.

I'm Movin' On — Hank Snow/Unichappell Music, Inc.

I'm Sorry — Dub Allbritten/Ronnie Self/Champion Music Corporation

Lead Me On — Allee Willis/Irving Music, Inc.

Lonely Night — Neil Sedaka/Entco Music

Long Train Runnin' — Charles Johnston/Warner-Tamerlane Publishing Corpora-



NO SMALL CHANGE — Lionel Richie's video for "Penny Lover" the fifth single from his "Can't Slow Down" LP, cost \$275,000 to produce. The clip is currently being edited under the supervision of director Bob Giraldi and will air soon on MTV. Pictured are Richie and dancers.

TOP 30 ALBUMS

	Weeks On 9/15 Chart		Weeks On 9/15 Chart
1 ACCESS ALL AREAS SPYRO GYRA (MCA 2-6893)	1 13	15 REJOICING PAT METHENY with CHARLES HADEN & BILLY HIGGINS (ECM 25006-1)	14 21
2 DECOY MILES DAVIS (Columbia FC 38991)	2 14	16 BANDED TOGETHER LEE RITENOUR (Elektra 60358-1)	15 15
3 NIGHT LINES DAVE GRUSIN (GRP-A-1006)	4 14	17 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	18 22
4 STEPPIN' OUT GEORGE HOWARD (TBA TB 201-N)	3 16	18 CHANGES KEITH JARRETT (ECM 1-25007)	20 3
5 RENDEZVOUS SADAO WATANABE (Elektra 60371-1)	6 6	19 THAT'S THE WAY I FEEL NOW A TRIBUTE TO THELONIOUS MONK (A&M SP-6600)	17 12
6 THE TWO OF US RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	12 6	20 GHETTO BLASTER CRUSADERS (MCA-5429)	21 23
7 WISHFUL THINKING EARL KLUGH (Capitol ST-12323)	5 29	21 EAST COAST OFFERING (MCA-5494)	19 10
8 THE INTRODUCTION STEVE MORSE BAND (Musician/Elektra 60369-1)	10 6	22 SUNDANCE KEVIN EUBANKS (GRP-A-1008)	24 6
9 MODERN TIMES STEPS AHEAD (Musician/Elektra 60351-1)	9 13	23 THE VOICE BOBBY McFERRIN (Musician/Elektra 60366-1)	22 7
10 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	7 45	24 FLAME AZYMUTH (Milestone M-9128)	— 1
11 DISGUISE CHUCK MANGIONE (Columbia FC 39479)	11 4	25 AERIAL BOUNDARIES MICHAEL HEDGES (Windham Hill/A&M WH-1032)	— 1
12 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 28341)	8 65	26 CALL OF THE WILD GENERATION BAND (TBA TB 202-N)	23 11
13 JAMMIN' IN MANHATTAN TYZIK (Polydor 821 605-1 Y-1)	13 12	27 BULLISH HERB ALPERT/TIJUANA BRASS (A&M SP-5022)	— 1
14 SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478)	16 4	28 NOW PATRICE RUSHEN (Elektra 60360-1)	25 13
		29 FANFARE KITTYHAWK (Zebra ZR 5001)	26 5
		30 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	27 76

FEATURE PICKS

AN ENGINEER OF SOUNDS — Jimmy Stewart & Kuntu — Cadence Jazz CJR 1018 — Producers: Jimmy Stewart, Jeff Reed, Bob Rusch — List: 8.98

Some raucous, freewheeling, original "free" jazz from a 58-year-old Philadelphian who's never before recorded. Stewart wields a wailing alto sax, barks orders to a fine coterie of Philly players (like reedman Jeffrey Reed and trumpeter "Brad" Bradley), and contributes four interesting compositions (really frames to hang a lot of improvised interplay on). Not everyone's cup of tea, but good evidence that the waters of avant-garde jazz are still deep and extend beyond New York and Chicago.

NIGHTWORK — Rory Stuart Quartet — Cadence Jazz CR 1016 — Producer: Bob Rusch — List: 8.98

Yet another spiffy young jazz guitarist (a few years ago most of these players would've gone into rock or studio work). Stuart's got chops and taste. He's also got a hot quartet (Armen Donelian, piano; Calvin Hill, bass; Keith Copeland, drums), and an ability to write lines that allow everybody to show their improvisational colors (this set was recorded live and the solos are long, but well-paced).

EASTERN REBELLION 4 — Cedar Walton, Curtis Fuller, Bob Berg, Alfredo "Chocolate" Armenteros, David Williams, Billy Higgins — Timeless SJP-184; dist. by Zebra Records — Producer: Wim Wigt — List: 8.98

Ebullient bebop by some of the finest players of the genre. Walton is the nominal leader here, but everybody turns in bristling work, including longtime salsa-man Armenteros, who brings a clear, brassy trumpet sound to the date. A couple of Walton originals are added to standards by Rollins, Gillespie, Monk, and Johnny Mandel. With the companion, Timeless All-Stars' "Timeless Heart," a good testament to the healthy state of bebop in Orwell's year.

AN EVENING AT CHARLIE'S — Mel Torme/George Shearing — Concord Jazz CJ-248 — Producer: Carl E. Jefferson — List: 8.98

You say there's not enough class in the world? Not enough elegance? Look no further. Torme is in fine voice here, Shearing is in fine finger, and the thing swings with a bubbly pop. Torme has been a revitalized singer since he turned full-time to jazz a few years ago, Shearing is one of his favorite running mates, and their selection of material is perfect, (Arthur Schwartz's "Then I'll Be Tired Of You" Noel Coward's "Chase Me Charlie," and others of that ilk).

PBS To Air Newport Jazz

NEW YORK — Jazz Comes Home To Newport, taped at this year's JVC/Newport Jazz Festival, will be aired in early-December over PBS with FM simulcast. Featuring performances by Dizzy Gillespie, Stan Getz, Michel Petrucciani, and Dave Brubeck, the one-hour show is being underwritten by PBS and the JVC Corporation of America. According to executive producer Hal Hutkoff, "Jazz Comes Home To Newport" will be seen by more people than actually attend jazz festivals in an entire year."

ON JAZZ

EAST COASTING — No, not the column published weekly in a popular music trade, but the record label. Named after a 1957 composition by Charles Mingus, East Coasting — begun by Frederick Cohen and Mingus' widow, Susan — is out of the box with an impressive double-album reissue of "Music Written For Monterey, 1965. Not Heard . . . Played In Its Entirety, At UCLA." Originally released in 1966, on Mingus' own label, Charles Mingus Enterprises, the album sold a couple of hundred copies before it disappeared — Mingus being unable to afford a second pressing. Mingus wanted to reissue the LP in the 1970s — when he was at the height of his popularity — but when he tried to retrieve the original tapes from Capitol, where they were being stored along with over a dozen other Mingus tapes,



he was informed by letter that the tapes were destroyed. The indicting letters from Capitol (jazz fans' hearts will break at the physical evidence of Capitol destroying priceless Charles Mingus material), various other bits and pieces of Mingusiana (including a reproduction of an original comic strip) and a bonus EP are all part of the numbered, limited edition package from East Coasting (mastered, by the way, from a clean copy of the original record). In fact, where the 1960s issue pioneered the abhorrent 1980s practice of shoving two LPs in one sleeve, the 1980s issue comes with a gatefold jacket.

WALLINGTON RETURNS — Bebop piano pioneer George Wallington (r) putting the finishing touches on his second LP in two decades, a follow-up to "Virtuoso George Wallington, Christened as Giacinto Figlia," being released this month by Nippon Columbia of Japan. With him is producer Max Wilcox.

Before Charles Mingus died of ALS in 1979, he was one of the prime forces in jazz. The term "force" is particularly apt for Mingus, because aside from being a great jazz composer (and "jazz" was very much what he composed), and a great bandleader, he was a great mover and shaker. He stubbornly did things his way — he started record companies when he felt (often) that the record companies of the world were against him; he started his own jazz festival when the Newport organization didn't please him; he conducted his concerts as if they were open rehearsals, frequently firing musicians on stage (occasionally punching them or cursing them out or throwing things at them, as well); he wrote a lengthy, sexually-explicit auto biography-cum-fantasy (*Beneath The Underdog*); he railed at the political and racial situations in America in interviews and during concerts; he spouted philosophy and courted controversy. He was, in every way, larger than life. He is certainly one of the most influential figures in jazz history, and one of the music's most important bassists. (For more on Mingus, I'd suggest reading Brian Priestley's fine *Charles Mingus: A Critical Biography*, available from Da Capo; or the autobiography, available from Penguin).

The music presented on East Coasting's issue is, typically, atypical. The unwieldy title is due to the fact that Mingus had organized an eight-piece band to premiere some adventurous new music of his at the Monterey Jazz Festival of 1965 (Dannie Richmond, drums; Charles McPherson, alto; Julius Watkins, french horn; Jimmy Owens, Lonnie Hillyer, Hobart Dotson, trumpets; Howard Johnson, tuba; Mingus, bass and piano). For some reason or other, things went badly at Monterey and Mingus performed for only 30 minutes (Mingus was apparently upset at the short amount of time allotted for his set; festival organizer Jimmy Lyons claiming that Mingus forced him to get on his knees and beg him to go on). A week later, at UCLA, Mingus — with tape recorders running — was able to perform the entire program. The Charles Mingus Jazz Workshop, as he referred to his bands, was never more workshopper — at one point Mingus dismissed half the group to go into the back and "figure this thing out." One of the beauties of this set is that it's all there — the false-starts, the ironic introductions, the *frisson* of a Mingus performance. Mingus saved — and issued — it all. Of course there is also plenty of terrific music.

The numbered edition of "Music Written For Monterey . . ." carries a \$25 list and is limited to 5,000 copies. The number is strictly to justify the high price (numbered anything strikes me as unnecessary — it smacks of Franklin Mintism); Fred Cohen explaining that the costs were just too high to get the price down any further. It's ironic, of course, that something which only sold 200 copies when first issued is now limited to an edition of 5,000; Mingus would have clicked his heels at a 5,000 sale when he first put the thing out.

East Coasting is not going to be strictly dedicated to the music of Charles Mingus, though Cohen licks his lips at the prospect of trying to procure some never-released Mingus languishing in the vaults of Atlantic, Columbia, Impulse, and United Artists. There are a couple of Kenny Dorham LPs in the works, along with a Jackie McLean/Freddie Redd date and other material.

East Coasting is not strictly a mail-order company, they are available for distribution from P.O. Box 866 Ansonia Station; New York, NY 10023. They can also be had from New York's Jazz Record Center (133 W. 72nd St.), owned and operated by Fred Cohen.

BOPPING AROUND — The Modern Jazz Quartet, who are to jazz what Cary Grant is to movies, will be holding forth at NY's Blue Note, Sept. 11-16. The club, which books acts as if it was a concert hall, will follow the MJQ with a double bill of Bobby McFerrin and Jon Faddis (9/18-23), Dizzy Gillespie (9/25-30), and the incomparable (and rare club visitor) Sarah Vaughan (10/2-7) . . . Around the corner, Lush Life will follow a tasty week with Cedar Walton, Ron Carter, and Billy Higgins (9/11-16), with the rather odd booking of Jack De Johnette's Trio (9/18-23) odd because the splendid modern drummer is going to be playing piano, with Freddie Walts in the drum seat and Eddie Gomez at the bass . . . In the same city, same neighborhood: Jazztrack kicks off its concert series at Greenwich House with the Milford Graves Duet and a film show (9/15), to be followed by Olu Dara (11/17), Vinle Burrows/Jeanne Lee (12/15) and Oliver Lake & Jump Up/Women of the Calabash (1/19).

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Music Books To Be Highly Visible Through Fall And Winter

(continued from page 5)

Martin's, Proteus and Dell.

Other rock personalities who will be covered from several angles are Bob Dylan (Dylan by Jonathan Cott, Doubleday; *Blood On The Tracks: The Story of Bob Dylan* by Chris Rowley, Proteus), David Bowie (*Ziggy Stardust: David Bowie, 1972-1974* by Mick Rock, St. Martin's; *David Bowie: A Rock and Roll Odyssey* by Kate Lynch, Proteus; *David Bowie: Serious Oonlight* by Chet Flippo, Doubleday), Genesis (*The Book of Genesis* by Hugh Fielder, St. Martin's; *Genesis: Peter Gabriel, Phil Collins, & Beyond* by Phil Kamin and Peter Goddard, Beaufort; and *Genesis* by Janis Schact, Proteus), the Kinks (*Kinks Kronicles* by John Mendelsohn, Morrow; *The Kinks* by Johnny Rogan, Proteus), Duran Duran (*Duran Duran*, St. Martin's; *Duran Duran: The Book* by Neil Gaiman, Proteus), the Beatles, both as a group and individually (*John Lennon For The Record* by Peter McCabe and Robert D. Schonfeld, Bantam; *Come Together: John Lennon In His Time* by Jon Wiener, Random House; *Book of Lennon* by Bill Harry, Delilah; *The Last Lennon Tapes* by John Lennon and Yoko Ono, with Andy Peebles, Dell; *McCartney: The Definitive Biography* by Chris Welch; *The Compleat Beatles 1962-1970*, Delilah), and Bruce Springsteen (*Springsteen: No Surrender* by Kate Lynch, Proteus; *The Boss: Bruce Springsteen, Beaufort*).

There will also be individual biographies of a plethora of musicians, with Proteus Books leading the way with books due on the Jam, Jimi Hendrix, Barry Manilow, Eric Clapton, Van Morrison, the Eurythmics, Def Leppard, Marvin Gaye, Fleetwood Mac, Elton John, Led Zeppelin, Frank Zappa, Frankie Goes To Hollywood, Van Halen, Elvis Presley, Cat Stevens, Ozzy Osbourne, Pat Benatar, the Thompson Twins, Status Quo, the Police, and Paul Young. Morrow will offer tomes on Dire Straits and the Velvet Underground; St. Martin's will cover Hall and Oates; Simon and Schuster will have a book out called *The Beach Boys*; and, for something a little different, Stein and Day will publish James Haskins' *Nat 'King' Cole*, Random House will print John Rockwell's *Sinatra*, and St. Martin's will issue Gerald McKnight's *Andrew Lloyd Webber*.

Yearbooks will be available in the way of *The Rock Yearbook 1985*, edited by Al Clark (St. Martin's) and *The Rolling Stone Book of Rock Video*, edited by Michael Shore and *Video Rock* by Sue Rawkins (Morrow); picture books will come out in the way of *The Album Cover Album: Volume III*, edited by David Howells and Roger Dean (St. Martin's) and *Rock Archives: A Complete Photographic Journey Through The First Three Decades Of Rock and Roll* by Michael Ochs; and country music will be covered in *The Country Music Book* by Michael Mason (Scribners) and *The Encyclopedia of Folk, Country & Western Music* by Irwin Stambler and Grelun Landon (St. Martin's).

There will also be a large number of pop history books and anthologies of various sorts, including John Tobler's *A-Z of Rock Singers*, Sharon Davis' *Motown: The Complete Story*, Chris Charlesworth's *Rock Heritage: The 60s*, Lazell and Rees' *The Delilah Rock and Roll Handbook* (Delilah), *Dick Clark's The First 25 Years of Rock and Roll* (Dell), Billy Bergman's *Hot Sauces: Latin and Caribbean Pop*, and Bob Doerschuk's *Rock Keyboards* (Morrow).

Jazz fans can look forward to *The Rolling Stone Jazz Record Guide*, edited by John Swenson (Random House), and reissues of Ira Gitler's *Jazz Masters of the '40s*, Samuel B. Charters and Leonard Kunstadt's *Jazz: A History of the New York Scene*, William Ferris' *Blues From The Delta*, and Barry McRae's *Jazz Cataclysm*. Other books of interest include *The Synthesizer and Electric Keyboard Handbook* by David Crombie (Knopf), *Electronic and Experimental Music* by Thomas Holmes (Scribners), *The Electric Guitar Owner's Manual: A Guide To Buying and Hotrodding* by Will Martin (John Muir), *The Makers of Cajun Music* by Barry Jean Ancelet (U. of Texas Press) and *Hip Hop: Guitier Owner's Manual: A Guide To Buying and Hotrodding* by Will Martin (John Muir), *The Makers of Cajun Music* by Barry Jean Ancelet (U. of Texas Press) and *Hip Hop: The Illustrated History of Breakdancing, Rap Music, and Graffiti* by Steven Hagar (St. Martin's). The proliferation of popular music — on television, in movies, and, of course, on records — has extended in a big way to the book industry. Even Little Richard has a no-holds-barred autobiography due.



ON THE RIGHT TRACK — RCA Recording artists I.R.T. recently played NY's Down Under club, where they sang their new single "Made In The U.S.A.". The trio is seated here, (l-r): Ruth Dawes, Steve Sells and Heidi Dudley, listening to (l-r): Steve Stoff, field promotion representative, RCA; Wendy Goldstein, A&R talent manager, RCA; and Hilda Williams, regional promotion representative, RCA.

BMI "Million Airs" Honored

(continued from page 14)

Love Grows Where My Rosemary Goes — Tony Macauley (PRS)/Barry Mason (PRS)/Aimi Music/Super Songs Unlimited/Unichappell Music, Inc.

Love In The First Degree — James Du Bois/Jim Hurt/Warner House Of Music

Love Is Like A Heat Wave — Lamont Dozier/Brian Holland/Eddie Holland/Stone Agate Music Corp.

Love Will Find A Way — David Jenkins/Cory Lerios/Irving Music, Inc./Pablo Cruise Music

Lovin' You — Minnie Riperton/Richard Rudolph/Dickiebird Music And Publishing Co.

Maggie May — Rod Stewart/Unichappell Music, Inc.

Magic — John Farrar/John Farrar Music

Maybelline — Chuck Berry/Isalee Music Publishing Company

Mother And Child Reunion — Paul Simon/Paul Simon Music

Mountain Of Love — Harold Dorman/Morris Music, Inc.

My Heart Belongs To Me — Alan Lee Gordon/Charles Kopleman Music/Kiki Music Corp./Johnathan Three Music Company/Martin Bandier Music

Never Can Say Goodbye — Portable Music Company, Inc.

Never Ending Song of Love — Delaney Bramlett/CBS Unart Catalog, Inc.

Nobody — Rhonda Fleming-Gill/Dennis Morgan/Tom Collins Music Corporation

One Day At A Time — Kris Kristofferson/Marijohn Wilkin/Buckhorn Music Publishing Company, Incorporated

Only The Lonely — Joe Melson/Roy Orbison/Acuff-Rose Publications, Inc.

Lost Her Love On Our Last Date — Floyd Kramer/Conway Twitty/Acuff-Rose Publications Inc.

Our Love (Don't Throw It All Away) — Barry Gibb/Blue Weaver (PRS)/Gibb Brothers Music

Photograph — George Harrison (PRS)/Ringo Starr (PRS)/Loaves And Fishes Music Company

Pinball Wizard — Peter Townshend (PRS)/ABKCO Music, Inc./Suolubaf Music Company/Towser Tunes, Inc.

Poor Side Of Town — Lou Adler/Johnny Rivers/Charles Koppelman Music/Jonathan Three Music Co./Martin Bandier Music

Right Down The Line — Gerald Rafferty (PRS)/Alley Music Corporation

Rings — Alex Harvey/Eddie Reeves/CBS Unart Catalog, Inc.

The Rose — Amanda McBroom

(I Can't Get No) Satisfaction — Mick Jagger (PRS)/Keith Richard (PRS)/ABKCO Music, Inc.

Seven Year Ache — Rosanne Cash/Atlantic Music Corporation/Hotwire Music

(continued on page 27)

Cash Box Speaks With Record Bar's Chairman Barrie Bergman

By Rusty Cutchin

During the recent Record Bar convention in South Carolina, chairman Barrie Bergman spoke to *Cash Box's* Rusty Cutchin about the chain, its diversification into gourmet foods retailing and video distribution and its prospects for the future.

Cash Box: How is the convention going for you so far?

Bergman: Other than the weather, the first couple of days have been great. It is exactly as programmed. All the things that we wanted to happen have happened with the added touch of Paul Winter being so wonderful, I think better than anyone would have speculated. And the Fixx was sensational last night.

Cash Box: What were the goals you had coming into the convention and how did they differ from the previous year?

Bergman: Pretty much what we want to do with the convention is bring our people together so everybody can sort of feed off everybody else's energy and feel like it's one company instead of a lot of little record stores spread out there. But what

we've been trying to do the last couple of years is do a whole lot more training. We've got people from Farr Associates, a consulting firm, helping us train and a lot of our office people are also doing some training.

Cash Box: What are some of the benefits you've seen from the training programs you've initiated?

Bergman: People feel better about themselves, they feel better about where they work, and as a result they work harder

and more productively. They make more money. It's just a better place to be and work. That's the whole human systems program, and almost all the training we do is rooted in the systems area, because our people are good operationally, they're good technically. So what we're trying to do is get them to a place where they understand themselves and understand other people better.

Cash Box: How did you get interested in diversifying into gourmet foods?

1984 Record Bar Convention

(continued from page 5)

Resort. Representatives of record companies, distributors, marketing firms and performing artists contributed to the convention, which included performances by the Fixx, Paul Winter, Ronnie Milsap and Stevie Ray Vaughan, as well as local groups. A generous assortment of buffets, poolside lunches and smaller individual company gatherings also dotted the convention itinerary, to the delight of the assembled retailers.

By Tuesday afternoon, the threatening

conditions of Hurricane Diana had subsided as the storm inched its way up the Carolina coast and the conventioners enjoyed the full fruits of the resort, in between training sessions.

Wednesday's schedule was highlighted by the awards presentation, which was held following dinner and prior to the performances of Milsap and Vaughan. Artist awards (voted on by Record Bar personnel and other convention attendees) went to Prince (Artist of the Year),

(continued on page 27)

Bergman: Three or four years ago when the business really got bad, I started thinking, what if people really did stop buying records, what would we do? And since I've always viewed our stores as holes in malls that sell things, you know I try not to limit it to even entertainment, I tried to think, what would we put in the hole if music stopped selling. So I was looking for something that people weren't doing in malls that was a good concept and had the same kind of impulse (buying) feel of what we did. So I thought about it and gourmet foods seemed to fit all those criteria that I was looking at. And it's worked out real well. We're getting ready to open the second one. My concept is that retailing is retailing. I know you need record expertise to sell records and food expertise to sell food. But retailing is being nice to people who come in the store and being intelligent and having ample inventory and being in the right place. And I think once you do those things you can do it.

Cash Box: Why did you choose to go into distribution at the video end?

(continued on page 27)

Spotlight On Radio Programming 1984

Networks Find Effective Hit Radio Programming No Easy Task

by David Adelson

LOS ANGELES — As radio continues to change and evolve and as new formats gain new importance and positions of dominance, networks and program suppliers must subsequently adapt and change. Across the board proliferation of hit radio and the subsequent effect that proliferation has had on other formats, has led many network programmers to re-evaluate programming strategies.

The growing amount of contemporary hit radio (CHR) crossover among artists that in the past have been relegated exclusively to other formats has added a new perspective to programming. Does a network feature a predominantly "album rock" (AOR) band on a contemporary hit radio station? Will a segment of the CHR audience subsequently become alienated by such a programming decision? Has the growing homogeneity of popular music led to an ever-decreasing distinction among radio formats? **Cash Box** surveyed a number of network executives to see exactly what standards have been applied to short and long form programming of hit radio in 1984.

"To look at the charts and to find the same person having material on all three formats (AC, CHR, AOR) tells you right away you have a little bit of a problem with sensitization," said Dave Roberts, vice president and director of programming for the RKO Radio Networks. "It puts the program directors of the networks and the program suppliers in a rather precarious position." Roberts believes that due to the amount of crossover to hit radio by acts that in the past have been considered "fringe," it is important for programming to remain as mainstream as possible. "Take *The Hot Ones* and *Live From The Record Plant* where you have to look at the artist very carefully. For example if you feature a new up and coming CHR group like Ratt for example, what will happen to your AC stations leaning CHR? Those guys will go crazy if you do an hour of interview and music with Ratt. It's a good band but you have to stay mainstream."

Roberts cited some difficulties involved with such a guest for mainstream artists. "What it does is put us in competition for the same handful of artists. We really can't

stake out camps and say, 'this group of program suppliers is primarily looking at the AOR format and this group is looking at the CHR format and these guys are AC,' because essentially once you get to the top of the charts, we're looking at the same artists."

Roberts elaborated, "It's circular because you have a situation where not only have the CHR stations leaned to the right to pick up Julio Iglesias, they've leaned to the left to pick up Quiet Riot, Twisted Sister and Ratt. However, the artists themselves, with an eye on marketing, have done what AOR used to call selling out: They're doing a lot of the more accessible material for CHR." The network programming director added, "things get complicated in AOR programming as well. You still have AOR stations that pride themselves in staying away from the CHR genre and if you get a little too pop for them, then there's going to be a problem. So with everybody doing crossover material, it's difficult zeroing in on the artist that most typifies the bulk of your CHR and AOR affiliates."

Norm Pattiz, president of Westwood One also believes that providing both AOR and CHR formats with successful programming is a matter of providing affiliates with the right mainstream artist one that can appeal simultaneously to both formats. "I think a good example of that would be the *Superstar Concert Series*," he remarked. "It has to be the biggest reach on radio, airing on over 430 stations. The show has a humongous list of top-ranked contemporary hit stations and the reason we have been able to put that together is because the artists we have selected are compatible with both CHR and AOR. They're the kinds of artists that get plenty of airplay from both formats. If you take a look at who we feature in that series you'll find people like Stevie Nicks, John Cougar Mellencamp, or Genesis — major artists that cross over. In a market where there may be only a CHR station, it's applicable to that station. In a market where there may be only an AOR station it will be equally applicable."

Pattiz acknowledged that Westwood One, one of the handful of large companies that act as both a program supplier

(continued on page RS-6)



PROGRAMMING 1984, CBS — Pictured after a recent taping of *RadioRadio's Top 40 Satellite Survey* are (l-r): Robert Kipperman, vice president and general manager of *RadioRadio*; Dan Ingram, the show's host; Frank Murphy, director of programming and executive producer of the network's weekly *Top 40 "countup"* show.

Smaller Companies Are Surviving Despite Increasing Competition

by David Adelson

LOS ANGELES — At a time when network participation in the distribution of long form programming has reached new highs and programming of all types by various syndicators and program suppliers are virtually flooding the radio market, there are still some smaller companies that continue to survive and thrive. With costs rising as new technologies are unveiled, can a small program supplier or syndicator continue to effectively compete in an extremely competitive marketplace?

"It's tough" said Patrick Griffith, president of PG Productions. The program supplier produces such shows as *Live From The Record Plant*, *Captured Live*, *Live In Concert* and *What's Hot In Hollywood*. In addition PG is developing two shows, *Hit Line* and *A Night On The Road*, which will mark the companies first foray into the world of program distribution. According to Griffith, "Some networks have left a bad taste in some of the affiliates mouths. I mean there are some cases where you can't just take the concert series, you have to take the Chevy, the Buick, the house down the street and the kitchen

sink too."

Griffith believes that despite tough competition from the large companies smaller outfits have a definite void to fill. "I don't want to say that networks in general are insensitive because some of them are not. There are some problems where the networks are a little bit out of touch with what the local guys need and that's the gap we're trying to fill." Griffith added, "in a network structure there are so many people and so many shows that I think the needs of one particular show or group of stations get lost. That's something we hope to fulfill since we're a small company."

Griffith wants to avoid the word syndicator when referring to his plans to produce and distribute the new show, *A Night On The Road*. "I want to become a program supplier directly to the stations with this series. A syndicator is looking to sell inventory and anything in the programming schedule. Maybe that's not the way things work with all syndicators but that's what we're trying to avoid."

"I think in a lot of ways we have been

(continued on page RS-2)



PROGRAMMING 1984, RKO — Pictured here after a recent interview at the RKO studios in New York, are (left) Dave Roberts, vice president, director of programming and (right) John Farnham, lead singer of the *Little River Band*.

NRBA/NAB Agenda

Saturday, September 15

12:00 - 5:00 Early Bird Registration

Sunday, September 16

8:00 - 10:00 Fun Run
9:00 - 6:00 Registration Open
12:00 - 5:30 Exhibit Halls Open
1:00 - 3:30 CONCURRENT "DROP-IN" SESSIONS
Come and go as you like

- Daytimers' Forum
- Minority Broadcasters' Seminar
- Computer Fair
- Instant Rating Book Analysis
- The Lawyer Is In
- Meet The Consultants
- Sunday Show-N-Tell
- AM Stereo's Four

3:30 - 7:00 Radio Under the Stars — Poolside Cocktail Party
7:00 - 11:00 Hospitality Suites Open
8:00 - ?? Engineers' Rap Session Led by Mark Duren-

berger, Hubbard Broadcasting

Monday, September 17

7:30 - 8:45 Syndicators/Program Producers Breakfast
8:00 - 5:00 Registration Open
8:00 - 9:00 Radiorobics — starring Jayne Kennedy
9:00 - 10:15 CONCURRENT SESSIONS
— *Managing a Large Market AM Station to Success*
— *Hit Radio — The Hot Format of 1984*
— *Choose Your Weapons: News/News-Talk/Talk*
— *Community Involvement: More Than Just An Obligation*
— *In Search of New Dollars*
— "Hello, I'm From The FCC"
10:00 - 6:00 Exhibit Halls Open
10:30 - 11:45 CONCURRENT SESSIONS
(continued on page RS-6)



PROGRAMMING 1984, WESTWOOD ONE — Norm Pattiz (l) president of *Westwood One* chats with Michael MacDonald after a recent *Westwood One* radio special.

Spotlight On Radio Programming 1984



PROGRAMMING 1984, THE SOURCE — Pictured here are personalities and executives from *The Source*. From (l-r): Ron Reagan, who hosts *Screen Scenes*, a five day-a-week *Source* program, Nancy Cook, director, affiliate relations, *The Source*, Frank Cody, program director, *The Source* and Dr. Ruth Westheimer who recently premiered her program *Sexually Speaking on The Source*.

Smaller Companies Still Surviving

(continued from page RS-1)

able to lend more personal attention to certain issues and that has helped us to thrive," said Cindy Tollin producer of the Global Satellite Network's *Rockline*, *Powercuts* and monthly MTV concert simulcasts "Originally getting people to believe in us was very difficult. We said we were the Global Satellite Network but we didn't have a track record — we just sort of burst onto the scene. At this point I think our record and our reputation speak for themselves and I don't think we have really suffered because we are not a major network. We had to work a lot harder, it's the underdog story."

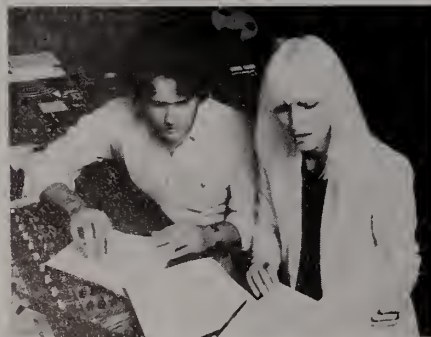
Tollin echoed the sentiments of all the smaller companies contacted. "It's not so much the question of big or small. It is do you have a new idea, a fresh idea and can you get it out there in a way so that it's something that the people want. The quality of the product that you're putting out is more important than the size of your company. Just because we have a great radio show with *Rockline*, doesn't mean that any other show we do is going to sell."

Jo Interrante and Rob Sisco of San Francisco's IS Inc. have been successful small program suppliers for the past few years. According to them, the secret of success is not just quality product but constant communications with the radio community. "You have to be in touch with the marketplace," said Interrante who along with partner Sisco produce *The Hot Ones*, *Countdown America* with John Leader and a one minute feature called *Sound-*

check. "We are very concerned that stations have programs that can be a part of their station not programs that they have to give their station over to for a couple of hours, said Sisco. "All of our programs, whether it's a 60 second feature or a four hour *Countdown America*, are designed to be locally customized. We go to great pains, and great lengths to see that stations maintain their identity. *Countdown America* is one of the only national radio shows that does this. The jingles and station IDs are all designed for local customization. In some cases it sounds silly if they are not locally customized."

According to Darwin Lamm, president of Creative Radio in Van Nuys, California. "The networks have definitely come into the picture and doing a lot of the same types of show that the syndicators have traditionally done." Lamm's company produces *Gary Owens' Supertracks*, *Country Music's Radio Magazine* with Harry Newman and boasts an inventory of 320 specials. "It's just not good for the one show syndicator any more," Lamm remarked. "Not for a company starting out with a new program. It costs so much to do a good quality program and then to market it."

As technology continues to create new ways of producing and supplying programming, the role of the smaller program supplier and syndicator will continue to change. Whether or not the criteria of quality programming and strong affiliate relations is enough to sustain smaller companies in an era of large company domination remains to be seen.



PROGRAMMING 1984, IS INC. — Jo Interrante, president of IS Inc. is seen working with partner Rob Sisco (l) on an upcoming edition of *The Hot Ones* and with RCA recording artist Juice Newton after a recent interview.



White said, "The scenario is that we were the leading AOR for many years and when we dropped out of the format, neither of the remaining two AORs picked it up. So, AOR is not really a force in this market. Obviously we share a segment of the audience with AOR, but more significantly we share a large audience with the urban stations."

White commented, "Demographically, you can't get around some of the urban stations because of the mixture of people. Top 40's concept is to play what's hot in a given area. There are so many different tastes in New York that you just can't get around urban. You can skate around AORs a little easier."

WLS' Steve Casey sees AOR stations as limited competition to CHR. "We get less AOR competition than people expect because AOR has in the past and still does represent a lifestyle and attitude of an audience that is searching for an identify different from that of its parents. CHR searches for the least common denominator and presents those things that appeal to both kids and parents. The two philosophies don't mix. I'm a supporter of the belief that AOR programming has to be true to itself. You can't simultaneously be a counterpoint to established culture and still play songs that the kids' parents want to hear. This is in regards to AOR's aiming primarily for the age 15-24 market. At that demographic we share the audience with AORs, but overall we have a larger quantity of competition from the A/Cs because there are so many of them in Chicago."

Competition for the CHR audience is one of the central obstacles that programmers will have to deal with in the next year and primarily it will come from the many new stations that are entering the format. White said, "What is happening right now is that too many radio managers and corporate broadcasters are seeing that CHR is a hot thing and they are hopping on the bandwagon. It's sad that they don't really get into the market and try to find out what the market's needs are. The same way that radio burned out the A/C format a few years ago, these same people are burning out CHR."

Thus, success for CHR programmers is seen as a result of an accurate and innovative market assessment. White explained, "There is no formula for each individual market; some markets require a more AOR slant, some markets require more of a mixture of urban and Top 40. Some markets are just asking for hits. We must try and see the available holes and then go for it."



PROGRAMMING 1984, PG PRODUCTIONS — Pat Griffith (r) president of PG Productions, chats with Motown recording artist Smokey Robinson after a recent *Live From The Record Plant Show*.

Hit Radio: The PD's Speak

by Peter Holden

LOS ANGELES — The radio format that has strengthened its hold in markets of all sizes over the last year has been contemporary hit radio. While the "hot hits" programming formula has always been at the forefront of radio since the heyday of Top 40 on the AM band, never has hit radio been so dominant with across-the-board demographic support. Increased muscle of CHR. Better marketing techniques, more emphasis on talented air personalities and stronger overall music have all played a part in making CHR probably the most listened-to format in America. In conjunction with our special on radio for the NAB/NRBA convention, **Cash Box** spoke with the PDs of some of the top CHR stations in the country in order to assess some of the format's strengths and potential difficulties for the present and the next 12 months.

Of the many PDs we spoke with, the unanimous vote on what is the greatest strength for the format goes to the generally good quality of the music. Mike Phillips, program director for San Francisco's KFRC noted that, "the greatest change over the last couple of years on CHR has been that the music has gotten quite a bit better. Because the essential ingredient for CHR stations has improved naturally the overall audience has grown."

Yet it is the development of talented and spirited air personalities which seems to be playing a larger role in the program directors' plans. Steve Casey, longtime PD at Chicago's WLS explained, "The most important element is the music, although at WLS it is not so far out in front. Many times, ahead of the music for us is the personality. We have always been a very personality-oriented station and if anything we are moving in that direction. We try to gear in to those listeners who want more than just a jukebox. As a result, we are able to give them a better and more full entertainment package."

Program director at Boston's WXKS and consultant to WKTU in New York, Sunny Joe White sees the air personality as still a largely untapped resource for CHR stations. "Even though each market is different, we always include a strong personality. Many stations do utilize their personalities effectively, but I don't think that it has evolved fully yet. It is still something of a new aspect. Hit radio and the hot hits format are generally minus personality. The personality is that of the music. At WXKS we thrive on it so that if the music dies or changes we will still have a base to work off of. That's what happened to Top 40; the music got very wimpy and A/C and those stations didn't have anything to fall back on."

While the overall superior quality of its music and the format's development of strong air personalities make up a positive picture for CHR radio, hit music stations around the country face stiffening competition from other formats. In different markets, AOR, urban and A/C stations all pose potential problems for CHR stations by encroaching on market shares and advertising dollars. KFRC's Phillips remarked, "We have found increased competition from AORs in the last year or two, and I think that the lines between the two have grown less distinctive on both sides." Larry Berger, PD at New York's WPLJ finds that the New York market presents more competition from urban stations.



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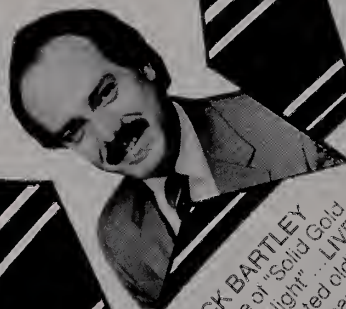
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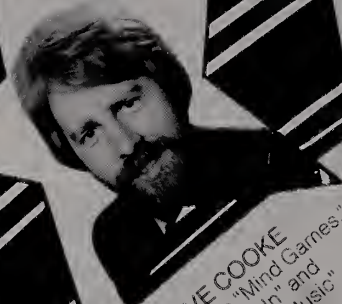
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Spotlight On Radio Programming 1984

Networks: Programming Hit Radio

(continued from page RS-1)

and syndicator, has channeled a considerable amount of energy into the production and clearance of top quality CHR programming. "Three or four years ago there wasn't any hit radio and Top 40 was presumed dead by many, so we consequently didn't pay much attention to it. With hit radio becoming much more of a factor with radio stations, it follows that it will be much more of a factor with advertisers. So naturally we look much more carefully at the format. At this point we would have to be deaf, dumb and blind not to pay attention to it."

According to Robert P. Kipperman, vice president and general manager of CBS' RadioRadio, "we have increased our programming considerably to keep up with hit radio. When we first started programming hit radio two years ago, we did about 36 hours of long-form programming for the year. We have extended now over 700 percent in long-form programming for 1985. An example of that would be our *Top 40 Satellite Survey* with Dan Ingram. We see additional long-form programming as the years continue. We feel this is where the market is and this is where we can fill a void."

Kipperman emphasized that the dilemma of finding suitable talent for CHR long-form programming is often resolved by the affiliates. "It's almost impossible for us to sit back in an office and say this is the programming we should be providing to our affiliates. What we have done is set up a programming directors' council so that we are in contact with PDs who are affiliated with RadioRadio on a constant basis. We ascertain from them what programming requirements they need and what artists they want in a special. We're not just making that decision here in New York, it would be foolhardy for us to do that."

Willard Lochridge, vice president of special programming for the ABC Radio Networks, agreed. "What we try to do here is mirror what stations are currently doing. We're not here to invent new formats or new shows. It's pretty much everything that has been suggested or tried or brought to us by either our own people or outside people. We're always trying to stay in touch with the affiliates."

Lochridge cited concert programming as an area that has consistently met with resistance from CHR programmers. "If it's Duran Duran, they'll take anything you can give them. If it's one of the supergroups, they'll tolerate it. But if it's an artist that has two singles, there still is resistance to give you that much time. I mean they still want to play the hits." Lochridge agrees with other network executives that

the key to long-form programming on CHR remains the proper choice of talent. "I think you always must walk the tightrope of providing somebody who is mainstream enough to appeal to either spectrum."

Frank Cody, program director at NBC's Young Adult Radio Network, The Source, cited the existence of hybrid stations. "There are those stations where you find that it might be called AOR by the book, but in fact the station has a pretty tight format, a pretty tight playlist and a morning team of personalities." Cody explained that The Source has had a number of AOR's switch to the hit radio format but found that regardless of the label the PD's shared a common programming interest: "The one thing we've found is that everyone is interested in live programming from the network. The network has done two prototype live call-in shows from England featuring the Fixx and the Alan Parsons Project. "Five or six years ago a show like that would have been relegated to AOR programming," he claimed. "Now that CHR is so entertainment oriented and with the networks responding to the stations new requests due to satellite dishes, more live programming is the kind of thing I think we can expect in 1985." Cody mentioned The Source's debut of a show entitled *Live From The Hard Rock Cafe*, and stated that more details would be forthcoming. "I can say that this is not just another concert show."

The Source programmer felt, "a good example of how the complexion has changed is the clearing of a Cyndi Lauper special. He claimed that if a source AOR affiliate turned down the Lauper special, the Source would then meet with Lauper's people to choose a different affiliate. "With a Cyndi Lauper, we would probably turn to a CHR station. She's an across-the-board hit. She's a hit on CHR, on AOR and on AC."

Cody warned that people should be careful not to categorize themselves too strictly into a particular format. "Ordinary listeners don't use the terms AOR, CHR, AC. Those are industry monikers. We sometimes get so caught up in those labels that we forget what their purpose is. The purpose of labels is to help us determine categories so we can market those stations to advertisers. When we start concentrating on using those titles to market these stations to each other, we might be losing sight of what it's all about. The name of the game is to pick a type of listener, go after a particular demographic and try to figure out what the people are like, what they want and give them that."



PROGRAMMING 1984, ABC — David Knight (l) of DIR and producer of Supergroups joins Billy Idol (c) and Denise Oliver, director of special programming, ABC Radio Networks, during a Billy Idol special taped earlier this year for ABC.

NAB/NRBA Convention Agenda

(continued from page RS-1)

--- Emotion vs. Science: Music Research '84

--- News: How Valuable Is It In Your Format?

--- "And the Winner Is. . ." A Legal Guide to Contests and Promotions

--- How Special Stations Get More Sales

--- Co-Op is Easier Than You Think

--- Changing Trends in National Business for Large Market Stations

--- SCAs NOW

12:15 - 2:00 "Hooray for Hollywood"

--- Luncheon

2:30 - 3:45 CONCURRENT SESSIONS

--- Writing the Great American Radio Budget

--- Capital Update

--- Format Compression: Why stations are changing formats

--- Country Format Room

--- Urban Format Room

--- Non-Rated Markets: Who's Listening and How to Prove It

--- Marketing Your Station to the Advertiser

--- Playing to Win When Selling Sports

4:00 - 5:15 CONCURRENT SESSIONS

--- Finding New Blood

--- Acquisition 101: Is Owning A Station In Your Future?

--- AM Winners In Large Markets

--- Network

--- Beautiful Music/Nostalgia Format Room

--- Programming Basics

--- Developing Dollars Together

--- Alexander Graham Bell Never Would Have Dreamed It

5:30 - 6:30 Probing Radio's Future

6:00 - 7:00 Cash Bar

7:00 - 8:00 Al Jarreau In Concert

8:00 - 9:30 Field Trips to Wold Communications and KFWB

7:00 - 11:00 Hospitality Suites Open

Tuesday, September 18

7:30 - 8:45 CONCURRENT "EARLY BIRD" SESSIONS

--- K-Radio Critique Session

--- Selling The Farm

--- There's More To A Wire Service Than News

--- The Sales Meeting

--- Finding and Qualifying Engineers

9:00 - 10:15 CONCURRENT SESSIONS

--- I'll Tell You Why I DON'T Use Radio

--- "Collectables"

--- Music Makers

--- How To Do Your Own Research

--- The Radio Triangle

--- Selling Older Demographics

--- The Brave New World of AM Stereo

--- News/Talk Format Room

10:00 - 7:30 Exhibit Halls Open

10:30 - 11:45 CONCURRENT SESSIONS

--- I'll Tell You Why I DO Use Radio!

--- Upgrade. . . Downgrade: 80-90 and Beyond

--- AM Winners in Small Markets

--- The New Ratings Game: Trend Without Trauma

--- CHR Format Room

--- BPA/BPME Presentation

--- What Now, FCC?

12:15 - 2:00 The Radio Award Luncheon

2:30 - 3:45 CONCURRENT SESSIONS

--- Programming to Succeed: Is It the Talent or the Station?

--- "Selling" Your Station: Marketing Through Other Media

--- AOR Format Room

--- Psychic Income: People Work For More Than Money

2:30 - 3:45 CONCURRENT SESSIONS

--- Music Licensing: Where Do We Go From Here?

--- National and Regional Potentials for Medium and Small Markets

--- The Power of Sound

--- Selling Younger Demographics

--- Engineer's Survival

4:00 - 5:15 CONCURRENT SESSIONS

--- Adult Contemporary Format Room

--- The Balancing Act: Sales vs. Audience Promotions

--- Music Video

--- Five From The Street

--- Spotting Poison Ivy In The FCC Underbrush

--- Acquisition 401: New Approaches to Financing and Acquiring Stations

--- Test Gear Workshop

--- Managing A Small Market AM To Success

5:30 - 7:30 Exhibit Hall Cocktail Party

7:00 - 11:00 Hospitality Suites Open

Wednesday, September 19

7:30 - 10:00 Breakfast Roundtables

Field Trip to Wold Communications and KFWB



PROGRAMMING 1984, GLOBAL SATELLITE NETWORK — Seen following a recent broadcast of Rockline heard live over The Global Satellite Network are (l-r): Bob Coburn, the show's host; Rachel Perloff, GSN general manager; Elton John; Cindy Tollin, producer of Rockline and Powercuts; Bernie Taupin; Christina Anthony, director of promotion GSN; Mark Felsot, associate producer Rockline.

Interview

In July 1983 Malrite Communications asked Scott Shannon to become director of programming and operations at their newly purchased outlet WHTZ (formerly WVNJ). Within one year Shannon and his team turned Z100 into "the most listened to station in America."



Rising from virtually nowhere to the top of the nation's largest market, Shannon's unique programming philosophy and outlandish, unconventional air personality (he is part of New York's number one drive time personality team), has made Z100 an arbitron success story. In the spring of 1983 WHTZ posted a .9 (Mon-Sun., 6 am-midnight, 12+, quarter hour shares, Metro). Summer '83 saw WHTZ rise to a competitive 2.0, followed by the miraculous fall '83 rise to number one with a 6.2. After dropping to a 5.5 in the winter '84 book, the station regained New York's coveted number one position with a 7.2 in the spring '84 book.

Scott Shannon is not your average programmer. Outspoken, emotional, and above all dedicated to maintaining the quality of "The Zoo," he recently spoke to David Adelson about the New York market, programming values in general and a sometimes controversial P.D. named Scott Shannon.

Cash Box: WHTZ has proved conclusively that Top 40 can thrive in New York as it has in other major markets. Now that the station has prominently established itself, have you noticed any subsequent programming changes by competitors?

Shannon: Well for years there have been people who have tried to put Top 40 FM on the air in New York and claimed that it wasn't the time or the signal wasn't good enough. It just wasn't done properly—WPIX tried it, 99X tried it, WPLJ switched a month before we got here and they're still a distant second to our station. Suddenly WPLJ went from New York's premier AOR station to a distant number two Top 40. It just wasn't a very smart move for ABC, but it's their company, they can do with it what they want. Now they've gone to a clone format. Instead of being their own radio station, they directly copy everything we do. It's an old strategy that's not meant to win, it's just meant to compete. When we add a record they add a record. They even call themselves "hit radio" now, just as we have done for the past year.

"People in radio have forgotten how to talk to people. They're too busy dazzling themselves with formulas and it's all a bunch of baloney. Listen to our morning show and you will hear a group of people having a good time."

Cash Box: You have stated that part of your success is the direct result of the amount of freedom given to you from the start. Could you elaborate?

Shannon: When Malrite Communications first contacted me, what attracted me was the fact that they were willing to let me be the captain of my ship. I wasn't forced to have a consultant or a bunch of people tell me what to do. I was allowed to create Z100 and it was a delight to be able to do that in the nation's largest market.

Cash Box: Stepping into the nation's largest market, you proceeded to program Z100 in a unique manner. What are some of the ways that the station has broken from the norm.



Scott Shannon

Conquering N.Y.C. With The Hits

Shannon: One of the things we did when we came in here was that we ignored all of the New York traps — becoming impressed with where you are. When we first came into this market people said, "Malrite Communications is not big enough to make it in New York. A Cleveland manager a Tampa programmer, that won't work. The station's studio is in New Jersey, that won't work. Scott Shannon doesn't know anything about New York, that won't work." Well we just ignored all of that crap. We just dedicated ourselves to serving the listeners, not just of the five boroughs, but Long Island, New Jersey and Connecticut. No one had done that before. Of course they said they were doing it but they couldn't get the disc jockeys to shut up about Wall Street and hanging out at Studio 54 and Vissage. They're all trying to be voice over stars and TV stars and their minds weren't on the radio station.

Cash Box: So Z100 takes to the air and proceeds to break some of the traditional unwritten rules.

Shannon: I break the rules in a lot of ways: I don't wear a suit and tie, I wear shorts and a tee shirt; I don't grade my jocks by the ratings. I grade them by the way they sound. We don't have bonuses for rating points. We take care of them for their air performance not for the Arbitron performance. We defy all rules. We're not supposed to talk about other radio stations but it's a fact of life that people know they're there so we talk about them. We talk about television, we talk about newspapers, we put anyone on the air we want to. When we first went to number one in the market, we had an afternoon drive guy who hadn't been on the air in a year and a half and the biggest market he had ever worked in was Clearwater. When we found him he was driving a tour van around New York. We put him on the air when we had no one else, and he became the number one afternoon drive personality in New York. People in radio have forgotten how to talk to people, they're too busy dazzling themselves with formulas and it's all a lot of baloney. Listen

"In order to beat us you're going to have to have a better personality station and a better Top 40 station. We attack from all positions. Nobody wants it worse than my staff and I. Anyone who wants to take our crown away is going to have a difficult time of it."

to our morning show and you will hear a bunch of people having a good time.
Cash Box: Did you ever anticipate the level of success you have attained in New York?

Shannon: One of the reasons I knew I would be successful in New York is because New York is a very emotional market. These people are very deep and very intense and I'm exactly that way. I am a very emotional and intense person and I'm very dedicated to whatever I choose to do and the New York people are exactly that way. I'm not too nuts about walking around Manhattan with all those wackos running around, but I'm really growing to love the city.

Cash Box: So is it safe to assume that you feel programming is an emotional reaction as opposed to a science?

Shannon: No. It depends on the particular individual. All the programmers who were trained in the school of science and research are suddenly the ones that are going on the air with their hot rocking, flame throwing, "Zoo" format. They're tossing everything they've learned out the window and going with whatever the hell I'm doing in New York and it's pretty distressing. You can travel all over the country and hear "Zoo" this and "Zoo" that and Z100 this. I'm flattered but those people are missing the whole point. Every place I program, I try to create a different sounding radio station to custom fit the market. The whole time I was in Tampa, I never called Q105 the hot rocking 105 or the flame thrower 105. We never "served the universe" as our I.D. says here, but that was a fine radio station, perhaps one of the greatest radio stations ever heard. The programmers who think the answer is to copy what ever is successful in New York and the managers that are allowing them to do that, are completely on the wrong track.

Cash Box: But you as an individual, program Z100 as an emotional reaction.

Shannon: I operate from my gut. If I hear a song that I think is burning, I don't call up a research company. But once again I must warn our readers that this is not for everybody to do. Everybody should program differently. Gerry DeFrancesco at Los Angeles' KIIS is a wonderful program director with a great station who doesn't copy Z100 at all. These other little clones out there should turn around and realize the fact that the two most successful radio stations in America don't copy each other.

Cash Box: Getting back to your competitors. Do you ever worry that the number of imitators will detract from the uniqueness of Z100 and subsequently erode its listenership?

Shannon: We're aware of what they're doing but we worry about our radio station. We are a Top 40 station but most importantly we are personality radio. We feel we do a great job of doing personality radio. In order to beat us you're going to have to have a better personality station and a better Top 40 station. We attack from all positions. Nobody wants it worse than my staff and I. Anyone who wants to take our crown away from us is going to have an extremely difficult time of it.

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CASH BOX TOP 100 ALBUMS

September 22, 1984

Title, Artist, Label, Number, Distributor

		8.98	Weeks On 9/15 Chart
1	PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	1	12
2	BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia OC 38653) CBS	4	14
3	PRIVATE DANCER TINA TURNER (Capitol ST-12330) CAP	3	15
4	SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	2	51
5	1100 BEL AIR PLACE JULIO IGLESIAS (Columbia QC 39157) CBS	7	4
6	HEARTBEAT CITY THE CARS (Elektra 9 60296-1) WEA	5	26
7	CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	6	76
8	SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFR 38930) CBS	9	39
9	NO BRAKES JOHN WAITE (EMI America ST-17124) CAP	10	11
10	SIGNS OF LIFE BILLY SQUIER (Capitol SJ-12361) CAP	8	8
11	OUT OF THE CELLAR RATT (Atlantic 7 90143-1) WEA	12	28
12	GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	13	12
13	BREAK OUT POINTER SISTERS (Planet BXL 14705) RCA	14	44
14	WARRIOR SCANDAL (Columbia FC 39173) CBS	16	8
15	STAY HUNGRY TWISTED SISTER (Atlantic 80156-1) WEA	15	13
16	VICTORY JACKSONS (Epic QE 38946) CBS	10	
17	PHANTOMS THE FIXX (MCA-5507) MCA	28	3
18	MADONNA (Sire 9 238867-1) WEA	19	52
19	REBEL YELL BILLY IDOL (Chrysalis FC 41450) CBS	17	43
20	ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1) WEA	20	9
21	EDDIE AND THE CRUISERS ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	23	7
22	BREAKING HEARTS ELTON JOHN (Geffen GHS 24031) WEA	18	10
23	THE LAST IN LINE DIO (Warner Bros. 9 25100-1) WEA	21	10
24	LIGHTS OUT PETER WOLF (EMI America ST-17121) CAP	24	7
25	AN INNOCENT MAN BILLY JOEL (Columbia QC 38873) CBS	26	59
26	MIDNIGHT MADNESS NIGHT RANGER (MCA-5457) MCA	27	45
27	ELIMINATOR Z.Z. TOP (Warner Bros. 9 23774-1) WEA	22	76
28	CHICAGO 17 CHICAGO (Warner Bros. 9-25060-1) WEA	32	11
29	CONDITION CRITICAL QUIET RIOT (Pasha OZ 39516) CBS	30	8
30	PRIMITIVE NEIL DIAMOND (Columbia QC 39399) CBS	25	6
31	BANANARAMA (London 820 036-1 R-1) POL	36	18
32	IN THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107) WEA	34	9
33	SELF CONTROL LAURA BRANIGAN (Atlantic 7 80147-1) WEA	31	22
34	1984 VAN HALEN (Warner Bros. 9 23958-1) WEA	29	39
35	REFLECTIONS RICK JAMES (Goray/motown 6055GL) MCA	35	5

		8.98	Weeks On 9/15 Chart
36	PARADE SPANDAU BALLET (Chrysalis FV 41473) CBS	37	6
37	CAMOUFLAGE ROD STEWART (Warner Bros. 1-25096) WEA	38	13
38	COULDN'T STAND THE WEATHER STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	39	14
39	BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL	33	17
40	GO INSANE LINDSEY BUCKINGHAM (Elektra 60363-1) WEA	47	5
41	VOA SAMMY HAGAR (Geffen GHS 24043) WEA	43	7
42	THE BLITZ KROKUS (Arista AL8-8243) RCA	62	3
43	FIRST OFFENSE COREY HART (EMI America ST 17117) CAP	44	27
44	LEGEND BOB MARLEY AND THE WAILERS (Island 7 90169-1) WEA	59	5
45	FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	40	32
46	GOODBYE CRUEL WORLD ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS	45	12
47	LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1) WEA	48	15
48	LOVE AT FIRST STING SCORPIONS (Mercury 814 961-1 M-1) POL	46	28
49	THE SWING INXS (Atco 90160-1) WEA	50	18
50	SLIDE IT IN WHITESNAKE (Geffen GHS 4018) WEA	42	11
51	TALK SHOW GO-GO'S (I.R.S./A&M SP-70041) RCA	41	25
52	INTO THE GAP THOMPSON TWINS (Arista AL8-8200) RCA	53	28
53	THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	49	92
54	BOX OF FROGS (Epic BFE 39327) WEA	51	12
55	STREET TALK STEVE PERRY (Columbia FC 39334) CBS	56	22
56	JERMAINE JACKSON (Arista AL8 8203) RCA	57	19
57	SUDDENLY BILLY OCEAN (Jive/Arista JL 88213) RCA	105	4
58	NUCLEAR FURNITURE JEFFERSON STARSHIP (Grunt BXL1-4921-A) RCA	58	15
59	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145) CBS	65	7
60	SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	52	43
61	NEW SENSATIONS LOU REED (RCA AFL 1-4996) RCA	63	14
62	L.A. IS MY LADY FRANK SINATRA WITH QUINCY JONES AND ORCHESTRA (Owest 9 25145-1) WEA	67	5
63	IN ROCK WE TRUST Y&T (A&M SP-5007) RCA	73	5
64	THE ALLNIGHTER GLENN FREY (MCA-5501) MCA	55	9
65	RUN D.M.C. (Profile PRO-1201) IND	54	21
66	TOUCH EURYTHMICS (RCA AFL 2-4927) RCA	60	34
67	YOU, ME AND HE MTUME (Epic FE 39473) CBS	86	4

		8.98	Weeks On 9/15 Chart
68	STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60362-1) WEA	61	15
69	JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu FZ 39332) CBS	81	4
70	SEND ME YOUR LOVE KASHIF (Arista AL8 8205) RCA	64	12
71	DIFFORD & TILBROOK (A&M SP 4985) MCA	68	12
72	THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	72	49
73	ALL FIRED UP FASTWAY (Columbia FC 39373) CBS	70	10
74	POINTS ON THE CURVE WANG CHUNG (Geffen GHS 4004) WEA	66	31
75	STOP MAKING SENSE TALKING HEADS (Sire 9 25121-1) WEA	—	1
76	SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60289-1) WEA	76	50
77	JAM OF REVENGE NEWCLEUS (Sunnyview 4901B) IND	78	11
78	BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA	69	16
79	ACCESS ALL AREAS SPYRO GYRA (MCA 2-6893) MCA	80	11
80	STREETS OF FIRE ORIGINAL SOUNDTRACK (MCA-5492) MCA	71	15
81	LEARNING TO CRAWL THE PRETENDERS (Sire 9 23980-1) WEA	75	34
82	COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39017) CBS	74	47
83	NOW PATRICE RUSHEN (Elektra 60360-1) WEA	77	15
84	OUTRAGEOUS LAKESIDE (Solar/Elektra 60355) WEA	85	9
85	RECKONING R.E.M. (I.R.S./A&M SP-70044) RCA	79	21
86	BODY AND SOUL JOE JACKSON (A&M SP-5000) RCA	83	25
87	MIRROR MOVES THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	84	18
88	THE WOMAN IN RED ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	—	1
89	SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478) CBS	96	4
90	SWEPT AWAY DIANA ROSS (RCA AFL1-5009) RCA	—	1
91	ROLL ON ALABAMA (RCA AHL 1-4939) RCA	82	34
92	POWERSLAVE IRON MAIDEN (Capitol SJ-12321) CAP	—	1
93	BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	88	40
94	THE SAGA CONTINUES ROGER (Warner Bros. 1-23975) WEA	87	17
95	WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	89	52
96	CATS WITHOUT CLAWS DONNA SUMMER (Geffen GHS 24040) WEA	—	1
97	JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	91	79
98	BE MY LOVER O'BRYAN (Capitol ST-12332) CAP	90	20
99	NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	92	64
100	GRACE UNDER PRESSURE RUSH (Mercury 818 476-1 M-1) POL	94	21

TOP 75 ALBUMS

	Weeks On 9/15 Chart	Weeks On 9/15 Chart
1 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	1 12	
2 PRIVATE DANCER TINA TURNER (Capitol P-B5354)	2 15	
3 SUDDENLY BILLY OCEAN (Jive/Arista JL 88213)	5 13	
4 ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1)	4 9	
5 VICTORY JACKSONS (Epic QE 38946)	3 10	
6 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107)	6 13	
7 YOU ME AND HE MTUME (Epic FE 39473)	15 4	
8 REFLECTIONS RICK JAMES (Motown 6095GL)	9 5	
9 LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1)	7 10	
10 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)	17 4	
11 SEND ME YOUR LOVE KASHIF (Arista AL 8 8205)	8 12	
12 RUN D.M.C. (Profile PRO-1202)	10 23	
13 ALL OF YOU LILLO THOMAS (Capitol SF-12346)	14 6	
14 LOOKIN' FOR TROUBLE JOYCE KENNEDY (A&M SP-4996)	28 4	
15 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059 ML)	12 51	
16 GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8-8246)	13 11	
17 OUT OF CONTROL BROTHERS JOHNSON (A&M SP 4965)	11 8	
18 BE MY LOVER O'BRYAN (Capitol ST-12332)	18 22	
19 I APPRECIATE ALICIA MYERS (MCA 5485)	33 4	
20 JERMAINE JACKSON (Arista AL8-8203)	16 19	
21 STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60362-1)	20 16	
22 BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	23 43	
23 MADONNA (Sire 9 23867-1)	25 52	
24 OUTRAGEOUS LAKESIDE (Solar/Elektra 560355)	22 10	
25 NOW PATRICE RUSHEN (Elektra 9-60360-1)	21 15	
26 JAM ON REVENGE NEWCLEUS (Sunnyview 4901B)	26 13	
27 THE SAGA CONTINUES... ROGER (Warner Bros. 9-23975-1)	27 30	
28 CHERRELLE (Tabu/CBS DFZ 39144)	29 15	
29 BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1)	19 16	
30 LADY ONE WAY (MCA-5470)	24 23	
31 RENEGADES BRASS CONSTRUCTION (Capitol SJ-12348)	32 9	
32 LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39366)	30 17	
33 SWEEP AWAY DIANA ROSS (AFL-5009 RCA)	55 2	
34 SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478)	38 4	
35 THE WOMAN IN RED ORIGINAL SOUNDTRACK STEVIE WONDER (6108 ML Motown)	— 1	
36 LOVE AND MORE THE O'JAYS (Philadelphia Int'l/CBS FZ 39367)	37 18	
37 HAVE A GOOD TIME VALENTINE BROTHERS (A&M SP 4989)	31 8	
38 DANGEROUS BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	35 24	
39 BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1)	34 16	
40 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	36 41	
41 I BELONG TO YOU RANDY HALL (MCA 5504)	45 5	
42 THE TWO OF US RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	46 3	
43 THRILLER MICHAEL JACKSON (Epic QE 38112)	41 92	
44 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL)	39 32	
45 YOU'VE GOT ME LOVING YOU BOBBY BLAND (MCA 5503)	50 3	
46 ESSAR SMOKEY ROBINSON (Tamia 6098TL)	42 14	
47 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	44 30	
48 LEGEND BOB MARLEY AND THE WAILERS (Island 790169-1)	53 3	
49 DREAM STREET Janet Jackson (A&MSP 4962)	— 1	
50 INTIMATE CONNECTION KLEEFER (Atlantic 7 90145-1)	40 26	
51 CATS WITHOUT CLAWS DONNA SUMMER (GHS 24040)	— 1	
52 EGO TRIP KURTIS BLOW (Mercury 822 420-1 M-1)	59 2	
53 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	51 7	
54 (WHO'S AFRAID OF?) ART OF NOISE (Island/Atco 7 90179-1)	47 18	
55 PARTY BLOODSTONE (T-Neck/CBS FZ 39146)	43 8	
56 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	48 40	
57 RIGHT PLACE, RIGHT TIME DENISE LaSALLE (Malaco 7417)	56 24	
58 BE A WINNER YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5700)	52 19	
59 UNIVERSAL RHYTHM RALPH MACDONALD (Polydor 823 323-1 Y-1)	— 1	
60 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7-90134-1)	58 33	
61 I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	63 42	
62 LOVE WARS WOMACK & WOMACK (Elektra 9 60293-1)	49 19	
63 STEPPIN' OUT GEORGE HOWARD (TBA TB201-N)	57 21	
64 CHANGE OF HEART CHANGE (Atlantic 7 80151)	62 20	
65 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242)	65 22	
66 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP 4940)	67 39	
67 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	69 64	
68 CALL OF THE WILD GENERATION BAND (TB 202N)	54 4	
69 THE POET II BOBBY WOMACK (Beverly Glen BG 11003)	68 27	
70 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23 9970-1)	64 46	
71 BRYAN LOREN (Philly World/Atlantic 7 90183-1)	70 4	
72 HEART DON'T LIE LA TOYA JACKSON (Private I/CBS FZ 39361)	73 11	
73 SINCERELY THE EMOTIONS (Red Label RTL LP-001-1)	74 21	
74 Mmm . . . RICHARD "DIMPLES" FIELDS (RCA AFL 1-5169)	72 6	
75 KOKO-POP (Motown 6096 ML)	66 6	

THE RHYTHM SECTION

ALL IN THE FAMILY — Successful families are nothing new in the entertainment business, but usually the families perform together at the same place and time. From the **Mills Brothers** to the **Brothers Johnson** show business families have been a staple of the black popular music of the 20th century. There's a reason that sibling acts usually excel, and it's fairly obvious. Growing up and singing in a big family, often in close quarters, and relying on the church as a prime family social event of the week are contributing factors that bring out the power and the soul of naturally gifted singers. Whatever the environmental catalysts, however, no one is surprised when a family act succeeds. **The Jacksons** (the family, not the group), on the other hand, are getting ridiculous. The former Gary, Indiana



clan now boasts a total of six — count-'em-six — singles on the black contemporary charts. The Jacksons (the group not the family) "State of Shock," (actually a duet by **Michael** and **Mick Jagger**) is still hanging in at number 19 while "Torture" (a band effort with vocals by Jermaine and Michael) climbs to number 18. Meanwhile, **Jermaine's** "Dynamite" (with "Torture" the best efforts in release) from his solo album has bulleted its way to number 13. But the big Jacksons chart news of the new season is the arrival of the Jackson women. The Jacksons (the women, not the brothers) have a hit for each sister: **Janet's** "Don't Stand Another Chance" (produced by **Marlon**) at number 25; **La Toya's** "Hot Potato" at number 47; and **Rebbie's**

"Centipede" (produced by Michael, as well as containing his vocal contributions) at number 48. I don't know if another musical family has had such separate and collective inclusion on the pop music charts, but some interesting consequences come to mind. The number of family singles on the charts could easily be seven right now had CBS not blocked the release of Jermaine's "Tell Me I'm Not Dreamin'," a hot duet with Micheal, that despite not being released received massive airplay. That the new attention being paid to the entire Jackson family is a result of Michael's success with "Thriller" is, of course, unquestionable. But for the man who made it all possible (save Jermaine's solo success, which was well established long before "Thriller"), are we talking trickle-down theory or guilt by association? In other words, is all the family attention helping or hurting Michael, who after all not only saved the record industry and made the world safe for democracy but created two of the best albums of the decade? Michael, in case you were wondering (not about his love life or surgical itinerary) is no dummy. When it was announced recently that there would be no cable or broadcast airing of a "Victory" tour concert, there was widespread speculation that Michael feared overexposure. This might seem unusual, considering the number of people who couldn't afford the concerts and who in any event would gladly have Michael three meals a day, seven days a week. But take all the media attention given him over the last two years, add to it the six singles from "Thriller" (some of which, of course, still get airplay — classics long before the album ran its singles course), add to that Michael's presence on the **Paul McCartney** ("Say Say Say") and **Rockwell** ("Somebody's Watchin' Me") singles, add to that all the negative publicity surrounding the "Victory" tour, and finally throw in nine siblings, each with a recording career involving one group and five solo projects (with more to come) resulting in six singles concurrently fighting for Top 40 airplay, an untold number more receiving it and — presto. A good case for overexposure, if not of Michael Jackson, then of the Jackson name. (Think how poor **Joe** and **Jesse** must feel).

There can never be enough quality music, and all the Jacksons are making it. He's earned it, and it wouldn't do to change horses in the middle of a stream of hits. But the other Jacksons have earned their place in the business, too and deserve monikers that will help them stand out individually without trading on or being hurt, potentially, by the Jackson name. So let's see . . . hmmm, Cougar, Ocean, Satellite and Idol have all been used . . . ok, I've got it. No more confusion, no more competition. Each Jackson with a totally individual image. How about **Jackie Cast**, **Jermaine Zadora**, **Marlon DMC**, **Randy Rebel**, **Janet Jailbait**, **Rebbie Radar**, **LaToya Toyota** and **Tito Guevera**? And Michael will be Michael Jackson. Unless he leaves the Jehovah's Witnesses for the Nation of Islam and becomes **Elijah Abdul Ali**. Think of it, the official 1986 **Elijah Abdul Ali** sequined glove and calendar. All right, skip it.

ALSO IN THE FAMILY — **Cissy Houston** has been away from the charts for a while but daughter **Whitney** is turning up all over the place, performing on Broadway and recording with **Teddy Pendergrass**. Mama, meanwhile, is active as always, dishing out her usual hot renditions of her hits and standards at New York's Sweetwater through September 22. Cissy also turned up for a luncheon in her honor given by book packager and now concert promoter **Norman Darden** at the New York University Club recently. Darden's new company is Joseph Productions, which will stage a series of concerts at New York's Beacon Theater next spring to help benefit black civic and church groups. He will also host a New Year's Eve Scholarship Benefit and champagne dinner at the Synod House on the grounds of St. John the Divine church in Manhattan. Darden's star attraction that evening will be Ms. Houston (the mother, not the daughter). Darden is excited about promoting shows in New York. After the success of Joseph productions first show last year (a classical concert in Washington), he feels New York has "more people," more sites, and more good local stars to work with. New York is a fabulous market."

rusty cutchin

MOST ADDED SINGLES

- BETTER BE GOOD TO ME — Tina Turner — Capitol**
WDIA, WENN, WRBD, WGIV, WLUM, WJAX, WDJY, WATV, WNHC, WDAO, WLOU, WGCi, KDIA, WNOV, WDRQ, WLLC, WHRK
- JUNGLE LOVE — The Time — Warner Bros.**
WENN, V103, XHRM, WGIV, WJLB, KSOL, WDAO, WWIN, WQKS, KDIA, WNOV, KUKQ
- MR. T'S COMMANDMENTS — Mr. T — Columbia**
WRBD, WYLD, WNHC, WRAP, WCIN, WNOV, WLLC
- I FEEL FOR YOU — Chaka Khan — Warner Bros.**
WENN, WPLZ, WDJY, KMJQ, WRAP, KSOL, WDAO
- CRUSHED — The Controllers — MCA**
WBMX, KMJQ, WDAO, WAMO, KDIA, WUFO, WHRK

RETAIL BREAKOUTS

- YOU'RE MY CHOICE TONIGHT (CHOOSE ME) — TEDDY PENDERGRASS — ASYLUM**
- I FEEL FOR YOU — CHAKA KHAN — WARNER BROS.**
- CENTIPEDE — REBBIE JACKSON — COLUMBIA**
- THE MEDICINE SONG — STEPHANIE MILLS — POLYGRAM**
- 8 MILLION STORIES (BLEEPED) — KURTIS BLOW — POLYGRAM**
- COOL IT NOW — NEW EDITION — MCA**
- HANGIN' DOWNTOWN — CAMEO — POLYGRAM**
- FRIENDS — WHODINI — ARISTA**

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — A. MYERS
HOTS: R. Parker, Jr., J. Kennedy & J. Osborne, Mtume, B. Ocean, Sheila E., Prince, T. Turner, Menudo, Bar-Kays, Run D.M.C., H. James, Jermaine Jackson, Jacksons. ADDS: Kashif, The Time, T. Turner, Appollonia 6, Whodini, C. Lauper, New Edition, Fat Back.

WWIN — BALTIMORE — KEITH NEUMAN, PD — #1 — S.O.S. BAND
HOTS: D. Hartman, A. Myers, B. Ocean, Jermaine Jackson, Aleem, D. Williams, Nuance, K. Blow, J. Kennedy & J. Osborne, L. Thomas, Prince, Run D.M.C., Mtume, S. Wonder, S. Mills, D. Ross, Mikki, R. James, P. Austin, C. Brown & The Soul Searchers. ADDS: Jocelyn Brown, Circuit, New Edition, Sinnamon, G. Adams, Menudo, The Time, Whodini, Brass Construction. LP ADDS: D. Summer, D. Ross, S. Wonder

WXIV — BALTIMORE — MARK WILLIAMS, MD
HOTS: J. Kennedy & J. Osborne, A. Myers, S.O.S. Band, R. Hall, Jacksons, Prince, S. Wonder, L. Richie, Nuance, Brothers Johnson, Jermaine Jackson, D. Williams. ADDS: K. Rogers & K. Carnes & J. Ingram, S. Watanabe, Midway, Butch Dayo, Lakeside, R. Jackson, L. Rawls, Jonzun Crew, L. Haywood, Kashif, O'Bryan.

WATV — BIRMINGHAM — RON JANUARY, PD — #1 — B. OCEAN
HOTS: J. Kennedy & J. Osborne, S.O.S. Band, S. Wonder, Prince, Run D.M.C., Janet Jackson, Jermaine Jackson, Mtume, Cherrille, Rebbie Jackson, Menudo, Starpoint, A. Myers, P. Bryson, D. Summer, Yarbrough & Peoples, Controllers, D. Ross, Jacksons, P. Rushen. ADDS: R. Saulsberry, Tony Comer, R. "Dimples" Fields, S. Robinson, S. Brown, Kashif, L. Clifford, T. Turner, C. L. Blast.

WILD — BOSTON — ELROY SMITH, MD — #1 — B. OCEAN
HOTS: Mtume, Sheila E., J. Kennedy & J. Osborne, R. James, A. Myers, D. Williams, Cherrille, Jermaine Jackson, Ex-23 — Force MD, Ex-28 — Brass Construction, Ex-26 — J. Iglesias & D. Ross, Ex-27 — Teinper, Ex-28 — The Dolls, Ex-29 — S. Mills, Ex-30 — B. Pointer. ADDS: Whodini, R. Saulsberry, D. Morgan, Kashif, R. MacDonald. LP ADDS: Prince, DeBarge

WUFO — BUFFALO — MARK VANN, MD — #1 — MTUME
HOTS: S.O.S. BAND, Jermaine Jackson, R. James, Brothers Johnson, Prince, J. Kennedy & J. Osborne, A. Myers, D. Williams, Cherrille, Janet Jackson, Jacksons, Change, Windjammer, Morgan, S. Wonder, Shannon, Jocelyn Brown, L. Holloway, G. Duke. ADDS: Controllers, G. Jones, Champaign, C.L. Blast, Denroy Morgan, M. Miller, G. Scott-Heron

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — MTUME
HOTS: B. Ocean, A. Myers, R. James, P. Austin, Newcleus, S. Wonder, D. Hartman, L. Thomas, Prince, Dr. Jeckyll & Mr. Hyde, Jacksons, Janet Jackson, Jermaine Jackson, P. Rushen, Yarbrough & Peoples, New Edition, T. Pendergrass, Cameo, C. Khan, Force MD's. ADDS: J. Taylor, G. Adams, Bloodstone, Staple Singers, George McCrea, Jocelyn Brown.

WGIV — CHARLOTTE — DON CODY, PD — #1 — PRINCE
HOTS: C. Khan, New Edition, Brass Construction, K. Blow, Menudo, C. Lynn Townes, T. Turner, S. Mills, S.O.S. Band, Jermaine Jackson, S. Wonder, P. Rushen, D. Summer, Roger, D. Ross, The Time, Jacksons, R. James, Chuck Brown & The Soul Searchers, Appollonia 6, H. Hancock, J. Novelle, R. Hall, Clarence Carter, Nuance, Whodini, T. Pendergrass, Gil Scott-Heron, Jermaine Stewart, R. MacDonald, B. King, Controllers, B. Williams. ADDS: T. Turner, The Time, Appollonia 6, Jermaine Stewart, P. Bryson.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — R. PARKER
HOTS: Mtume, R. James, J. Kennedy & J. Osborne, Valentine Bros., The Time, Next Movement, R. Hall, S. Clarke, S.O.S. Band, O'Jays, P. Stanley, Brothers Johnson, Kar-Kays, A. Myers, L. Holloway, Jermaine Jackson, C. Lynn Townes, J. Iglesias & D. Ross, Yarbrough & Peoples, Cherrille. ADDS: Controllers, Champaign, Lakeside, Mikki, James Brown & Afrika Bambaataa.

WGCi — CHICAGO — GRAHAM ARTMSTRONG, PD — #1 — R. HALL
HOTS: Next Movement, Prince, A. Myers, Little Milton, S.O.S. Band, Jermaine Jackson, Starpoint, Kleer, J. Kennedy & J. Osborne, C. Lynn Townes, Jessie Saunders, Jocelyn Brown, Fat Boys, Amusement Park Band, T. Turner, Cameo, Chuck Brown & The Soul Searchers, L. Thomas, Jacksons, The Time. ADDS: Prime Time, Skool Boyz, R. "Dimples" Fields, T. Turner, Staple Singers.

WCIN — CINCINNATI — SID KENNEDY, PD — #1 — P. BRYSON
HOTS: A. Mouzon, H. Alpert, L. Rawls, S. Wonder, J. Kennedy & J. Osborne, Nuance, Starpoint, D. Ross, Prime Time, C. Brown & The Soul Searchers, ADDS: Vanity, Numonics, P. Bailey, Cherrille, Jazzy Jay, Mr. T., Force MD's. LP ADDS: S. Wonder, B. Pointer.

WZAK — CLEVELAND — LYNN TOLLIVER, JR., PD — #1 — PRINCE
HOTS: Whodini, S. Wonder, B. Ocean, T. Turner, Roger, T. Pendergrass, R. James, K. Blow, Amusement Park Band, Dr. Jeckyll & Mr. Hyde, D. Williams, Jermaine Stewart, J. Kennedy & J. Osborne, D. Ross, C. Khan, Jermaine Jackson, P. Bryson, Jacksons, S.O.S. Band, Run D.M.C. ADDS: B. Marley, Megatwa Fatman, Kagney, Koko-pop, R. Saulsberry, H. Melvin, B. Williams, Kazi-Matsui. LP ADDS: D. Ross, Vanity, Beat Street Vol. 2, Janet Jackson, S. Wonder.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — PRINCE
HOTS: J. Kennedy & J. Osborne, S.O.S. Band, H. Hancock, Nuance, Jacksons, Jermaine Jackson, Roger, Cameo, Midnight Star, D. Williams, D. Summer, S. Wonder, P. Bryson, P. Rushen, S. Mills, L. Thomas, A. Myers, Janet Jackson, D. Ross. ADDS: T. Turner, C. Khan, One Way, The Time, Controllers, Kashif, S. Watanabe.

WDRQ — DETROIT — MIKE STRATFORD, MD
HOTS: Debbie Deb, Janet Jackson, Midway, Newcleus, Prince, R. Hall, Taylor & Storrs, The Time, Whodini. ADDS: Appollonia 6, Grandmaster Melle Mel, Lakeside, R. MacDonald, T. Turner.

WJLB — DETROIT — JAMES ALEXANDER, PD
HOTS: Debbie Deb, Sheila E., J. Kennedy & J. Osborne, D. Lasley, Egypt-Egypt, A. Myers, Mtume, Newcleus, B. Ocean, Prince, Run D.M.C., J. Brown, Cherrille, R. Hall, Janet Jackson, Jermaine Jackson, Jacksons, C. Khan, B. King. ADDS: Cameo, C. Lucas, Vanity, The Time.

WRBD — FT. LAUDERDALE — CHARLES MITCHELL, MD — #1 — MTUME
HOTS: S. Wonder, J. Kennedy & J. Osborne, S. Brown, J. Iglesias & D. Ross, R. Parker, Jr., New Edition, Jacksons, B. Ocean, Fatback Band, Controllers, A. Myers, Bar-Kays, Arthur Baker, Nuance, S.O.S. Band, D. Williams, D. Summer, Starpoint, Menudo. ADDS: James Brown & Afrika Bambaataa, Lakeside, Prime Time, Staple Singers, G. Jones, Brass Construction, Jazzy Jay, B. Williams, Mr. T., T. Turner. LP ADDS: Janet Jackson, D. Summer, S. Wonder, Vanity, Controllers.

KMJQ — HOUSTON — BRUTE BAILEY, PD — #1 — S.O.S. BAND
HOTS: L. Richie, Prince, B. Ocean, R. James, T. Turner, J. Kennedy & J. Osborne, Cameo, Mtume, R. Parker, Jr., Nuance, Yarbrough & Peoples, Janet Jackson, Jermaine Jackson, Newcleus, G. Washington Jr., H. Hancock, Tyzik, Run D.M.C., P. Austin, Chuck Brown & The Soul Searchers, R. "Dimples" Fields, D. Williams, Jacksons, Rose Royce, D. Ross, J. Ingram, Valentine Bros. ADDS: Controllers, Cherrille, C. Khan, Grand Master Melle Mel, Prince, R. MacDonald, Prime Time.

WTLS — INDIANAPOLIS — KELLY CARSON, PD — #1 — S.O.S. BAND
HOTS: B. Ocean, J. Kennedy & J. Osborne, Amusement Park Band, A. Myers, D. Williams, O'Bryan,

The Deele, Mikki, Prince, Janet Jackson, Starpoint, Cherrille, Jermaine Jackson, R. Hall, Rose royce, S. Mills, Newcleus, Kazi-Matsui, Next Movement, H. Hancock. ADDS: T. Comer, Palmer Force 2, Jacksons, Jazzy Jay, P. Rushen, M. Miller, Vanity, J. Taylor, Jonzun Crew, T.H.S., Delicious, Emotions, S. Brown. LP ADDS: Janet Jackson, Mtume, S. Wonder.

WJAZ — JACKSONVILLE — CHRIS TURNER, PD — #1 — PRINCE
HOTS: C. Lauper, B. Ocean, Jacksons, Janet Jackson, Chuck Brown & The Soul Searchers, R. MacDonald, D. Hartman, P. Wolf, S. Wonder, C. Khan, P. Bryson, Cars, B. Springsteen, New Edition, Spyro Gyro. ADDS: Lakeside, P. Bailey, T. Turner, Amusement Park Band, S. Brown.

WLOU — LOUISVILLE — BILL PRICE, MD — #1 — MTUME
HOTS: S.O.S. Band, B. Ocean, A. Myers, J. Kennedy & J. Osborne, R. James, L. Thomas, Jermaine Jackson, Prince, Cherrille, Bar-Kays, Roger, D. Williams, Yarbrough & Peoples, S. Mills, H. Hancock, R. "Dimples" Fields, R. Hall, Janet Jackson, Run D.M.C., T. Pendergrass. ADDS: Jermaine Stewart, T. Turner, P. Bryson, Newcleus, T. Wells, M. Love, Amusement Park Band, LaToya Jackson, Kazu-Matsui, Junior, New Edition. LP ADDS: Janet Jackson

WHRK — MEMPHIS — PAMELA WELLS, MD — #1 — PRINCE
HOTS: S. Wonder, Jocelyn Brown, S.O.S. Band, T. Turner, J. Kennedy & J. Osborne, Run D.M.C., B. Ocean, Roger, D. Hartman, Mtume, R. Parker, Jr., Xavien, R. James, The Time, Jacksons, T. Pendergrass, C. Lauper, Newcleus, Prince. ADDS: K. Rogers & K. Carnes & J. Ingram, S. Mills, Lynn White, Bananarama, T. Turner, Tina B., Controllers, L. Haywood, E. Wilde. LP ADDS: S. Wonder.

WLUM — MILWAUKEE — SUSIE AUSTIN, PD — #1 — PRINCE
HOTS: B. Ocean, J. Kennedy & J. Osborne, S. Wonder, R. Parker, Jr., J. Waite, Jacksons, C. Lauper, B. Pointer, L. Richie, Sheila E., D. Hartman, D. Ross, Madonna, Cars, C. Khan, Menudo, C. Lynn Townes, The Time, Jermaine Jackson, P. Stanley, D. Summer, P. Wolf, Janet Jackson, Naked Eyes, Prince, H. Lewis, R. James, R. Springfield, Sergio Mendes, Vanity, R. Hall, D. Williams, New Edition, R. MacDonald, O'Bryan, L. Thomas, L. Branigan, Brothers Johnson. ADDS: T. Turner, D. Bowie.

WNOV — MILWAUKEE — BOB COLLINS, PD
HOTS: B. Ocean, S.O.S. Band, Roger, Dr. Jeckyll & Mr. Hyde, Amusement Park Band, J. Kennedy & J. Osborne, Run D.M.C., K. Blow, Janet Jackson, D. Ross, Whodini, Mtume, Next Movement, Prince, Debbie Deb, S. Wonder, R. Hall, Jacksons, Jocelyn Brown, A. Baker. ADDS: R. "Dimples" Fields, Mr. T., T. Turner, P. Bailey, Mikki, Appollonia 6, Jermaine Stewart, The Time. LP ADDS: Vanity, D. Ross.

WYLD — NEW ORLEANS — DELL SPENCER, PD — #1 — B. OCEAN
HOTS: J. Kennedy & J. Osborne, Rose Royce, Prince, Jermaine Jackson, Brothers Johnson, Mtume, S.O.S. Band, R. Parker, Jr., P. Austin, T. Turner, Yarbrough & Peoples, Jacksons, Dr. Jeckyll & Mr. Hyde, Run D.M.C., L. Richie, S. Wonder, R. James, Kashif, Nuance, Bar-Kays. ADDS: L. Haywood, Mr. T., Kashif, Jocelyn Brown, Cherrille.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — PRINCE
HOTS: B. Ocean, D. Williams, J. Kennedy & J. Osborne, S. Mills, Jocelyn Brown, S. Wonder, Jermaine Jackson, Jacksons, Menudo, Mtume, S.O.S. Band, Prince, R. MacDonald, Nuance, J. Tylor, Junior, K. Blow, B. King, T.H.S., Rebbie Jackson, R. Lewis, P. Rushen, Janet Jackson, D. Summer, New Edition, D. Ross, C. Khan. ADDS: C. Khan, Brass construction, T. Turner, Controllers, Madonna, The Time.

KUKQ — PHOENIX — RICK NUNN, PD — #1 — S.O.S. BAND
HOTS: Mtume, Jermaine Jackson, Prince, Jacksons, J. Kennedy & J. Osborne, B. Pointer, C. Lauper, L. Thomas, Menudo, R. Parker, Jr., R. Lewis, Brothers Johnson, Change, H. Hancock, Janet Jackson, D. Summer, S. Wonder, Cherrille, D. Williams, LaToya Jackson. ADDS: The Time, Kashif, G. Jones, T. Turner, Champaign, Brass Construction, C.L. Blast.

WAMO — PITTSBURGH — ALLEN HARRISON, PD — #1 — RICK JAMES
HOTS: Mtume, Prince, L. Richie, Jermaine Jackson, J. Kennedy & J. Osborne, N. Wilson & R. Lewis, H. Hancock, Run D.M.C., D. Ross, Prime Time, S.O.S. Band, S. Wonder, Jacksons, A. Myers, D. Summer, Whodini, S. Robinson, P. Rushen, D. Williams, Art of Noise. ADDS: Controllers, Egypt-Egypt, H. Alpert, Kym, G. Scott-Heron, Staple Singers, K. Blow, Cherrille, Bloodstone.

WLE — RALEIGH — DOC HOLLIDAE, PD
HOTS: Prince, Bar-Kays, Nuance, R. Hall, Janet Jackson, Menudo, A. Myers, O'Bryan, s. Wonder, D. Summer, Jocelyn Brown, Brass Construction, D. Ross, Cameo, C. Lynn Townes. ADDS: P. Bailey, T. Turner, Jermaine Stewart, Mr. T., C.L. Blast, Kym, D. Reeves, P. Wolf, Mikki, Junior, Appollonia 6, Hi-Five. LP ADDS: D. Ross, S. Wonder, L. Rawls, Vanity, Controllers.

WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — MTUME
HOTS: Prince, C. Brown, J. Kennedy & J. Osborne, Valentine Bros., B. Ocean, S. Wonder, R. Hall, C. Lynn Townes, R. Lewis, S.O.S. Band, D. Hartman, A. Myers, R. James, Janet Jackson, Menudo, L. Thomas, T. Turner, Jermaine Jackson, Run D.M.C., Yarbrough & Peoples. ADDS: B. King, H. Alpert, R. MacDonald, C. Khan, B. Pointer, T. Pendergrass, B. Wren, George McCrea, L. Haywood.

XHRM — San Diego — Duff Lindsey, PD — #1 — B. OCEAN
HOTS: Prince, L. Thomas, Mtume, S.O.S. Band, Nuance, Janet Jackson, A. Myers, J. Kennedy & J. Osborne, P. Rushen, R. James, Bar-Kays, R. Hall, Run D.M.C., D. Williams, O'Bryan, Jacksons, S. Wonder, Jermaine Jackson, D. Ross, Brothers Johnson. ADDS: The Time, James Brown & Afrika Bambaataa, S. Robinson, Champaign, R.J.'s Latest Arrival, Amusement Park Band.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD
HOTS: B. Ocean, D. Williams, T. Turner, S.O.S. Band, Jermaine Jackson, Prince, Jacksons, Mtume. ADDS: The Time, New Edition, C. Khan, E. King, J. Novelle.

KOKA — SHREVEPORT — B.B. DAVIS — #1 — J. KENNEDY & J. OSBORNE
HOTS: Janet Jackson, S.O.S. Band, Jacksons, B. Ocean, Run D.M.C., R. Hall, Prince, Jermaine Jackson, Nuance, Cherrille, R. Jackson, S. Wonder, Rushen, H. Alpert, New Edition, D. Summer, A. Myers, Janet Jackson, Numonics, D. Summer, ADDS: Prime Time, Champaign, Emotions, J. Moore, F. Thornton, J. "Guitar" Watson, G. Jones, Lakeside, K. Blow, P. Bailey, P. Wolf, Johnny Taylor.

WDJY — WASHINGTON, D.C. — DAN ONEIL, PD — #1 — JACKSONS
HOTS: The Time, Prince, Madonna, D. Ross, B. Ocean, Eurythmics, S. Wonder, Jermaine Jacksons, H. Lewis, D. Summer, S.O.S. Band, C. Lauper, Bananarama, C. Khan, L. Haywood, Pointer Sisters, J. Kennedy & J. Osborne, L. Thomas, Grand Master Melle Mel. ADDS: C. Khan, L. Haywood, J. Kennedy & J. Osborne, R. MacDonald, P. Rushen, T. Turner, E. Thomas, Prince.

WQKS — WILLIAMSBURG — STEVE CRUMBLEY, MD — #1 — PRINCE
HOTS: Mtume, S.O.S. Band, B. Ocean, J. Kennedy & J. Osborne, D. Hartman, Jermaine Jackson, Cars, S. Wonder, R. James, Janet Jackson, C. Lauper, D. Williams, A. Myers, Nuance, Jacksons, Bananarama, Madonna, D. Summer, T. Pendergrass, P. Bryson. ADDS: The Time, J. Stewart, R. Stewart, Morgan, D. Simmons, P. Bailey.

Fusion Films Bow In Nashville

NASHVILLE — Beth Broday, president of Los Angeles-based Fusion Films, announced the opening of a Nashville office under the supervision of Nashville film and video producer Joanne Gardner.

Gardner began her career with Thom 2 Productions as production manager, with work on over 400 commercials including national spots for Delta Airlines, Frigidare, Westclox and Gold River Tobacco. After five years with the company, Gardner left to concentrate on freelance efforts which include a 13-part series of training films for the state of Florida, television spots and fashion layouts for the Gatlin Brothers and Barbara Mandrell and a filmed tribute to musician Grady Martin by the Nashville Music Assn. Her most recent efforts have been in Nashville video productions. Gardner worked on Hank Williams, Jr.'s music video "Queen of My Heart," and was production coordinator and assistant director for five RCA video projects on artists Earl Thomas

Conley, The Judds, Steve Wariner, Sylvia and Gus Hardin. It was through her production of Gary Morris' music video "Second Hand Heart" that Gardner came to the attention of Fusion Films.

As a division of the Film Consortium, Fusion Films was formed in March with the express purpose of creating music videos. The company has a pool of international film/video directors whose credits include music videos for Donna Summer, The Cars, Hall & Oates, Quiet Riot, Glenn Frey, Cheap Trick and Irene Cara. Broday said, "We are most pleased to have Joanne Gardner establish our Nashville office. She is not only very experienced and knowledgeable, but is an extremely talented producer. We are eager to share and extend our talents to Nashville, one of the major music centers of the world." Fusion Films/Nashville is located at 1610 16th Avenue South. The telephone number is (615) 269-0919.

Country Legend Ernest Tubb Dies

NASHVILLE — Grand Ole Opry great and country music legend Ernest Tubb, 70, died Sept. 6 in Nashville's Baptist Hospital after a long battle with emphysema.

Known as the Texas Troubadour, Tubb was surrounded by family and friends in the country music industry Thursday morning at the time of his death. Besides being a pioneer in the development of the honky-tonk sound, Tubb was instrumental in establishing the careers of many country music artists.

Born in Crisp, Texas on Feb. 9, 1914, Tubb's major influence and inspiration toward a musical career was The Singing Brakeman, Jimmie Rodgers. It was through meeting Rodger's widow that Tubb was aided in getting a record contract with RCA Records, Rodgers' label. He later signed to Decca Records, which resulted in his first hits and trademark song, "Walking The Floor Over You." In 1943 he joined the Grand Ole Opry and remained a performing member and symbol up until the past two years, being too ill to appear. Last Saturday night's Opry shows were performed as tributes to Tubb.

In 1947 Tubb brought an Opry show to Carnegie Hall, marking its first country music concert. His "Midnight Jamboree" show broadcast from his renowned store, The Ernest Tubb Record Shop, started that same year and grew to be a showcase for young artists such as Johnny Cash, Loretta Lynn, Patsy Cline,

Pat Boone, the Wilburn Brothers and Elvis Presley. Tubb's shop was also the world's largest source of country music recordings. During his long career, Tubb wrote over 150 songs and recorded over 800 titles, the last being in 1982 on "Leave Them Boys Alone," with Hank Williams, Jr. and Waylon Jennings.

His many accolades include the Country Music Hall of Fame (1965), the Nashville Songwriters Hall of Fame (1970) and the Academy of Country Music Pioneer Award (1981).

Services were held Monday, Sept. 10 at Two Rivers Baptist Church, with the burial at Hermitage Memorial Gardens.

Goodman Named Top Billing VP

NASHVILLE — Dan Goodman has been named vice president of Top Billing International, Inc. Goodman joined Top Billing as an agent in 1981. He had previously worked in the New York offices of Ancoin Management, Ron Delsner Productions and International Creative Management.

With this new appointment, Goodman, in addition to his duties as an agent, will join Tandy Rice, chairman of the board and Jack Sublette, president, in sharing the responsibilities for the overall management of the company.

TOP 75 ALBUMS

		Weeks On 9/15 Chart	Weeks On 9/15 Chart
1	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	7	14
2	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	3	7
3	RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	1	45
4	ROLL ON ALABAMA (RCA AHL1-4939)	2	34
5	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	4	15
6	ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016)	5	16
7	DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL1-4713)	6	63
8	CAFE CAROLINA DON WILLIAMS (MCA-5493)	8	15
9	THE JUDDS THE JUDDS (RCA/Curb MHL1-8515)	10	30
10	EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	12	9
11	CLEAN CUT BARBARA MANDRELL (MCA-5474)	11	21
12	GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496)	14	5
13	NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA AHL1-5017)	13	9
14	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	9	15
15	CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	15	44
16	HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	17	17
17	DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	19	47
18	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	18	8
19	IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	23	23
20	A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	16	50
21	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	21	18
22	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	22	5
23	BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	20	20
24	ALIVE AND WELL MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	24	10
25	CHARLY CHARLY McCLAIN (Epic FE 39425)	26	5
26	EXILE EXILE (Epic FE 39154)	28	39
27	RESTLESS THE BELLAMY BROTHERS (MCA/Curb-5489)	25	15
28	I COULD USE ANOTHER YOU EDDY RAVEN (RCA AHL1-5040)	31	12
29	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)	35	5
30	JUST DIVORCED DAVID ALLAN COE (Columbia FC 39269)	32	17
31	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	52	40
32	RHINESTONE ORIGINAL SOUNDTRACK (RCA ABL1-5032)	27	9
33	YOU'VE STILL GOT A PLACE IN MY HEART GEORGE JONES (Epic FE 39002)	33	16
34	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	36	6
35	PICTURES ATLANTA (MCA-5463)	29	22
36	CAN'T WAIT ALL NIGHT JUICE NEWTON (RCA AFL1-4995)	30	9
37	THERE IS A SEASON VERN GOSDIN (Compleat CPL-1-1008)	37	18
38	IN MY EYES JOHN CONLEE (MCA-5434)	38	52
39	DELIVER THE OAK RIDGE BOYS (MCA-5455)	34	46
40	FOREVER YOU THE WHITES (MCA-5490)	41	12
41	TWENTY GREATEST HITS KENNETH ROGERS (Liberty LV-51152)	40	47
42	THE HEART NEVER LIES MICHAEL MURPHEY (Liberty LT-51150)	42	12
43	WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	39	44
44	FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	44	21
45	GREATEST HITS JUICE NEWTON (Capitol SJ-12353)	45	8
46	THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	43	29
47	TOO GOOD TO STOP NOW MICKEY GILLEY (Epic FE 39324)	48	3
48	WILLING RONNIE McDOWELL (Epic FE-39329)	55	14
49	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	51	3
50	MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	46	47
51	TODAY THE STATLERS (Mercury/PolyGram 812 184-1)	47	45
52	GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	49	102
53	POWER OF LOVE CHARLEY PRIDE (RCA AHL1-5031)	57	3
54	MAGIC MARK GRAY (Columbia B6C 39143)	53	17
55	JUST A LITTLE LOVE REBA McENTIRE (MCA-5475)	50	20
56	ANGEL EYES WILLIE NELSON (Columbia FC 39363)	56	15
57	GREATEST HITS VOL. II EDDIE RABBITT (Warner Bros. 9-23925-1)	54	55
58	WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	--	1
59	PROFILE II EMMYLOU HARRIS (Warner Bros. 9-25161-1)	--	1
60	GREATEST HITS JOHN CONLEE (MCA-5404)	60	75
61	LETTER TO HOME GLENN CAMPBELL (Atlantic America 7 90164-1)	61	6
62	THE GREAT PRETENDER DOLLY PARTON (RCA AHL1-4940)	58	32
63	I'M NOT THROUGH LOVING YOU YET LOUISE MANDRELL (RCA AHL1-5015)	63	16
64	GREATEST HITS T.G. SHEPPARD (Warner/Curb 9-23841-1)	65	70
65	DUETS KENNY ROGERS (Liberty LO-51154)	59	23
66	PANCHO & LEFTY MERLE HAGGARD & WILLIE NELSON (Epic 37958)	62	67
67	SHINING B.J. THOMAS (Cleveland/Columbia FC 39337)	64	17
68	THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4662)	67	80
69	GREATEST HITS DOLLY PARTON (RCA AFL1-4422)	68	83
70	ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9-23912-1)	70	47
71	SURPRISE SYLVIA (RCA AHL1-5960)	66	21
72	CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL1 6514)	72	45
73	MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	71	133
74	MOTEL MATCHES MOE BANDY (Columbia FC 39275)	69	17
75	RED HOT SHELLY WEST (Viva 1-23983)	73	9

DADDY'S MEMORY

USAC-1005



WCXI — 10	WDXE	WJLM
KRMD — 48	KRPM	WVAR
WSCG — 48	WLAS	KWKH
KBUC — 51	KSJB	WSDS
WVAM	WELP	WJAZ
KLIC	KGCX	WACO
KICE	KICD	KCKR — 20
KAKA	WSEL	KRRU
WCCN	WKKN	KALB
WMTZ	WJJC	WQIK
WTRS		

● "Possibly the GIANT record of '84 . . ."

R. T. Griffin,
WCXI Detroit.

J.W. Thompson
USA Country

Produced by Bob Mc Cracken
Management: Ken Shepherd & Associates
P.O. Box 9104, Shreveport, Louisiana 71139
318-688-4999

MOST ADDED COUNTRY SINGLES

1. SHE'S MY ROCK — George Jones — Epic — 24 Adds
2. WORLD'S GREATEST LOVER — The Bellamy Brothers — MCA/Curb — 21 Adds
3. COUNTRY MAN, COUNTRY LADY — Steve And Debbie Brown — Charta — 20 Adds
4. GOD WON'T GET YOU — Dolly Parton — RCA — 19 Adds
5. I LOVE ONLY YOU — The Nitty Gritty Dirt Band — 17 Adds

MOST ACTIVE COUNTRY SINGLES

1. I DON'T KNOW A THING ABOUT LOVE — Conway Twitty — Warner Bros. — 70 Reports
2. EVERYDAY — The Oak Ridge Boys — MCA — 69 Reports
3. I COULD USE ANOTHER YOU — Eddy Raven — RCA — 69 Reports
4. IF YOU'RE GONNA PLAY IN TEXAS — Alabama — RCA — 67 Reports
5. LET'S CHASE EACH OTHER AROUND THE ROOM — Merle Haggard — 67 Reports

THE COUNTRY MIKE

STATION CHANGES AND ANNOUNCEMENTS — WHIG/Knoxville has named Kevin McGhee as the new music director for the station replacing Rebecca Caylor . . . Arbitron Ratings has transferred Brad Bedford from its Chicago offices to New York. Bedford joined the company in 1982 and was promoted to his present position as account executive for radio sales in July, 1983 . . . KUZM/Modesto has promoted Ed Nickus to program director and named John Plummer to run the morning drive slot . . . Drake — Chenault's national programming country consultant Jay Albright will now consult WQDR/Raleigh. The station recently made a format change from AOR to country.

ESTABLISHED ARTISTS DOMINATE HOT PRODUCT — In this week's singles chart, 27 of the 34 bulleting records in the Top 50 are by artists who have at least one number one single to their credit. By comparison, the bottom 50 of the chart shows only six of the 16 bulleting records by number one artists. This trend is further supported by noting that nine acts bulleting in the Top 15 had a number one single with their last release. On the album side, there have been a total of 27 Top 10 hits (including 16 number ones) released from albums in the Top 20. Long running smash albums mixed with fresh product geared for the holiday season by major artists should make this fall a bountiful harvest for major releases.

THE SHOW WILL GO ON — WUBE/Cincinnati general manager Terry Dean announced the station's 8th annual listener appreciation day will be held at the Miami Whitewater Forest. Scheduled to appear at the celebration are Tom T. Hall, Vern Gosdin, Kathy Mattea and Atlanta in addition to local artists and bands. The event was slated for the Shriner's Oasis in Loveland.

A RUN FOR THE LIBERTY — On Oct. 13 the "1984 Stroh's Run For Liberty I" will be hosted by WDAF/KY-102/Kansas City. The 8-kilometer run is open to all and a portion of each entry fee will be used to renovate the Statue of Liberty in time for its 1986 centennial. Kansas City is one of over 120 cities across the country that will be cosponsoring the event along with the Stroh Brewery Company.

john lentz



COUNTRY CLOSEUP — An interview with Don Williams was broadcast nationally on more than 300 stations earlier this summer. Some of the stations carrying included WWWW (Detroit), WCAO (Baltimore), WKSW (Cleveland), WJKZ-FM/WJRB (Nashville), KWEN (Tulsa) and KJJY (Des Moines).

PROGRAMMERS PICKS

Dan Williams	KEED/Eugene	She's My Rock — George Jones - Epic
Bill Corey	WOW/Omaha	World's Greatest Lover — The Bellamy Brothers — MCA
Doug Lane	WCII/Louisville	I Love Only You — Nitty Gritty Dirt Band — Warner Bros.
Bill Berg	WWVA/Wheeling	Don't You Give Up On Love — Steve Wariner — RCA
John Donabie	CFGM/Richmond Hill	Leona — Sawyer Brown — Capitol
Rhubarb Jones	WLWI/Montgomery	Diamond In The Dust — Mark Gray — Columbia
Henry Jay	WGTO/Cypress Gardens	World's Greatest Lover — The Bellamy Brothers — MCA
Keith Parnell	WJJC/Commerce	Turn Me To Love — Keith Whitley — RCA
Todd McAliley	WQTE/Adrian	America — Waylon Jennings — RCA

SINGLES REVIEWS

OUT OF THE BOX



GEORGE STRAIT (MCA-52458)
Does Fort Worth Ever Cross Your Mind (2:57) (Acuff-Rose—BMI) (S. D. Shafer, D. Shafer) (Producer: Jimmy Bowen, George Strait)

George Strait offers a straight country ballad, the title cut from his forthcoming LP. The smooth country crooner sings of love lost between Fort Worth and Dallas to the crying strains of fiddle and steel guitar. A fine pickup at the ending with a walking bass and break into swing takes the tune home.

FEATURE PICKS

THE JUDDS (RCA PB-13923)
Why Not Me (3:29) (Tree—BMI/Cross Keys/Welbeck/Blue Quill—ASCAP) (H. Howard, S. Throckman, B. Maher) (Producer: Brent Maher)

HANK WILLIAMS, JR. (Warner Bros. 7-29184)
All My Rowdy Friends Are Coming Over Tonight (2:56) (Bocephus—BMI) (H. Williams, Jr.) (Producer: Jimmy Bowen, Hank Williams, Jr.)

EDDIE RABBITT (Warner Bros. 7-29186)
The Best Year Of My Life (3:11) (DebDave/Briarpatch—BMI) (E. Rabbitt, E. Stevens) (Producer: Even Stevens, Eddie Rabbitt, Jimmy Bowen)

RONNIE DUNN (MCA-52459)
Jessie (3:36) (Creative Source/Nadene—BMI) (R. Dunn) (Producer: Johnny Sandlin, Ronnie Dunn)

JEANNIE C. RILEY (Sapphire HM 4001-1)
Return To Harper Valley (4:31) (Hallnote—BMI) (T.T. Hall) (Producer: Alan Kaufman)

JOEY SCARBURY (RCA PB-13913)
The River's Song (3:06) (Famous/Darla/April—ASCAP/Ensign-BMI) (S. Geyer, M. Post) (Producer: Mike Post)

GARY WOLF (Mercury 880 246-7)
Gettin' Into Tennessee Tonight (3:23) (Algee—BMI/Gator—SESAC) (G. Gentry, G. Ray) (Producer: Mark Sherrill)

MICKEY GILLEY (Paula 441)
She Cheats On Me (3:40) (Su-ma—BMI) (M. Gilley) (Producer: Mickey Gilley)

NEW AND DEVELOPING

KIMBERLEY SPRINGS (Capitol B-5404)

Old Memories Are Hard To Lose (2:30) (ATV/Wingtip—BMI) (J. Fuller, J. Self) (Producer: Jerry Fuller, John Hobbs)

From the vocal group the Kimberleys come the next singing generation, Kimberley Springs, a family act of brothers, sisters and a cousin making their debut on Capitol with "Old Memories Are Hard To Lose." The single is a strong showcase for the group's family blend and full, energetic harmonies.



FALLING FOR HILLARY — RCA artist Hillary Kanter personally delivered her single "Good Night For Falling In Love" to WIL Radio in St. Louis during her recent promotional tour of the Southwest. Pictured are (l-r): Mark Langston, music director; Mike Oates, program director; Hillary; Jack Weston, RCA regional country promotion manager; and John Gavin, buyer for Uptown Records in St. Louis.

TOP 100 COUNTRY SINGLES

September 22, 1984

	Weeks On	9/15 Chart
1	LET'S CHASE EACH OTHER AROUND THE ROOM	2 11
2	TURNING AWAY	4 12
3	EVERYDAY	6 10
4	UNCLE PEN	9 10
5	YOU'RE GETTIN' TO ME AGAIN	1 16
6	TO ME	8 9
7	IF YOU'RE GONNA PLAY IN TEXAS	14 8
8	THE LADY TAKES THE COWBOY EVERYTIME	13 10
9	I DON'T KNOW A THING ABOUT LOVE	17 9
10	I COULD USE ANOTHER YOU	16 10
11	WAY BACK	3 14
12	SECOND HAND HEART	18 9
13	CITY OF NEW ORLEANS	20 6
14	WHAT WOULD YOUR MEMORIES DO	19 10
15	GIVE ME ONE MORE CHANCE	21 6
16	TENNESSEE HOMESICK BLUES	5 16
17	THE WILD SIDE OF ME	22 9
18	PLEDGING MY LOVE	24 7
19	I'VE BEEN AROUND ENOUGH TO KNOW	25 8
20	SHE SURE GOT AWAY WITH MY HEART	29 6
21	EVENING STAR	7 13
22	ONLY A LONELY HEART KNOWS	10 16
23	WOMAN YOUR LOVE	31 7
24	ROCK AND ROLL SHOES	32 7
25	I GOT A MILLION OF 'EM	11 14
26	FAITHLESS LOVE	12 14
27	I'VE ALWAYS GOT THE HEART TO SING THE BLUES	30 8
28	TONIGHT I'M HERE WITH SOMEONE ELSE	28 10
29	GOODBYE HEARTACHE	33 6
30	FOOL'S GOLD	35 6
31	ONE TAKES THE BLAME	36 6
32	PINS AND NEEDLES	38 5
33	HE BROKE YOUR MEM'RY LAST NIGHT	15 14

	Weeks On	9/15 Chart
34	YOU COULD'VE HEARD A HEART BREAK	44 5
35	PRISONER OF THE HIGHWAY	45 4
36	NEVER COULD TOE THE MARK	23 15
37	STUCK ON YOU	26 9
38	TELL 'EM I'VE GONE CRAZY	40 7
39	DREAM ON TEXAS LADIES	41 12
40	MAGGIE'S DREAM	47 4
41	KNOCK ON WOOD	43 8
42	RIDE 'EM COWBOY	49 5
43	CHANCE OF LOVIN' YOU	51 3
44	YOUR HEART'S NOT IN IT	50 4
45	THE POWER OF LOVE	27 15
46	P.S. I LOVE YOU	54 3
47	TOO GOOD TO STOP NOW	58 4
48	A SWEETER LOVE	59 5
49	RADIO LAND	62 4
50	LET'S FALL TO PIECES TOGETHER	34 17
51	NOBODY LOVES ME LIKE YOU DO	65 3
52	ALL I WANNA DO	64 4
53	GOD WON'T GET YOU	71 2
54	GOOD NIGHT FOR FALLING IN LOVE	66 3
55	LONG HARD ROAD	47 18
56	ATTITUDE ADJUSTMENT	39 15
57	IT'S YOU ALONE	42 8
58	THE RIGHT STUFF	46 14
59	IT'S GREAT TO BE SINGLE AGAIN	63 5
60	SOMEWHERE DOWN THE LINE	48 17
61	SOME HEARTS GET ALL THE BREAKS	75 2
62	FORGET ABOUT ME	52 18
63	SPECULATION	56 4
64	I HURT FOR YOU	53 18
65	LOVE ON A BLUE RAINY DAY	69 4
66	WISHFUL DRINKIN'	87 3
67	TURN ME LOOSE	80 2

	Weeks On	9/15 Chart
68	IT'S A BE TOGETHER NIGHT	73 2
69	SO CLOSE	74 2
70	JOY TRAIN	72 3
71	SHE'S MY ROCK	-- 1
72	STRAIGHT FOR YOUR LOVE	76 4
73	GETTIN' OVER YOU	77 4
74	WORLD'S GREATEST LOVER	-- 1
75	THAT'S THE THING ABOUT LOVE	57 19
76	MAMA SHE'S LAZY	-- 1
77	I LOVE ONLY YOU	-- 1
78	WE JUST GOTTA DANCE	-- 1
79	IT'S TIME TO GO	79 5
80	MIDDLE OF THE ROAD	83 2
81	DON'T YOU GIVE UP ON LOVE	-- 1
82	COUNTRY MAN, COUNTRY LADY	-- 1
83	THANKFUL	85 2
84	STILL LOSING YOU	55 19
85	SHOT IN THE DARK	60 12
86	SEND MY BODY HOME ON A FREIGHT TRAIN	86 5
87	I BROKE DOWN AND CRIED	90 2
88	FIRST TIME BURNED	88 3
89	THE FIRST TIME	-- 1
90	DADDY'S MEMORY	-- 1
91	ALL THE LOVE IS ON THE RADIO	-- 1
92	CHANGE OF PACE	92 2
93	LOVE SO LONELY	93 2
94	THAT'S EASY FOR YOU TO SAY	-- 1
95	OUTRAGEOUS	95 2
96	LITTLE BY LITTLE	61 13
97	MAMA HE'S CRAZY	67 22
98	MY BABY'S GONE	68 17
99	I GOT A BAD ATTITUDE	78 3
100	WHEN WE GET BACK TO THE FARM	70 8

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Sweeter Love (Music Corp.—BMI)	48	I Don't Know A Thing About Love (Tree—BMI)	9	My Baby's Gone (Central Songs—BMI)	98	Tell 'Em I've (Tree/Sugarplum—BMI)	38
All I Wanna Do (Kieran Kane—ASCAP)	52	I Got A Bad Attitude (Famous—ASCAP)	99	Never Could Toe (Waylon Jennings—BMI)	36	Tennessee Homesick Blues (Velevet Apple—BMI)	16
All The Love (Young Carney—ASCAP/Warner Tamerlane—BMI)	91	I Got A Million Of 'Em (Tree—BMI/Cross Keys—ASCAP)	25	Nobody Loves Me (Ensign—BMI)	36	Thankful (Javic—BMI)	83
Attitude Adjustment (Bocephus—BMI)	56	I Hurt For You (Posey/VanHoy/Unichappell—BMI)	64	One Takes The Blame (Statler Brothers—BMI)	31	That's Easy For You (Welbeck—ASCAP/ATV—BMI)	94
Chance Of Lovin' (Blue Moon/April—ASCAP/Labor Of Love—BMI)	43	I Love Only You (MCA/Con Schlitz/Leeds/Patchwork—ASCAP)	77	Only A Lonely (Tom Collins/Dick James—BMI)	22	That's The Thing About Love (April/Lion-Hearted/Cross Keys—ASCAP)	75
Change Of Pace (Doug Peters—BMI)	92	I've Always Got The Heart To Sing The Blues (Good Single/Irving—BMI/WB/Two Sons—ASCAP)	27	Outrageous (Red Pelican—ASCAP)	95	The First Time (McGuffey Lane/Intuit—BMI)	89
City Of New Orleans (Buddah/Turnpike Tom—ASCAP)	13	I've Been Around Enough To Know (Hall-Clement—BMI)	19	P.S. I Love You	46	The Lady Takes The Cowboy (Larry Gatlin—BMI)	8
Country Man (Mountainwood—BMI)	82	If You're Gonna Play (Baray/Dale Morris—BMI)	7	Pins (Elektra/Asylum—BMI/Refuge ASCAP)	32	The Power Of Love (Cross Keys—ASCAP)	45
Daddy's Memory (McCracken—ASCAP)	90	It's Great To Be Single Again (Warner-Tamerlane)	59	Pledging My Love (Music Corp. of America—BMI)	18	The Right Stuff (Dejimus/B.Fischer/ASCAP/My Queen Elizabeth—BMI)	58
Don't You Give Up (Silverline—BMI)	81	It's Time To Go (Japonica—ASCAP)	79	Prisoner Of The Highway (Lodge Hall—ASCAP)	35	The Wild Side Of Me (Pink Pig—BMI)	17
Dream On Texas Ladies (Combine Music—BMI)	39	It's You Alone (Valet—BMI)	57	Rock And Roll Shoes (Good Single Ltd./Irving—BMI)	24	To Collins Court/Lodge Hall—ASCAP)	6
Evening Star (Gibb Brothers/Unichappell—BMI)	21	Joy Train (Bridgewood—BMI)	70	Second Hand Heart (Warner-Tamerlane/Daticabo/Irving—BMI)	12	Tonight I'm (Leeds (MCA)/Patchwork—ASCAP)	28
Everyday (Leeds—ASCAP/Patchwork—BMI)	3	Knock On Wood (Irving—BMI)	41	Send My (Monk/Three Story/ASCAP)	86	Too Good To Stop Now (Hall—Clement—BMI/Chappell—ASCAP)	47
Faithless Love (WB Music/Golden Spread—ASCAP)	26	Let's Chase Each (Mount Shasta Music—BMI)	1	She Sure Got Away (Rick Hall—ASCAP)	20	Turn Me Loose (Benefit—BMI)	67
First Time Burned (Foster & Rice—ASCAP)	88	Let's Fall To Pieces Together (Maplehill/Sunflower/Hall-Clement/Bibo—BMI/ASCAP)	50	She's My Rock (Famous/Chappell—ASCAP)	71	Turning Away (Combine Music—BMI)	2
Fool's Gold (Goldsboro Songs—ASCAP/Ronzomatic—BMI)	30	Little By Little (Warner House—BMI)	96	Shot In The Dark (Sister John Music—BMI)	85	Uncle Pen (Rightsong—BMI)	4
Forget About Me (FaceTheMusic/IRVING/Down Dixie/RareBlue—BMI/ASCAP)	62	Long Hard Road (Coolwell/Granite—ASCAP)	55	So Close (Hoosier—ASCAP)	69	Way Back (ATV/Wingtip—BMI)	11
Gettin' Over You (Phono/Big Crush—SESAC)	73	Love On A Blue Rainy Day (Kent Robbins—BMI/Let There Be Music—ASCAP)	65	Some Hearts Get All The Breaks (Tapadero—BMI)	65	We Just Gotta Dance (Somebody's—SESAC)	78
Give Me One (Pacific Island/Tree—BMI)	15	Maggie's Dream (Leeds—ASCAP/Patchwork—BMI)	40	Somewhere (Old Friends—BMI/Golden Bridge—ASCAP)	60	What Would Your Memories Do (Tree—BMI)	14
God Won't Get You (Velvet Apple—BMI)	53	Mama He's Crazy (Kenny O'Dell—BMI)	97	Speculation (Brother Bills/Andmore—ASCAP)	63	When We Get Back (Tree/O'Lyric—BMI)	100
Good Night For Falling (DebDave/Briarpatch—BMI)	54	Mama She's Lazy (Kenny O'Dell—BMI)	76	Still Losing You (Lodge Hall—ASCAP)	40	Wishful Drinkin' (G.I.D.—ASCAP/Royalhaven—BMI)	66
Goodbye Heartache (Warner-Tamerlane/Three Ships/Writers House—BMI)	29	Middle Of The Road (Almarie—BMI/Cross Keys—ASCAP)	44	Straight For Your Love (Shadow Fax/Warner House—BMI)	72	Woman Your Love (Royalhaven—BMI/GID—ASCAP)	23
He Broke Your Mem'ry Last Night (Maplehill/Hall-Clement/Cross Keys/Tree—BMI/ASCAP)	39	Your Heart's Not In It (Tree/O'Lyric—BMI/Cross Keys—ASCAP)	44	Stuck On You (Brockman—ASCAP)	37	World's Greatest Lover (Bellamy Brothers—ASCAP)	74
I Broke Down And Cried (Chip 'N' Dale—ASCAP/Door Knob—BMI)	87					You Could've Heard A Heart Break (Songmaker—ASCAP)	34
I Could Use (Tree/O'Lyric—BMI/Cross Keys—Tree)	10					You're Gettin' To (Music City Music—ASCAP)	5



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

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**Host, Charlie Douglas welcomes talent scheduled to perform, including Tom T. Hall, Ed Bruce, Bill Anderson, Lynn Anderson, Pinkerton-Bowden, Keith Stegall, Bobby Bare, and others.

For further information, call the Opry Birthday Celebration Convention Center (615) 889-7503.

COUNTRY COLUMN

CHANGE IT TO A COUNTRY CHANNEL — Country music is becoming the focus for several new networks around the country. From Nashville to L.A. programmers are finding that country music audience and providing it with the traditional country showcase shows, talkshow formats, and the new trend of music video programs, country-style. A Los Angeles-based network, The Country Music Network, recently debuted with "The Best Country Music Music On Television 24 Hours A Day." The show, hosted by leading country music air personalities, airs country videos around the clock. **Sammy Jackson, Don Hinson, Deanna Crowe and Donald W. Hillman** host the program which, also includes features on country music's heritage and stars of yesteryear, fan club information and interviews with



HA-HA FOR HEE HAW — Ronny Robbins and Nashville Network producer Bob Boatman are getting a kick out of the results of Robbins' taping of Hee Haw which will air Sept. 22.

country music personalities. The network is available on cable systems and LP television stations nationwide. Another new show is being planned for the popular Nashville Network. *Play It Again, Nashville*, a half-hour, talk/variety show by Reid/Land Productions, Inc. is set for a March, 1985 premiere, but five pilots are scheduled during the first week of October featuring **David Frizzell** and **Faron Young** as celebrity guests. **Charlie Douglas**, popular veteran radio personality, will host the show which will highlight the celebrity guest's hit songs and feature music of a particular era with documentary film footage and photos. Reid/Land Productions is also the creator and producer of *Fandango* and *You Can Be A Star* on the Nashville

Network. Another popular country music series *This Week In Country Music*, a **Jim Owen** Television production, is gearing up for its second year of production, and because of the weekly series success a two-hour special, *This Year In Country Music*, is being produced and distributed. The special will cover the country music of 1984 with performances of the Top 20 songs, interviews with country artists and new segments dealing with major events of the year.

HELPING POUND BY POUND — **Kenny Rogers** reached a million pounds worth a goal on Aug. 25 in Uniondale, Long Island when he announced to the sellout crowd that with its donations of canned food collected that night had pushed his Food Drive efforts to its goal of one million pounds. The feat was significantly accomplished in what Rogers called "...virtually **Harry Chapin's** hometown," the late singer and friend of Rogers who encouraged him and his wife, **Marianne**, to begin the food drive and the World Hunger Media Awards. Rogers and his wife have sponsored these Food Drives at all of his 1984 concert dates and 40 concerts are still scheduled for the year. The winners of the World Hunger Media Awards will be announced at the United Nations on Nov.20, 1984.

BRENDA LEE DAY, BRENDA LEE NIGHT — A score of friends and fellow performers gathered for NARA's "Tribute To A Legend" to the tiny dynamite of a performer **Brenda Lee**. The **Oak Ridge Boys** began the salute by donning red, curly wigs and singing "One In A Million," and telegrams from **Dolly Parton, Liza Minnelli, Kenny Rogers, Ricky Skaggs, Eddy Arnold, Frankie Laine, Roy Clark, Earl Thomas Conley, B.B. King, Eddie Rabbitt, Red Skelton, Jimmy Buffett, John Denver, Carol King** and **President Reagan** were read, giving the full range and variety of Brenda Lee fans, friends and admirers. Sept. 6 was named "Brenda Lee Day" in Nashville as well as the state of Tennessee. Lee herself topped off the special evening with a medley of her hits.

NASHVILLE NEWS AND MOVES — Several new Nashville companies have formed lately and as everyone on Music Row knows, several have moved into new offices. **Wayne Hodge**, president of Stargem Records, Inc., announced the formation of Kristal International Records, Stargem's premiere "all music" label and its first venture into international music. **Nat Stuckey** and newcomers **Eddie Thompson** and **Barbara Ann** are among the first artist signed... Nashville songwriter **Dave Woodward** announced the opening of Walkwood Publishing. Woodward, whose songs have been recorded by **Charly McClain, Reba McEntire** and **Don King**, is general manager. Material can be submitted to P.O. Box 24454, Nashville, TN 37202... **DJS Cassettes** has relocated its entire operation to 530 West Main St., Hendersonville, TN. The company is owned and operated by **Rick Russell**... The **Hyland Company** has moved into new offices located at 2 Music Circle, South, Nashville, TN 37203. Veteran publicist **Mike Hyland** formed the company in Sept. 1983, and it currently represents **Leon Russell** Enterprises, **Paradise Records, Minnie Pearl, Don Light Talent, Fusion Films, McGuffey Lane, Kenny O'Dell, Downs Records** and the forthcoming **Waylon Jennings** television project, *The Door* is *Always Open*.

QUESTIONS AND ANSWERS — Beatrice Foods received several calls from the curious who wanted to know the singer of the "You've known us all along" jingle that was aired during the 1984 Olympics. Well, you've known her all along; it was **Lane Brody**, who is also singing the new Old Style Beer commercial "I Love Country and Old Style."... Here's another answer to a question some *Trivial Pursuit* buffs might want to know. There's a question on the "Genius" version of the popular board game that wants to know who went to the top standing by her man. Yes, of course it's **Tammy Wynette**, don't miss it... And so everyone will know — **Vince Gill** will be the next Pepper for Dr. Pepper with a 60-second and a 30-second radio commercial for the soft drink. Gill sings Dr. Pepper's new slogan of being "unique and out of the ordinary."

brenna davenport-leigh

TOP 15 ALBUMS

Spiritual Inspirational

	Weeks On 9/15 Chart		Weeks On 9/15 Chart
1 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	1 9	1 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	1 29
2 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	2 48	2 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	3 23
3 ROUGH SIDE OF THE MOUNTAIN F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	3 72	3 MICHAEL W. SMITH 2 MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna"	2 23
4 I STILL LOVE THE NAME JESUS DOUGLAS MILLER AND THE TRUEWAY CHOIR (GosPearl PL-16022) Open	4 9	4 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	4 65
5 THIS TOO WILL PASS JAMES CLEVELAND & THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	6 47	5 NOT OF THIS WORLD PETRA (Star-Song SPCN 05088-0) Open	5 42
6 PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	— 1	6 VITAL SIGNS WHITEHEART (Myrrh SPCN 7-01-678238-7) Open	7 5
7 NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Int. AIR 10077) Open	7 7	7 SURRENDER DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burn"	6 28
8 THE TIME IS NOW PILGRIM WONDERS (Church Door-22021) Open	9 18	8 CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	8 15
9 JESUS SAVES LITTLE CEDRICK AND THE HAILEY SINGERS (Gospearl PL-16019) Open	— 1	9 AGE TO AGE AMY GRANT (Myrrh MSB 6697) Open	9 125
10 NO TIME TO LOSE ANDRE CROUCH (Light LS 5863) Open	— 1	10 THE WARRIOR IS A CHILD TWILLA PARIS (Milk And Honey MH 1048) Title Cut	10 15
11 SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/Word 676706) "He's My Rooftop"	8 34	11 MAN IN THE MIDDLE WAYNE WATSON (Mile And Honey MH 1049) Open	11 18
12 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB 6721) Open	10 64	12 REIGN ON ME MICHELLE PILLAR (Sparrow SPR 1077) Title Cut	12 13
13 MY SOUL IS FREE PAUL BEASLEY (Myrrh SPCN 7-01-674906-1) Open	— 1	13 SEND US TO THE WORLD HARVEST (Milk And Honey MH 1051) Open	13 18
14 MAKE ME AN INSTRUMENT CANDI STATON (Beracah 1001) "God Can Make Something"	11 59	14 NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	14 41
15 LONG TIME COMING WINANS (Light 5826) Open	12 50	15 FULLY ALIVE THE BILL GATHER TRIO (Word 091763-8) Open	15 24

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



A SONG TO CELEBRATE THEIR FIRST YEAR — The staff of RiverSong/LoveSong Records recently gathered in recognition of their first year in operation. Pictured are (seated l-r): Bill Traylor, Cindy Morton, Susan Hemphill and Lari Goss; (standing l-r): Lee Lawson, Brian Speer, Norman Holland, Dianne Mays, Melodie Tunney and Carolyn Goss.

CLASSIFIED AD RATE 35 CENTS PER WORD

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

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: Major Havo \$1195, Track & Field Cocktail Table \$1225, Circus Charlie \$1595, Space Ace \$695, Crossbow Gun \$1925, CHEXX \$995, Up 'N Down \$1595, Tapper \$1395, Discs Of Tron (Environmental Cabinet) \$895, 3 Stooges \$1525, 10 Yard Fight \$1295, Tin Star \$995, Brand new Digital Controls Counter Model FAX (original crates) \$895, Jacks To Open \$1345, Black Pyramid \$1395, Whirly Bucket \$795. Call or write New Orleans Novelty Co., 3030 No. Arnoult Road, Metairie, LA 70002. Telex: (504) 888-3500.

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

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

FOR SALE — Hi Lo Pokers New \$1200 (1 to 4 pieces) \$1100 (5 to 9 pieces) \$1000 (lots of 10). Maxi-Dealer-King Pins \$1000. Mini Dealers \$700. Dixielands New-Ball's Used-Miss Americas: 75,77,79 Winner Circles Cocktails and Uprights-Diamond Derbys Derby Kings-Quarter Horses-Call Monti-Video, Inc. 201-926-0700.

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

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

EMPLOYMENT SERVICE

AREA REP WANTED: By Major Publisher in the Prestig. Music/Entertainment Industry. Investment required - secured - Call Mr. Louis collect (213) 927-8083.

PROFESSIONAL

NITE RECORDS OF AMERICA is seeking investor for participation in new independent labels release of first country artist, Bobby Blue. Masters and video available for perusal. Contact: Randy Nite, (213) 466-4707, 1585 Crossroads of the World, Suite 110, Hollywood, CA 90028.

SERVICES COIN MACHINE

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

RECORDS-MUSIC

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

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

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

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

HUMOR

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

BMI "Million Aairs" Honored

(continued on page 16)

Shambala — Daniel Moore/Duchess Music Corporation
Sharing The Night Together — Averal Aldridge/Alan Cartee Music
Sweet Home Alabama — Gary Rossington/Ronnie Van Zant/Duchess Music Corp./Hustler's, Inc.
Then Came You — Sherman Marshall/Philip Pugh/Mighty Three Music
They Just Can't Stop It (The Games People Play) — Bruce Hawes/Joseph Jefferson/Charles Simmons/Mighty Three Music
This Magic Moment — Doc Pomus/Mort Shuman/Alley Music Corporation/Freddy Bienstock Music Co./Tredlew Music, Inc./Trio Music Co., Inc./Unichappell Music, Inc.
Too Much, Too Little, Too Late — Nat Kipner/John M. Vallins (APRA)/Home-wood House music
Walk On By — Kendall Hayes/Lowery Music Company, Inc.
Walk Right Back — Sonny Curtis/Warner-Tamerlane Publishing Corporation
We Can Work It Out — John Lennon (PRS)/Paul McCartney (PRS)/Maclen Music, Inc.
Wonderful, Wonderful — Sherman Edwards/Ben Raleigh/Edward B. Marks Music Company
You Can't Hurry Love — Lamont Dozier/Brian Holland/Eddie Holland/Stone Agate Music Corporation

2,000,000

After The Lovin' — Richard Ziegler/Oceans Blue Music
I Love How You Love Me — Larry Kolber/Barry Mann/Screen Gems — EMI Music, Inc.
Laughter In The Rain — Neil Sedaka/ENTCO Music
Mandy — Scott English/Richard Kerr/Morris Music, Inc./Screen Gems-EMI Music, Inc.
Mr. Bojangles — Jerry Jeff Walker/Cotillion Music
Proud Mary — John Fogerty/Jondora Music
Stranger On The Shore — Bill Acker (PRS)/Robert Mellin/Screen Gems-EMI Music, Inc.
You Are My Sunshine — Jimmie Davis/Peer International Corp.
Scarborough Fair — Art Garfunkel/Paul Simon/Paul Simon Music
Spanish Eyes — Bert Kaempfert (GEMA)/Charles Singleton/Eddie Snyder/Screen Gems-EMI Music, Inc.
Sunny — Bobby Hebb/Portable Music Company, Inc./Unichappell Music, Inc.

3,000,000

By The Time I Get To Phoenix — Jim Webb/Charles Koppleman Music/Jonathan Three Music Company/Martin Bandier Music
Gentle On My Mind — John Hartford/Ensign Music.

4,000,000

Barrie Bergman On Retailing

(continued from page 16)

Bergman: Record distribution just wasn't a very good business. All the big lines are distributed by the major manufacturers so the independents are all that's available. It's always been hard for independent distributors to get paid by their accounts. It just wasn't that profitable a



JOHNNIE AT KRLA — Johnnie Ray (c) stopped by KRLA in Los Angeles to visit program director Jim Pewter (l) and air personality Johnny Hayes. Ray's biggest hits in the '50s included "Cry," "The Little White Cloud that Cried," and "Just Walkin' in the Rain."

business. On the other hand, video distribution right now is a very profitable business. Now who knows how long it'll be that way because maybe the major studios will do the same thing the record companies did and take the distributor away, but maybe they won't. If they do, we're out.

Cash Box: How do you see Record Bar in the future?

Bergman: I see us as a retail conglomerate. I see us as being in certain forms of distribution. Not doing a lot of wholesaling, maybe just a little bit, and doing a lot of distribution to supply our own stores. I see us in more than just two or three kinds of retailing. I don't know what these will be, I have no idea, but I think we'll be into it. Because I think we know how to retail.

1984 NAB/NRBA Convention

(continued from page 5)

at the end of 1983. Set sales for that same year were up 39 percent from 1982. The number of commercial radio stations tops 9,000 today.

The panels, workshops, discussion groups and meetings are a panorama of industry concerns. Among the items scheduled for consideration are such management topics as techniques, sales, engineering, computers, ratings books, new operating rules for daytimers, use of consultants and legal questions. On the programming side, such subjects as contemporary music, sales-audience balance, program vs. personality, music research, contests. And for sales personnel, such themes as new revenue sources, changing trends in national business, older/younger demographics, co-op advertising, collections.

The roster of entertainment and inspirational occasions include such luminaries of the broadcasting and music world as Howard Cosell, Joan Rivers, Gary Owens, Rick Dees, Melissa Manchester

and Al Jarreau. The convention will even have its own radio station: K-Radio will feed into hotels' cable systems on a 24-hour daily basis. Special awards will be presented to Raymond Nordstrand, WFMT Chicago, for outstanding service to broadcasting, and to WQXR New York, as "The first and only classical music station in the world to broadcast both AM and FM in stereo . . ."

The fact that the Los Angeles convention-conference is being sponsored jointly by the NAB and the NRBA, normally competitive in that the latter is exclusively radio, while the senior trade association more heavily represents television although it has a radio department, has given rise to rumors that this presages the long-talked-about merger of the two organizations.

NRBA's McCoy downplayed the rumors, as did NAB's Parnigoni. The latter commented that the joint sponsorship of the Los Angeles convention-conference should not be seen as a prelude to merger "at this time."

Annual Record Bar Convention Held

(continued from page 16)

Cyndi Lauper (New Artist of the Year), Hank Williams, Jr. (Country Artist of the Year), Wynton Marsalis (Classical Artist of the Year), David Sanborn (Jazz Artist of the Year), Columbia Records (Label of the Year), Box of Frogs (Best Kept Secret) and "Synchronicity," by the Police (Album of the Year).

Record Bar achievement awards went to: Store #42, Savannah, Store of the Year; Paul Jones of Myrtle Beach, SC, Manager of the Year; Bev Guinn of Knoxville, TN, New Manager of the Year; Store #69, Bristol, VA, Terry Randolph, manager, Bill Counts, merchandiser, Merchandiser of the Year; Robb Houser, district 13 (Tennessee, Virginia, West Virginia); Supervisor of the Year; Melina Clark, Record Bar Marketing Department, Bertha Bergman Memorial Businesswoman of the Year award; Phil Verolla, RCA Charlotte, label rep of the year and Greg Erickson, Toshiba, special products rep of the year.

Goals explored at the convention revolved around the chain's five-year plan, which calls for the company to reach \$200 million in sales in 1988, with 250 to 300 Record Bars operating. In addition, plans call for 70 to 90 Napoleon's Grocery

locations, with annual sales of \$45 million. Record Bar is projecting the use of its distribution facilities in related product lines to generate another \$10 million annually by 1988. The five-year plan also calls for the computerization of individual stores, in-house advertising production facilities and an aggressively improved and implemented employee benefits package.



KDAY AND THE MAYOR — AM stereo KDAY Los Angeles' air personality J.J. Johnson is visited by Mayor Tom Bradley during the station's live remote broadcast of "Pacoima Expo '84;" other guests included solar recording artist Lakeside, and Motown recording artist The Commodores.

CASH BOX

September 22, 1984

AROUND THE ROUTE

by Camille Compasio

As previously reported, exhibit space for AMOA Expo '84 is sold out, however, there is still a waiting list and AMOA is doing its utmost to satisfy as many firms as possible who are on this list. "We have approached the Hyatt to revise the floor plan so that we may accommodate more of the exhibitors who have asked to participate in this year's convention," reports **J.D. Meacham**, AMOA's director of communications and research. He reminds us that the association has more space this year than for previous shows but it is still not enough to provide for everyone who wants to exhibit. With regard to foreign participation, interest is very high. There'll be a group coming in from Germany, as noted several weeks back in this column; and also group tours from England, Japan and Australia. In addition, there are groups known to be forming in Italy and Brussels for possible attendance at Expo '84. Show dates are October 24-27 at the Chicago Hyatt Regency . . . Sorry to learn of the recent death of **Bianca Weil**, who for many years has served as hostess to the foreign guests who annually attend the convention. She was ever-present to assist foreign visitors and will surely be

(continued on page 29)

Bally Sente Previews New Games

CHICAGO — The Bally Sente "library" of eight new games, along with the original SAC I "Snakepit" were showcased on a wall of monitors at the September 6-8 meeting held at the Hyatt Regency Hotel Embarcadero Center in San Francisco. Twenty-five factory distributors from across the nation were present at the conclave, which was the first hosted by new Bally Sente organization, which was established in April of 1984 when Bally Manufacturing Corp. purchased the Sente Technologies video game subsidiary.

In addition, the firm introduced its second generation SAC system, SAC II, which combines actual player movement with video game screen action and the first game created for this system is "Shrike Avenger," described as a "space opera" in which the player seeks to dodge deadly space mines on the way to an encounter with a deadly "mother ship." It is important to note that the SAC I, the firm's initially introduced interchangeable arcade game process, is not compatible with the SAC II. As explained by Roger Hector, Bally Sente's vice president of engineering, the complexity of the SAC II system and its use of high speed processors in tandem with electric mechanical actuators make it unique in the video game industry.

The eight games premiered for factory distributors include: "Hat Trick," a video hockey game; "Trivial Compute," which is in line with the current trivia craze; "Goalie Ghost," a soccer game; "Chicken Shift," a light-hearted fun game; "Off The Wall," which combines tennis, volleyball and racquetball; "Stocker," a fast-paced driving game; "Snacks

and Jaxson," another fun-type game and the "Shrike Avenger."

Addressing the daylong meeting on Friday were Bally Sente chairman Nolan Bushnell, president Robert Lundquist, sales director Neal Smithweck, marketing director Ken Wagener, customer service director Fred McCord, vice president of engineering Roger Hector and marketing consultants C. Michael Leone and Bill Long. Their individual presentations illustrated company strategies and the myriad of engineering and marketing activities that have taken place at Bally Sente over the past several months. There have been changes in the game frame design, extensive advertising and publicity efforts and sample test marketing data accumulated from the Fresno and Bakersfield, California areas, which were also detailed at this meeting.

The marketing presentation, hosted by Ken Wagener and Mike Leone, focused on sample radio and newspaper consumer ads as well as publicity and promotional opportunities available to distributors. According to the marketing team, these efforts played a vital role in premiering "Snakepit" to the Fresno area where a test measuring the effects of consumer advertising is being conducted. These marketing activities are ongoing as are tests for the new SAC library of games.

Advisory Conference

This summer, executives from five major U.S. video game distribution companies met with top level management of Bally Sente to discuss the game design, customer service, marketing and trends affecting the video game

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COIN MACHINE

AROUND THE ROUTE

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missed at Expo '84. However, through her organization, there will be interpreters and other provisions to accommodate overseas participants at this year's show, to carry on her work.

A hit! The trade is looking for a hot new piece to pep up the marketplace and, based on reports we've received this past week, the name of the game is "Karate Champ" from Data East. Have heard nothing but raves about this game, which is scheduled for delivery around late September or early October — so, watch for it!

Golden Gate gala! The September 6-8 Bally Sente distributors meeting in San Francisco provided a perfect blend of business and pleasure to help ward off the summer doldrums and give the trade something to look forward to come AMOA time and in the ensuing months. This event served to underscore the Bally Sente commitment to present the products, backup and mer-

chandising that will bring it all together and generate a turn-around in the industry. Eight new Bally Sente games (plus the SAC I "Snakepit" game intro'd prior to the company's acquisition by Bally) and the new SAC II system, which combines actual player movement with video game screen action, were showcased at the meeting. Further details will appear elsewhere in this issue and in next week's Cash Box . . . As for the social aspects of this gathering, Bally Sente really went all out even to the extent of providing live musical entertainment during luncheon on Friday. San Francisco has much to offer, especially in the area of dining — and Bally Sente made certain that everyone attending realized the full benefits. Friday's dinner extravaganza, in four courses, took us to four different restaurants and we were transported via cable cars! On Thursday evening, preceding the meeting, Nolan Bushnell hosted distributors at his home to a western barbecue and this was an unforgettable experience. Because of deadline, we are unable to go into further details but keep tuned to next week's column.



Rowe Video Jukebox Is Rapidly Gaining Fans

CHICAGO — "Our video jukebox is certainly the most exciting development in the coin-operated music industry in many years," declared Edward A. Wiler, vice president-sales for Rowe International, Inc. "And it is the first really significant new product for the location owner and operator since video screens first hit the coin-op industry. The rapid acceptance of the video/music medium has been demonstrated by booming music industry sales and by the proliferation of both national and local television programs featuring videos."

The machine has generated excellent income on location and its installation at the Parris Island, SC basic training base for the U.S. Marines attracted record collections during the first eight days and consistently high earnings thereafter.

Rowe's "Video/Music Entertainment Center" is the product of more than two years of developmental work and updates the traditional jukebox by adding 40 top-selling video selections to 160 record selections. The videos appear on a 25-inch monitor mounted on top of the jukebox and the system is expandable to allow multiple remote monitors to meet any location's viewing needs. A 125-watt (RMS) stereo amplifier with duct-tuned bass reflex sound chamber produces the highest fidelity at high volume.

Wiler noted that videos, though originally introduced as a cost-effective promotional vehicle to increase record sales, have become a new art form that intensifies the musical experience.

"We're confident the Rowe video jukebox will succeed," he said, "because it features the popular videos the public wants to see, and because our system is engineered to provide the high technical quality that television presents. What the video jukebox offers the consumer that he doesn't get from television is personal selectivity — the freedom to choose what he wants to see and hear. That's the reason people purchase records, and that's why they'll flock to locations with video jukeboxes."

Music Company Agreements

To insure the continued availability of top-selling videos, Rowe has entered into video software agreements with leading record companies including Warner, PolyGram, RCA, CBS, Elektra/Asylum, Chrysalis, Geffen, Arista and Picture Music, International. Working with these firms, Rowe has produced video programs that feature the most popular, up-to-date and variety-oriented videos available. New 40-selection programs — on Beta hi-fi format cassettes — are produced and distributed every month. Each program contains three hours of videos.

"The variety of selections on our programs covers nearly the entire spectrum of contemporary music," Wiler pointed out. "While there is a strong emphasis on rock and dance music, we offer videos for every musical taste — country, urban, pop, and rhythm and blues."

Rowe's current video program includes such rock superstars as Rick Springfield, David Bowie, Sheena Easton and Rod Stewart along with more traditional recording names such as Diana Ross, Kenny Rogers and Dean Martin.

All Types Of Locations

The video jukebox has wide-range location appeal, as Wiler stressed, starting with anyplace a traditional jukebox is found. It can be installed in taverns, restaurants, bars, video arcades, bowling alleys, amusement parks, airports, even college campus student unions. Additionally, there are locations that currently may offer live entertainment or a disc jockey and also lounges, clubs and hotels where the video jukebox can find a home.

"Our test marketing has confirmed that video programming featuring a variety of musical styles will produce optimum customer appeal in virtually any type of location," according to Wiler. "Wherever people have seen our video jukebox, the interest and response have been remarkable. Revenues in the locations that have the units are averaging \$250 per week, which is nearly triple the average collection for a traditional jukebox."

Bally Sente Previews New Games

(continued from page 28)

industry and Bally Sente products.

During the course of the meeting the distributors advised Bally Sente to reenter the marketplace with a library of video game software for the first generation of the Sente Arcade Computer (SAC) system which would enhance the conversion system's position with other distributors and operators.

Reacting immediately, the company decided to forestall any game software introductions until a "library" of five to seven games could be made available to distributors and operators. This accumulation of software, as well as the SAC II system involving real player movement, will debut at the October AMOA convention in Chicago.

In the area of game design and development, the distributors voiced concern that recent product offered by manufacturers has

been too complex. They stated a need for simple games with sport themes and this concept was discussed at the San Francisco meeting and is reflected in the upcoming lineup of Bally Sente games.

As stressed by director of marketing Ken Wagener, these distributor-manufacturer meetings will be held a minimum of three times a year. He also said a similar meeting, involving Bally Sente executives and selected operators, is in the planning stages.

CALENDAR

Sept. 28-29; Michigan Coin Machine Operators Assn.; Plymouth Hilton Inn; Plymouth, MI; state conv.

Oct. 3-4; JAMMA; International Convention; Tokyo Ryutsu Center; Tokyo, Japan.

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

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

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

1985

Jan. 17-19; IMA '85 International Convention; Frankfurt Fairgrounds; Frankfurt, Germany.

CASHBOX

The Weekly Trade Journal.

35th Annual
AMOA EXPOSITION 1984

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CHICAGO HYATT REGENCY HOTEL
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OCTOBER 24-27, AMOA EDUCATION PROGRAMS
OCTOBER 25-26-27, INTERNATIONAL EXPOSITION

AMOA's International Trade Show for Coin-Operated
Games, Music and Allied Products

THE JUKEBOX PROGRAMMER

*indicates new entry

September 22, 198

POP

- 1 **MISSING YOU**
JOHN WAITE (EMI America B-8212)
- 2 **THE WARRIOR**
SCANDAL featuring PATTI SMYTH (Columbia 38-04424)
- 3 **SHE BOP**
CYNDI LAUPER (Portrait/CBS 37-04516)
- 4 **WHAT'S LOVE GOT TO DO WITH IT**
TINA TURNER (Capitol B-5354)
- 5 **COVER ME**
BRUCE SPRINGSTEEN (Columbia 38-04561)
- 6 **LET'S GO CRAZY**
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 7 **STUCK ON YOU**
LIONEL RICHIE (Motown 17466 MF)
- 8 **DRIVE**
THE CARS (Elektra 7-69706)
- 9 **IF THIS IS IT**
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42803)
- 10 **ROUND AND ROUND**
RATT (Atlantic 7-89693)
- 11 **WE'RE NOT GONNA TAKE IT**
TWISTED SISTER (Atlantic 7-89641)
- 12 **ROCK ME TONIGHT**
BILLY SQUIER (Capitol B-5370)
- 13 **LIGHTS OUT**
PETER WOLF (EMI-America B-8208)
- 14 **I JUST CALLED TO SAY I LOVE YOU**
STEVIE WONDER (Motown 1745MF)
- 15 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 16 **THE GLAMOROUS LIFE**
SHEILA E. (Warner Bros. 7-29285)
- 17 **TORTURE**
JACKSONS (Epic 34-04575)
- 18 **THE LUCKY ONE**
LAURA BRANIGAN (Atlantic 7-89636)
- 19 **SUNGLASSES AT NIGHT**
COREY HART (EMI America B-8203)
- 20 **CRUEL SUMMER**
BANANARAMA (London 810 127-7)
- 21 **GHOSTBUSTERS**
RAY PARKER, JR. (Arista AS 10912)
- 22 **WHEN YOU CLOSE YOUR EYES**
NIGHT RANGER (MCA 55420)
- 23 **ALL OF YOU**
JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)
- 24 **STRUT**
SHEENA EASTON (EMI America B-8227)
- 25 **ARE WE OURSELVES?**
THE FIXX (MCA 52444)
- 26 **ONLY WHEN YOU LEAVE**
SPANDAU BALLET (Chrysalis VS4 42792)
- 27 **GO INSANE***
LINDSEY BUCKINGHAM (Elektra 7-69714)
- 28 **STATE OF SHOCK**
JACKSONS (Epic 34-04503)
- 29 **FLESH FOR FANTASY***
BILLY IDOL (Chrysalis VS4 42809)
- 30 **WAKE ME UP BEFORE YOU GO-GO***
WHAM! (Columbia 38-04552)

COUNTRY

- 1 **LET'S CHASE EACH OTHER AROUND THE ROOM**
MERLE HAGGARD (Epic 34-04512)
- 2 **TURNING AWAY**
CRYSTAL GAYLE (Warner Bros. 7-29254)
- 3 **TO ME**
BARBARA MANDRELL/LEE GREENWOOD (MCA-52415)
- 4 **EVERYDAY**
OAK RIDGE BOYS (MCA-52419)
- 5 **UNCLE PEN**
RICKY SKAGGS (Epic 34-04527)
- 6 **IF YOU'RE GONNA PLAY IN TEXAS**
ALABAMA (RCA PB-13840)
- 7 **I COULD USE ANOTHER YOU**
EDDY RAVEN (RCA PB-13839)
- 8 **I DON'T KNOW A THING ABOUT LOVE**
CONWAY TWITTY (Warner Bros. 7-29227)
- 9 **CITY OF NEW ORLEANS**
WILLIE NELSON (Columbia 38-04568)
- 10 **GIVE ME ONE MORE CHANCE**
EXILE (Epic 34-04567)
- 11 **THE LADY TAKES THE COWBOY EVERYTIME**
LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-04533)
- 12 **YOU'RE GETTIN' TO ME AGAIN**
JIM GLASER (Noble Vision 105)
- 13 **THE WILD SIDE OF ME**
DAN SEALS (EMI America B-8220)
- 14 **WHAT WOULD YOUR MEMORIES DO**
VERN GOSDIN (Compleat CP-126)
- 15 **PLEDGING MY LOVE**
EMMYLOU HARRIS (Warner Bros. 7-29216)
- 16 **I'VE BEEN AROUND ENOUGH TO KNOW**
JOHN SCHNEIDER (MCA-52407)
- 17 **SECOND HAND HEART**
GARY MORRIS (Warner Bros. 7-29230)
- 18 **ROCK AND ROLL SHOES**
RAY CHARLES WITH B.J. THOMAS (Columbia 38-04531)
- 19 **I'VE ALWAYS GOT THE HEART TO SING THE BLUES**
BILL MEDLEY (RCA PB-13851)
- 20 **PRISONER OF THE HIGHWAY**
RONNIE MILSAP (RCA PB-13876)
- 21 **WOMAN YOUR LOVE**
MOE BANDY (Columbia 38-04466)
- 22 **GOODBYE HEARTACHE**
LOUISE MANDRELL (RCA PB-13850)
- 23 **PINS AND NEEDLES***
THE WHITES (MCA-52432)
- 24 **MAGGIE'S DREAM**
DON WILLIAMS (MCA-52448)
- 25 **FOOL'S GOLD***
LEE GREENWOOD (MCA-52426)
- 26 **ONE TAKES THE BLAME***
THE STATLERS (Mercury 880 130-7)
- 27 **I GOT A MILLION OF 'EM**
RONNIE McDOWELL (Epic 34-04499)
- 28 **EVENING STAR**
KENNY ROGERS (RCA PB-13832)
- 29 **WAY BACK**
JOHN CONLEE (MCA-52403)
- 30 **TENNESSEE HOMESICK BLUES**
DOLLY PARTON (RCA PB-13819)

BLACK CONTEMPORARY

- 1 **THE LAST TIME I MADE LOVE**
JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)
- 2 **YOU, ME AND HE**
MTUME (Epic 34-04504)
- 3 **17**
RICK JAMES (Gordy/Motown 1730GF)
- 4 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**
BILLY OCEAN (Jive/Arista JS 1-9199)
- 5 **GHOSTBUSTERS**
RAY PARKER, JR. (Arista AS 1-9212)
- 6 **LET'S GO CRAZY**
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 7 **WHAT'S LOVE GOT TO DO WITH IT**
TINA TURNER (Capitol B-5354)
- 8 **I JUST CALLED TO SAY I LOVE YOU**
STEVIE WONDER (Motown 1745 MF)
- 9 **YOUR LOVE'S GOT A HOLD ON ME**
LILLO THOMAS (Capitol B-5357)
- 10 **STUCK ON YOU**
LIONEL RICHIE (Motown 1746 MF)
- 11 **DYNAMITE**
JERMAINE JACKSON (Arista 1-9190)
- 12 **YOU KEEP ME COMING BACK**
THE BROTHERS JOHNSON (A&M 2654)
- 13 **YOU GET THE BEST FROM ME (SAY, SAY, SAY)**
ALICIA MYERS (MCA 52425)
- 14 **JUST THE WAY YOU LIKE IT**
THE S.O.S. BAND (Tabu/CBS ZS4 04523)
- 15 **BREAKIN' . . . THERE'S NO STOPPING US**
OLLIE & JERRY (Polydor/PolyGram 821 709-8)
- 16 **MIDNIGHT HOUR — PART I**
ROGER featuring THE MIGHTY CLOUDS OF JOY (Warner Bros. 7-29231)
- 17 **BREAKIN' TOGETHER**
O'BRYAN (Capitol B-5376)
- 18 **DON'T STAND ANOTHER CHANCE**
JANET JACKSON (A&M 2660)
- 19 **DIRTY DANCER**
BAR-KAYS (Mercury/PolyGram 880 045-7)
- 20 **TORTURE**
JACKSONS (Epic 34-04575)
- 21 **SWEPT AWAY**
DIANA ROSS (RCA PB-13864)
- 22 **I'VE BEEN WATCHING YOU (JAMIE'S GIRL)**
RANDY HALL (MCA 52405)
- 23 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 24 **IN THE NAME OF LOVE**
RALPH MacDONALD with VOCALS by BILL WITHERS (Polydor/PolyGram 881221-7)
- 25 **THE MEDICINE SONG***
STEPHANIE MILLS (Casablanca/PolyGram 880-180-7)
- 26 **ICE CREAM CASTLES**
THE TIME (Warner Bros. 7-29247)
- 27 **COOL IT NOW**
NEW EDITION (MCA 52455)
- 28 **BE A WINNER**
YARBROUGH & PEOPLES (Total Experience/RCA TES1-2403)
- 29 **FRAGILE . . . HANDLE WITH CARE***
CHERRELLE (Tabu/CBS ZS4 04556)
- 30 **THERE GOES MY BABY***
DONNA SUMMER (Geffen 7-29291)

RECORDS TO WATCH

I CAN'T FIND — Smokey Robinson (Tamla/Motown)
PARTYLINE — Brass Construction (Capitol)
SHINE SHINE — Barry Gibb (MCA)
SOME GUYS HAVE ALL THE LUCK — Rod Stewart (Warner Bros.)
BOP TILL YOU DROP — Rick Springfield (RCA)
SATISFY ME — Billy Satellite (Capitol)

RIDE 'EM COWBOY — Juice Newton (Capitol)
CHANCE OF LOVIN' YOU — Earl Thomas Conley (RCA)
YOUR HEART'S NOT IN IT — Janie Fricke (Columbia)
TOO GOOD TO STOP NOW — Mickey Gilley (Epic)
NOBODY LOVES ME LIKE YOU DO — Anne Murray/Dave Loggins (Capitol)
PURPLE RAIN — Prince — (Warner Bros.)

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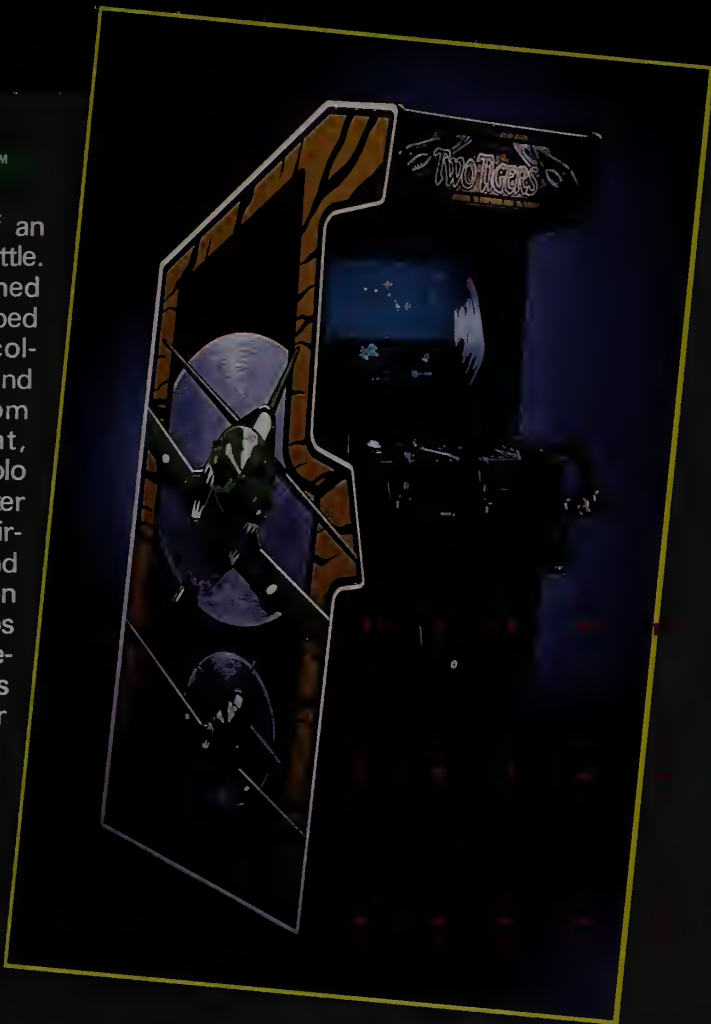
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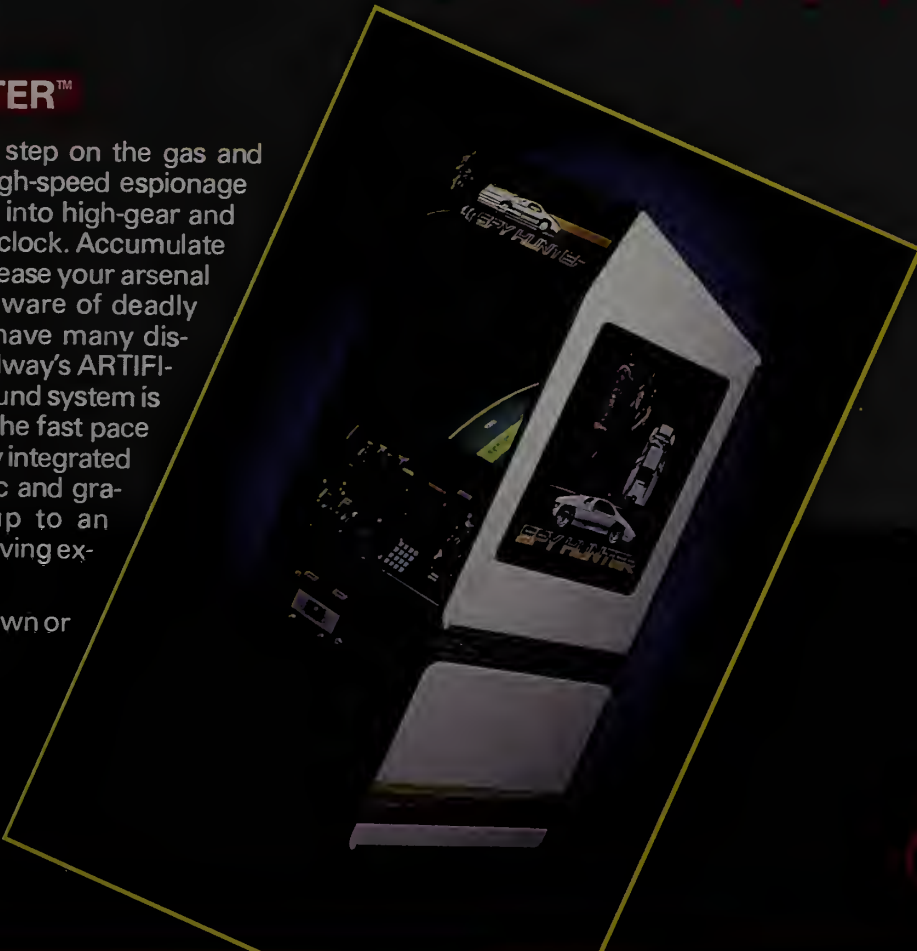
All the adventure of an authentic WWII air battle. This specially designed cabinet comes equipped with two steering columns, music and sound effects. Choose from one-to-one combat, team maneuvers, or solo mission. Steer the fighter plane to victory by firing on enemy planes and floating mines. Rely on your arsenal of bombs to disarm the ship below. Once a ship sinks you can wear your wings proudly!



SPY HUNTER™

Take the wheel, step on the gas and prepare for a high-speed espionage adventure. Shift into high-gear and race against the clock. Accumulate mileage and increase your arsenal of weapons. Beware of deadly enemies: They have many disguises. Bally Midway's ARTIFICIAL ARTIST™ sound system is keyed to follow the fast pace of the game. Fully integrated game play, music and graphics all add up to an exciting video driving experience.

Available in sit-down or upright models.



GAPLUS™

Position your eight-way joystick and man your firing button—Gaplus is on the attack! They are a colony of killer outer space insects... and their sting is lethal. Gaplus appears on the screen in different forms and flight patterns. Zero in on the Queen and fire in rapid succession. She is the keeper. Accumulate bonus points while playing the challenging stage. This is a continually changing high energy game which will provide all the thrill your players are looking for.

Bally MIDWAY

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"All Night Long"

"Running With The Night"

"Hello"

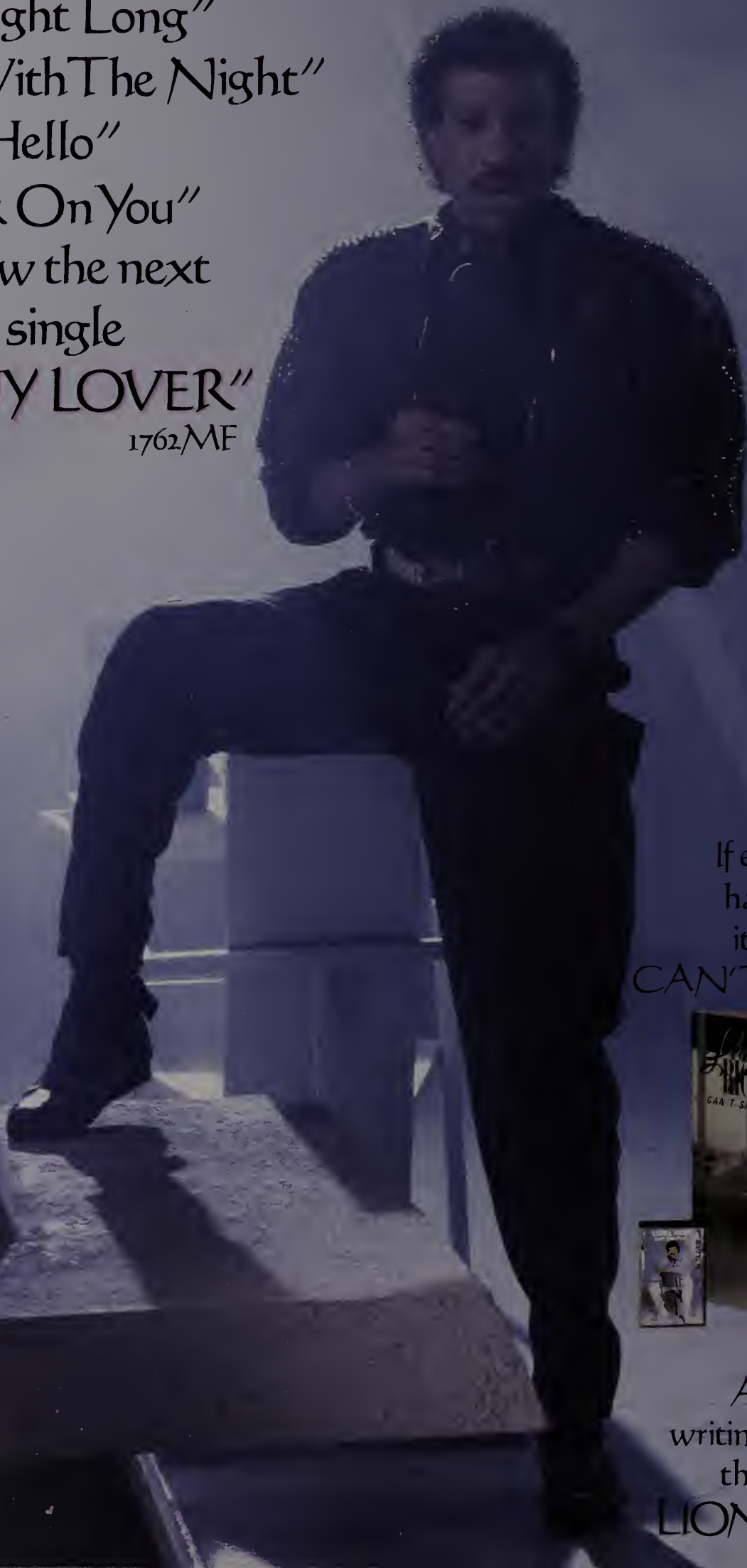
"Stuck On You"

and now the next

#1 single

"PENNY LOVER"

1762/MF



If ever an album
has lived up to
its name, it is:
CAN'T SLOW DOWN



A blending of
writing and performing
that is uniquely
LIONEL RICHIE



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