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September 29, 1984

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# CASH BOX

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VOLUME XLVII — NUMBER 17 — September 29, 1984

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Marketing

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DAVID ABELSON, Managing Editor  
PETER HOLDEN, West Coast  
GREGORY DOBRIN, West Coast  
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RUSTY CUTCHIN, East Coast

Nashville Editorial/Research

JOHN LENTZ  
BRENNAN DAVENPORT-LEIGH

Art Director

ANTHONY VAN DUNK

PUBLICATION OFFICES

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

**HOLLYWOOD**

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

**NASHVILLE**

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

**CHICAGO**

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

**WASHINGTON, D.C.**

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

**GENERAL COUNSEL**

GITTLER & WEXLER  
GREGG J. GITTLER  
GARY A. WEXLER

**MIGUEL SMIRNOFF**

Director of South American Operations

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

**AUSTRALIA** — ALLAN WEBSTER

37 Shelley Street  
Elwood, Australia  
PH: 0305315026

**BRAZIL** — CHRISTOPHER PICKARD

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

**CANADA** — JAN PLATER

98 Geoffrey Street  
Toronto, Ontario, Canada, M6H 1P3  
Phone: (416) 537-1137

**ITALY** — MARIO DE LUIGI

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

**JAPAN** — Adv. Mgr., SACHIO SAITO

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

**NETHERLANDS** — CONSTANT MEIJERS

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1200 BV Hilversum  
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**SPAIN** — ANGEL ALVAREZ

Lopez de Hoyos 178, 5 CD  
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54A Cambridge Gardens  
London W10 England  
Phone: 01-960-2736  
HILARY BRIGHT  
Flat 3, 162 Bothune Road  
London N16 5DS England  
Phone: 01-809-1067

SUBSCRIPTION RATES \$125 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 330 W 58th Street, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. Copyright 1984 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 330 W 58th Street, New York, N.Y. 10019.

## EDITORIAL

### Ruling In Favor Of Creativity

The ruling by the U.S. Second Circuit Court of Appeals to overturn the two-year-old Buffalo Broadcasting decision should be heralded by every facet of the creative community.

The August 1982 decision by Judge Lee P. Gagliardi, ruling that blanket licensing of syndicated television shows was an unlawful restraint in trade, was met with outrage by the performing rights societies which vowed to fight to the end to see that their members received fair and equitable compensation for their labor.

The broadcasters seeking "source licensing," cannot be scorned for attempting to better their own financial situation. But those same broadcasters should not attempt to do so at the expense of the members of BMI

and ASCAP. The annual loss of an estimated \$80,000,000 in music licensing fees that would have resulted had Gagliardi's decision been upheld, could be considered nothing less than blatant robbery.

We agree with ASCAP president Hal David and BMI president Ed Cramer in believing that the value of the blanket license will continue to grow as new technologies create new ways to perform music. We at **Cash Box** are ecstatic over the court's decision and hope it serves as a warning to other groups seeking to infringe on the rights of authors, composers and all other facets of the creative community. To deny these people their just due is to stifle creativity.

### CONTENTS

#### DEPARTMENTS

Black Contemporary	24
Classifieds	28
Coin Machine	29
Country	20
Jazz	23
Merchandising	11,12
Radio	18
Video	13

#### FEATURES

East Coastings	10
Editorial	3
Executives On The Move	8
Filmusic	14
New Faces To Watch	9
Points West	9
Talent On Stage	19

#### CHARTS

Top 100 Singles	4
Top 200 Albums	16,17
Black Contemporary Albums	26
Black Contemporary Singles	24
Country Albums	20
Country Singles	21
Jazz Albums	23
Jukebox Programmer	31
Top 30 Compact Discs	11
Top 30 12" Singles	12
Top 15 Music Videos	13
Top 30 Videocassettes	14

#### REVIEWS

Albums And Singles	15
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### ON THE COVER

Since her debut on EMI America in 1981 with the hit single "Morning Train," Sheena Easton has been a consistent chart winner and has wowed audiences internationally with her amazing live performances. With this issue, **Cash Box** salutes the Scottish vocalist with a special which covers her life and recording history. This extensive coverage marks the coming of age for one of the brightest recording artists to grace the airwaves.



This month also marks the release of a new Sheena Easton LP. On EMI, "Private Heaven" will be in the stores shortly and marks the return of Greg Mathieson as Sheena's producer. Another LP released recently was a Spanish language disc called "Todo Me Recuerda A Ti" and has already gone gold in Mexico and several other latin American countries and marks Easton's first foray into the foreign language market.

Both of these projects reflect Easton's ambitious desire and virtually unlimited talent and give international audiences the chance to hear Sheena Easton at her absolute best.

## TOP POP DEBUTS

### SINGLES

38 **OUT OF TOUCH** — Hall And Oates — RCA

### ALBUMS

130 **RIDDLES IN THE SAND** — Jimmy Buffett — MCA

### POP SINGLE

**LET'S GO CRAZY**  
Prince And The Revolution  
Warner Bros.

### B/C SINGLE

**CARRIBEAN QUEEN**  
Billy Ocean  
Jive/Arista

### COUNTRY SINGLE

**TURNING AWAY**  
Crystal Gayle  
Warner Bros.

### JAZZ

**ACCESS ALL AREAS**  
Spyro Gyra  
MCA

### COMPACT DISC

**PURPLE RAIN**  
Prince  
Warner Bros.

## NUMBER ONES



Spyro Gyra

### 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

**DANCING IN THE DARK**  
Bruce Springsteen  
Columbia

### 12" SINGLE

**THE GLAMOROUS LIFE**  
Sheila E.  
Warner Bros.

# CASH BOX TOP 100 SINGLES

September 29, 1984

Weeks  
On  
9/22 Chart

Weeks  
On  
9/22 Chart

Weeks  
On  
9/22 Chart

1	LET'S GO CRAZY	PRINCE AND THE REVOLUTION (Warner Bros. 7-29218)	2	9
2	MISSING YOU	JOHN WAITE (EMI America B-8212)	1	14
3	SHE BOP	CYNDI LAUPER (Portrait/CBS 37-04516)	4	11
4	WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER (Capitol B-5354)	3	19
5	DRIVE	THE CARS (Elektra 7-69706)	7	9
6	IF THIS IS IT	HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42083)	6	11
7	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER (Motown 1745 MF)	10	7
8	THE WARRIOR	SCANDAL featuring PATTI SMYTH (Columbia 38-04424)	5	14
9	THE GLAMOROUS LIFE	SHEILA E. (Warner Bros. 7-29285)	12	15
10	COVER ME	BRUCE SPRINGSTEEN (Columbia 38-04561)	11	8
11	CRUEL SUMMER	BANANARAMA (London 810 127-7)	14	11
12	HARD HABIT TO BREAK	CHICAGO (Warner Bros. 7-29214)	16	9
13	GHOSTBUSTERS	RAY PARKER, JR. (Arista AS 109212)	9	16
14	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	BILLY OCEAN (Jive/Arista JS 1-9199)	23	7
15	LUCKY STAR	MADONNA (Sire 7-29177)	19	7
16	STUCK ON YOU	LIONEL RICHIE (Motown 17466 MF)		
17	TORTURE	JACKSONS (Epic 34-04575)	17	7
18	WE'RE NOT GONNA TAKE IT	TWISTED SISTER (Atlantic 7-83641)	18	10
19	WHEN YOU CLOSE YOUR EYES	NIGHT RANGER (MCA 55420)	21	12
20	DYNAMITE	JERMAINE JACKSON (Arista AS 1-9190)	20	11
21	SUNGLASSES AT NIGHT	COREY HART (EMI America B-8203)	15	19
22	ARE WE OURSELVES?	THE FIXX (MCA 52444)	29	7
23	THE LUCKY ONE	LAURA BRANIGAN (Atlantic 7-89636)	26	9
24	GO INSANE	LINDSEY BUCKINGHAM (Elektra 7-89714)	25	10
25	THERE GOES MY BABY	DONNA SUMMER (Geffen 7-29291)	27	8
26	SOME GUYS HAVE ALL THE LUCK	ROD STEWART (Warner Bros. 7-29215)	28	6
27	BLUE JEAN	DAVID BOWIE (EMI America B-8231)	42	3
28	ON THE DARK SIDE	JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS 4-04594)	32	6
29	I'M SO EXCITED	POINTER SISTERS (Planet/RCA YB 13857)	33	9
30	BOP 'TIL YOU DROP	RICK SPRINGFIELD (RCA PB-13861)	31	7
31	WHO WEARS THESE SHOES?	ELTON JOHN (Geffen 7-29189)	35	4
32	DESERT MOON	DENNIS DeYOUNG (A&M 2666)	41	4
33	SWEPT AWAY	DIANA ROSS (RCA PB-13864)	37	5
34	FLESH FOR FANTASY	BILLY IDOL (Chrysalis VS4 42809)	34	6

35	I FEEL FOR YOU	CHAKA KHAN (Warner Bros. 7-29195)	48	4
36	WAKE ME UP BEFORE YOU GO-GO	WHAM! (Columbia 38-04552)	46	4
37	BETTER BE GOOD TO ME	TINA TURNER (Capitol B 5387)	47	3
38	OUT OF TOUCH	HALL AND OATES (RCA JK-13916)	—	1
39	(WHAT) IN THE NAME OF LOVE	NAKED EYES (EMI America B-5219)	39	8
40	SHINE SHINE	BARRY GIBB (MCA 52443)	40	5
41	STRUTT	SHEENA EASTON (EMI AMERICA B-8227)	45	6
42	WHAT ABOUT ME	KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)	49	3
43	YOU TAKE ME UP	THOMPSON TWINS (Arista AS 1-9244)	43	6
44	THE LAST TIME I MADE LOVE	JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)	44	7
45	LIGHTS OUT	PETER WOLF (EMI America PB 8208)	13	12
46	A GIRL IN TROUBLE (IS A TEMPORARY THING)	ROMEVO VOID (Columbia 38-04534)	50	5
47	ROCK ME TONIGHT	BILLY SQUIER (Capitol B-5307)	22	13
48	ALL OF YOU	JULIO IGLESIAS & DIANA ROSS (Columbia 38-04507)	24	13
49	STRUNG OUT	STEVE PERRY (Columbia 38-04598)	55	4
50	WHEN DOVES CRY	PRINCE AND THE REVOLUTION (Warner Bros. 7-29286)	30	18
51	I CAN DREAM ABOUT YOU	DAN HARTMAN (MCA-52378)	38	22
52	IF EVER YOU'RE IN MY ARMS AGAIN	PEABO BRYSON (Elektra 7-69728)	36	20
53	ON THE WINGS OF A NIGHTINGALE	THE EVERLY BROTHERS (Mercury/PolyGram 880213-7)	86	4
54	I CAN'T HOLD BACK	SURVIVOR (Scotti Bros./CBS ZS4 04603)	75	2
55	ROUND AND ROUND	RATT (Atlantic 7-89693)	52	16
56	BODY ROCK	MARIA VIDAL (EMI America B-8233)	68	3
57	ONLY WHEN YOU LEAVE	SPANDAU BALLEET (Chrysalis VS4 42792)	53	10
58	RIGHT BY YOUR SIDE	EURYTHMICS (RCA PB-12695)	51	11
59	DANCING IN THE DARK	BRUCE SPRINGSTEEN (Columbia 38-04463)	54	19
60	SEXY GIRL	GLENN FREY (MCA-52413)	56	14
61	IN THE NAME OF LOVE	RALPH MACDONALD with vocals by BILL WITHERS (Polydor/PolyGram 881221-7)	89	4
62	17	RICK JAMES (Gordy/Motown 1730 GF)	57	12
63	LEFT IN THE DARK	BARBRA STREISAND (Columbia 38-04605)	76	2
64	SAD SONGS (SAY SO MUCH)	ELTON JOHN (Geffen 7-29292)	58	17
65	COOL IT NOW	NEW EDITION (MCA 52455)	—	1
66	INFATUATION	ROD STEWART (Warner Bros. 7-29256)	62	19
67	LAYIN' IT ON THE LINE	JEFFERSON STARSHIP (Grunt/RCA FB 13872)	73	4

68	GIRLS WITH GUNS	TOMMY SHAW (A&M 2676)	—	1
69	SUGAR DON'T BITE	SAM HARRIS (Motown 1743 MF)	79	3
70	BOUNCIN' OFF THE WALLS	MATTHEW WILDER (Private I/CBS ZS4 04617)	81	2
71	PRETTY MESS	VANITY (Motown 1752 MF)	72	4
72	STATE OF SHOCK	JACKSONS (Epic 34-04503)	59	14
73	IT AIN'T ENOUGH	COREY HART (EMI America B-8236)	—	1
74	STRANGER	STEPHEN STILLS (Atlantic 7-89633)	63	6
75	TEACHER TEACHER	.38 SPECIAL (Capitol B-5405)	—	1
76	I CAN'T DRIVE 55	SAMMY HAGAR (Geffen 7-29173)	—	1
77	NEW GIRL NOW	HONEY MOON SUITE (Warner Bros. 7-29208)	86	2
78	WANT THE BIG GIRLS DO	VAN STEPHENSON (MCA 52437)	60	9
79	LEAVE A TENDER MOMENT ALONE	BILLY JOEL (Columbia 38-04514)	61	13
80	THE ALLNIGHTER	GLENN FREY (MCA-52461)	—	1
81	JUMP (FOR MY LOVE)	POINTER SISTERS (Planet/RCA YB-13780)	65	23
82	MIDNITE MANIAC	KROKUS (Arista AL-88243)	90	2
83	HIGH ON EMOTION	CHRIS DE BURGH (A&M 2943)	78	13
84	THE MORE YOU LIVE, THE MORE YOU LOVE	FLOCK OF SEAGULLS (Arista 1-9220)	64	7
85	PANAMA	VAN HALEN (Warner Bros. 7-29250)	67	15
86	LOVE KILLS	FREDDIE MERCURY (Columbia 38-04606)	—	1
87	THE ONLY FLAME IN TOWN	ELVIS COSTELLO AND THE ATTRACTIONS (Columbia 38-04502)	80	9
88	TWO SIDES OF LOVE	SAMMY HAGAR (Geffen 7-29246)	70	12
89	MAMA WEER ALL CRAZZE NOW	QUIET RIOT (Pasha/CBS ZS4 04505)	71	11
90	JUST THE WAY YOU LIKE IT	THE S.O.S BAND (Tabu/CBS ZS4 04523)	85	6
91	ALIBIS	SERGIO MENDES (A&M 2639)	74	19
92	STRAIGHT FROM THE HEART (INTO YOUR LIFE)	THE COYOTE SISTERS (Morocco 1742 CF)	77	7
93	MY OH MY	SLADE (CBS Associated ZS4 04528)	88	13
94	LEGS	Z.Z. TOP (Warner Bros. 7-69720)	83	16
95	HOLD ME	TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69720)	83	16
96	TURN TO YOU	GO-GO'S (I.R.S./A&M BR 9928)	84	15
97	BREAKIN'... THERE'S NO STOPPING US	OLLIE & JERRY (Polydor/PolyGram 821708-7)	89	18
98	EYES WITHOUT A FACE	BILLY IDOL (Chrysalis/CBS VS4-42786)	93	22
99	SELF CONTROL	LAURA BRANIGAN (Atlantic 7-89676)	91	25
100	HERE SHE COMES	BONNIE TYLER (Columbia 38-04548)	92	6

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

A Girl in Trouble (Talk Dirty, Adm. by Bug/See Squared—BMI) .....	46	Hard Habit (April/Stephern A. Kipner—ASCAP/Parker Songs—BMI) .....	12	Lucky (W.B./Bleu Disque/Webo Girl) .....	15	Strung Out (Street Talk—ASCAP/Phosphene/Bill M.—BMI) .....	49
Alibis (Snow-BMI/T. Mac-PRS/Bibo/Wei/Welbeck—ASCAP)91 .....		Here She Comes (CBS—ASCAP) .....	100	Lucky One (Rolarim/Lorimar—BMI) .....	23	Strut (Not listed) .....	41
All Of You (Elektra/April—ASCAP/B.V. Pop Songs Rotterdam (PSR)/Dyad/Braintree—BMI) .....	48	High On (Irving Music—BMI) .....	83	Mama Weer Ali (Barn/Slade—ASCAP) .....	89	Stuck On You (Brockman—ASCAP)16 .....	16
Are We Ourselves (Colgems—EMI/Copyright Control—ASCAP) .....	22	Hold Me (Prince St/Almo—ASCAP/DeCree/D/ Music Corp—BMI) .....	95	Midnite Maniac (Geffen Warner-Tamerlane Krokus—BMI) .....	82	Sugar Don't (Brozer Toones/Donna Weiss—BMI) .....	89
Better Be Good (Chinnichap/Land of Dreams/c/o Arista—BMI) .....	37	I Can Dream (Multi-Level—BMI) .....	51	Missing You (Hudson Bay/Paperwaite/Fallwater/Markneen—BMI—ASCAP) .....	2	Sunglasses (Crescent/Harco—ASCAP) .....	21
Blue Jean (Jones—ASCAP) .....	27	I Can't Drive 55 (Warner Bros./The Nine—ASCAP) ..?	??	My Oh My (Whilo John) .....	93	Swept Awar (Unichappel/Hot Cha/Fust Buzza—BMI) .....	33
Body Rock (Chilly D—ASCAP) .....	56	I Can't Hold (Rude Music—BMI/WB Music Corp./Easy Action—ASCAP) .....	54	New Girl Now (Screen Gems—EMI/Autotunes—BMI) .....	77	The Allnighter (Red Cloud/Night River—ASCAP) ..	80
Bop Til You Drop (Vogue—BMI) .....	30	I Feel For (Controversy—ASCAP) .....	35	Only When You (Reformation—BMI) .....	57	Teacher Teacher (Rock Nocker—ASCAP) .....	75
Bouncin' Off The Walls (Streetwise/Buchu—ASCAP) .....	70	If Ever (Almo/Prince Street—ASCAP—Snow/Dyad—BMI) .....	52	On The Dark (Aurora/John Cafferty—Adm. by Warner-Tamerlane—BMI) .....	28	The Glamorous (Girl's Song—ASCAP) .....	9
Breakin' (Ollie Brown Sugar/Almo/Crimco—ASCAP) .....	97	If This Is (Hulex/Red Admiral—BMI) .....	6	On The Dark (Aurora/John Cafferty—Adm. by Warner-Tamerlane—BMI) .....	28	The Last Time (Dyad/Steeple Chase—BMI) .....	44
Caribbean (Willesden/Zomba) .....	14	I Just Called (Jobete/Black Bull—ASCAP) .....	7	On The Wings (MPL Communications—ASCAP) ..	53	The more You .....	84
Cool It Now (New Generation—ASCAP) .....	65	I'm So Excited (Braintree/Till Dawn/Blackwood—BMI) .....	29	Out Of Touch (Hot-Cha/Unichappel—BMI) .....	38	The Only Flame (CBS/Makiki/Arista/Admiral—ASCAP) .....	8
Cover Me (Bruce Springsteen/ASCAP) .....	10	Infatuation (Rod Stewart/Hitchings/Rowland Robinson—ASCAP) .....	66	Panama (Van Halen—ASCAP) .....	85	There Goes (Unichappel/Jot—BMI) .....	25
Cruel Summer (In A Bunch/Red Bus-PRS) .....	11	In The Name (Arista/Bleurig—ASCAP) .....	61	Pretty Mess (Jobete/Wolftoons—ASCAP) .....	71	Torture (Siggy—BMI/Lady of the Lake, Adm. by April—ASCAP) .....	17
Dancing In The Dark (Bruce Springsteen—ASCAP)59	59	In The Name (Arista/Bleurig—ASCAP) .....	61	Right By (Blue Network—ASCAP) .....	58	Turn To You (Daddy-Oh/Lipsync—ASCAP) .....	96
Desert Moon (Grand Illusion—ASCAP) .....	Adm. by ALMO) .....	Just The Way (Flyte Tyme/Avant Garde—ASCAP) ..	90	Rock Me (Songs Of The Knight—BMI) .....	47	'Two Sides (WB/The Nine—ASCAP) .....	88
Drive (Ric Ocasek, Adm. by Lido—ASCAP) .....	20	Layin' It (Lunatunes—BMI) .....	67	Round And Round (Time Coast/Rightsong—BMI)55	55	Wake Me Up (Chappell—ASCAP) .....	36
Dynamite (Nonpareil/Broozertoons—ASCAP) .....	20	Leave A Tender (Joel Songs—BMI) .....	79	Sad Songs (Intersong—ASCAP) .....	64	We're Not Gonna Take It (Atlantic) .....	36
Eyes Without (Boneidol/Rare Blue/Rock Steady—ASCAP) .....	98	Left In The Dark (Lost Boys—BMI) .....	63	Self Control (Edition sunrise, adm. by Careers—BMI) .....	99	What About Me? (Lionsmate/Security Hogg/Foster Frees—BMI) .....	42
Flesh For Fantasy (Boneidol/Rare Blue/Rock Steady—ASCAP) .....	34	Let's Go Crazy (Controversy/ASCAP) .....	1	Sexy Girl (Night River/Red Cloud—ASCAP) .....	60	(What) In The Name (ALMO—ASCAP) .....	39
Ghostbusters (Golden Touch/Raydiola—ASCAP) ..	13	Lights Out (Pat-Pack/ZE—EV—ASCAP—BMI) .....	45	17 (Stone City—ASCAP) .....	62	What's Love (Chappell/Tondor/Good Single, Adm. by Irving—ASCAP/BMI) .....	4
Girls With Guns (Tranquility Base Adm. by ALMO—ASCAP) .....	68	Love Kills (Moroder/Queen Adm. By moroder—BMI) .....	86	She Bob (Rella/Noyb/Perfect Punch—BMI/Hobler—ASCAP) .....	3	What The Big (Warner-Tamerlane/Writer's House/Duck Songs—BMI) .....	78
Go Insane (Now Sounds—BMI) .....	24			Shine (Gibb Bros. Adm. by Unichappel/BMI) .....	40	When Doves Cry (Controversy—ASCAP) .....	50

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week

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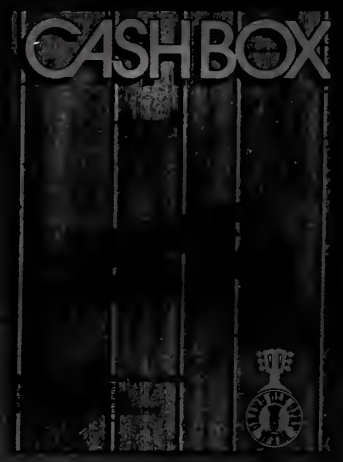
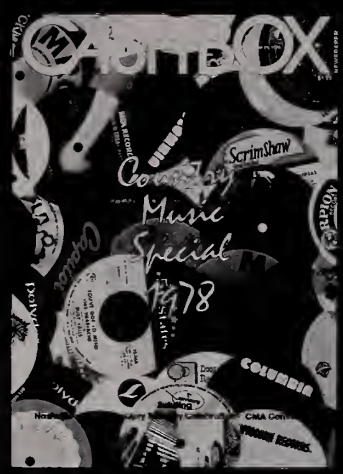
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615 • 244-2898

**J.B. CARMICLE**  
6363 Sunset Boulevard  
Suite 930  
Hollywood, CA 90028  
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## Judge Overturns Buffalo Broadcasting Decision

by David Adelson

LOS ANGELES — The United States Court of Appeals for the Second Circuit has reversed the 1982 decision by District Judge Lee P. Gagliardi in the Buffalo Broadcasting V. ASCAP and BMI law suit. On August 19, 1982 Judge Gagliardi decided in favor of Buffalo Broadcasting and approximately 750 other local broadcasters who had asked for cessation of blanket licensing "in order to permit competition for performing rights."

The broadcasters had sought a system of "source licensing," where television producers of syndicated programming would pay for performing rights "at the source." A transitional blanket fee has been in effect since Gagliardi's ruling pending appeal by both performing rights societies.

In handing down the decision, Judge Jon O. Newman wrote, "we conclude that the evidence is insufficient to show that the blanket license is an unlawful restraint of trade in the legal and factual context in which it currently exists." Newman later added, "the evidence does not establish that barring the blanket license as to syndicated programs, would add any significant price competition among songs that the blanket license allegedly prevents."

ASCAP president Hal David stated, "This is a great day for all songwriters and music publishers throughout the world. The unanimous decision by the Second Circuit affirms a system which has always served our industry and the public as well. I believe that the value of the blanket

(continued on page 28)

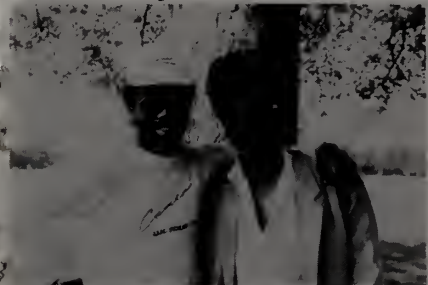
## MTV Hands Out First Video Awards In New York

By Lee Jeske

NEW YORK — In a star-studded, confetti-filled ceremony at Radio City Music Hall, MTV handed out its "1st Annual MTV Video Music Awards" Sept. 14. Herbie Hancock's "Rockit" took top honors, copping five of the 15 space-suited trophies in the General and Professional Categories (Best Concept Video, Best Special Effects, Best Art Direction, Best Editing, and Most Experimental). Michael Jackson's "Thriller" won two regular awards (Best Overall Performance, and Best Choreography) and the special Viewer's Choice Award. ZZ Top videos won two awards — Best Direction, for "Sharp Dressed Man"; and Best Group Video, for "Legs." David Bowie, whose "China Girl" won for Best Male Video and who was awarded a special Video Vanguard award, was the only other multiple winner.

The two-and-a-half hour show was broadcast live over MTV and is now in syndication. Although structured like the many other awards shows on television — two hosts (Dan Aykroyd and Bette Midler) introduced appropriate celebrities who read brief remarks off cue cards before being handed envelopes with the winners — there were several off-beat touches, such as circus acts performing in the aisles during commercial breaks, fake beards being handed out to the first ten rows in preparation for ZZ Top's appearance, Roger Daltrey destroying a guitar in imitation of his longtime partner Pete Townsend, and the cannon booms of confetti that covered many members of the audience.

Despite the domination of "Rockit," the Cars' "You Might Think" won the award



**MAKING A CULTURAL CAMEO** — Pictured here in a buddy-buddy embrace are Cameo's Larry Blackmon and Culture Club's Mikey Craig, who met in London. Cameo recently toured the United Kingdom, performing in venues such as London's Hammersmith Odeon where the group appeared before sold out audiences.

for Best Video of the Year. Other winners were Cyndi Lauper, "Girls Just Want To have Fun" (Best Female Video); Van Halen, "Jump" (Best Stage Performance in a Video); the Eurythmics, "Sweet Dreams Are Made Of This" (Best New Artist in a Video); and the Police, "Every Breath You Take" (Best Cinematography).

(continued on page 13)



**UN-GODLEY SUCCESS, CREME OF THE CROP** — Kevin Godley (l) and Lol Creme pose with statuettes garnered at the MTV Video Awards ceremony. Godley and Creme were the directors of the Herbie Hancock video "Rockit," which won awards in five categories.

## RCA To Initiate Major Campaign For Elvis' 50th

by Lee Jeske

NEW YORK — In order to celebrate the 50th anniversary of Elvis Presley's birth, which will be January 8, 1985, RCA is about to launch an extensive year-long campaign, which will see the release of a number of Presley compilations and reissues. First up will be *Elvis Presley — A Golden Celebration*, a six-record, numbered box set made up largely of never-before-released live performances, including airchecks from the Ed Sullivan and Dorsey Brothers television shows. The extensively-annotated set will be shipped Sept. 26 and will carry a suggested list price of \$49.95.

Also due before the end of the year are mono re-issues of four of Presley's earliest albums — *Elvis Presley*, *Elvis*, *Elvis' Golden Records* and *50,000,000 Elvis Fans Can't Be Wrong* — which have, for years, only been available in electronically reprocessed stereo (they will also be made available in Compact Disc); a



**CAPITOL REMEMBERS** — Ella Mae Morse, who sang "Cow Cow Boogie," Capitol records' first hit single, recently took a walk down memory lane when she sang a few classics at Hollywood's Vine Street Bar & Grill. Pictured here presenting Morse with a plaque for her participation in the birth of the company are (l-r): Bill Burkes, vice president, merchandising; Walter Lee, senior vice president marketing/promotion; Morse, Pete Goyak, vice president, administration; Sam Citro, vice president, sales; and Don Zimmermann, president, Capitol Records.

## CHR Inspires Big Seminar At NAB/NRBA Convention

By Russell Reid

LOS ANGELES — The strong resurgence and popularity of "Contemporary Hit Radio" (CHR) was a prime topic among

program directors and other attendees of last week's NAB-NRBA convention in Los Angeles. In fact, CHR accounted for one of the convention's best-attended seminars as an overflow crowd of 200-plus jammed the Biltmore Hotel's Music Room to hear a panel of CHR program directors from across the country discuss 1984's hottest format.

Pop radio has seemingly come full circle since the brash days of Top-40 programming in the '50s and '60s. Hit parades, flamboyant air personalities, big cash giveaways and contests, flashy slogans and jingles and even reverb are back. And with a surprising number of stations, primarily in large markets, now completing an evolution from "Album Oriented Rock" to a "Hot Hits" format, listeners are claiming *deja vu*.

The return to Top-40 has been exceptionally well received in most markets. Seminar panelist John Lander, program director at Houston's KKQB, claimed that CHR helped his station climb out of a two share to the number one ranking in that large market. A similar advance was reported by Tim Fox of KPKE in Denver, where his station rode a CHR format out of 15th place in the market to number two. Other position gains attributed to CHR were reported for stations in New York, Boston, Milwaukee, Washington D.C., Miami and Jackson. And Los Angeles of course is the home of phenomenally successful KIIS, generally accepted as the country's leading CHR station.

Most of the broadcasters speaking at the CHR seminar maintained that the format appeals to a broad audience segment, from teens to upper '30s, even though the format is designed and paced primarily for the mid-20s segment. But with more stations adopting the format, some broadcasters foresee increasing difficulty for CHR stations to maintain distinct identities.

"Yes, with all the stations playing hits these days, it is harder to have a distinct musical identity and promotional identity," said Ed Scarborough of L.A.'s KKHR. "One week in L.A., nine different stations were giving away Billy Joel concert tickets. That's just embarrassing."

Several of the panelists wondered whether the sudden and heavy shift of stations to the CHR format might cause

(continued on page 28)

(continued on page 18)



**JULIO WITH BRASS** — Following one of his week-long series of SRO concerts at Radio City Music Hall, Columbia recording artist Julio Iglesias was visited backstage by CBS executives. Pictured from (l) are Al Teller, senior vice president and general manager, Columbia Records; Walter Yetnikoff, president, CBS/Records Group; Julio Iglesias; Mrs. Thomas Wyman; and Thomas Wyman, chairman and CEO, CBS Inc.

## BUSINESS NOTES

### Warner/PolyGram Deal Stalls

LOS ANGELES — A Washington federal appeals court reversed a lower court's ruling last week and granted the Federal Trade Commission's request for a preliminary injunction that will temporarily block the proposed merger between Warner Bros. and PolyGram. Though the case will ultimately be decided by an administrative judge in a trial in Washington, D.C. that also began last week, the FTC looked on this decision as an "actual victory."

At the U.S. 9th Circuit Court of Appeals in San Francisco, the judge ruled that a U.S. District Court had "applied an incorrect legal standard" when he originally refused to grant the FTC's request last April.

### CBS To Raise Selected List Prices

NEW YORK — CBS Records will release "selected superstar product," by such artists as Barbra Streisand, Billy Joel, Paul McCartney and Culture Club, at a \$9.98 retail price, due to "steadily-rising cost of manufacturing and marketing records and tapes." The company stresses that the list will apply "only to selected superstar releases for the foreseeable future." Cassette versions of each of these titles will be released exclusively on chromium oxide tape.

### BMI To Present Symposium

NEW YORK — Broadcast Music, Inc. (BMI) will present "The Songwriters Symposium" on October 2 and October 3 for all interested songwriters and musicians in the Salt Lake City area. Two three-hour sessions are scheduled: 7 p.m. to 10 p.m. on October 2 and 1 p.m. to 4 p.m. on October 3. The Symposium will be held at Snowbird Ski and Summer Resort, Snowbird, Utah. Both sessions will feature panel discussions as well as Q & A segments. There will be no song evaluations or critiques. Admission is free and no registration is required. The following panel of prominent music business personalities will participate in the two sessions: Stephen Dorff, record producer and writer of "Every Which Way But Loose," "Through The Years," others; Ann Munday, publisher, senior vice president, Chrysalis Music; Neil Portnow, vice president, A&R, west coast, Arista Records; Gary Roth, BMI staff attorney; and panel moderator Bobby Weinstein, BMI executive and writer of "Goin' Out Of My Head," "Hurts So Bad," others.

### ASCAP Rep Devany Dies

NEW YORK — ASCAP Senior Station Relations Representative Jack Devany died Sept. 11 at the age of 68 following complications due to heart surgery. He had been with the Society for 37 years and was well known throughout the radio broadcast industry in the middle Atlantic states. On behalf of ASCAP, he was responsible for dealing with radio stations in that area, assisting them with problems relating to licensing activities. Devany was born in Philadelphia, Pennsylvania on December 9, 1915. He joined the American Society of Composers, Authors and Publishers in 1947, working in the Philadelphia office prior to the creation of a Station Relations Division. In this new division, he handled radio broadcasting relations, and his territory included North and South Carolina, Delaware, Maryland, Virginia and West Virginia and the District of Columbia.

He is survived by his wife Lorraine and a son, John Michael.

### Lembo, Heckman Collaborate

LOS ANGELES — Continuing its relationship with MCA Music as artist development consultants, Mike's Artist Management LTD. has announced that Michael J. Lembo and Eric Heckman will collaborate in expanding the firm's business opportunities, including its publishing interests. Heckman is currently serving as tour administrator for Hall & Oates' Pontiac-sponsored tour and plans to join with Lembo in developing various corporate sponsorship arrangements.

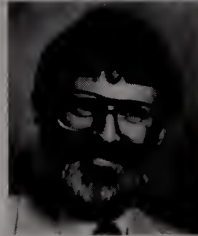
## EXECUTIVES ON THE MOVE



Olin



Gray



Bindell



Larkin

**Olin Named** — Milton Olin has been appointed to the newly-created position of vice president of business development for A&M. Olin will be primarily involved in development and coordination of business opportunities which cut across A&M's involvement in records, films, video and emerging technologies. In this capacity, Olin will work closely with A&M Records, A&M Films, Almo/Irving Music Publishing and A&M's international affiliates.

**Gray Named** — Johnny Gray has been appointed as regional marketing coordinator. Gray comes to Warner Bros. from five years as program manager of WPLO Radio, Atlanta. He will work out of the Warner/Elektra/Atlantic sales office in Atlanta.

**Bindell Appointed** — Barry Lee Bindell has been appointed technical sales representative-pacific region for the magnetic tape division of Agfa-Gevaert, Inc. Bindell had previously been an account representative for the Technics division of Panasonic Company.

**Larkin Joins** — Famous Music/Ensign Music Publishing companies has announced the addition of Nelson Larkin to the Nashville staff as creative director. Under the agreement with Larkin, Famous will administer his Blue Moon Music (ASCAP) and Red Ribbon Music (BMI) catalogues.

**Bass Named** — Claire Bass has been named to the position of membership assistant for the membership department of the Country Music Association. Bass was formerly research assistant for NBC/Television Burbank. Bass' new duties include handling membership processing and recordkeeping, as well as assisting the director of membership development and services.

**Columbia Appointments** — Jeff Jones has been named director, product marketing, east coast, Columbia Records and Jane Berk has been appointed associate director, product marketing, east coast, Columbia Records, as announced by Phil Sandhaus, director, product development, Columbia Records. Jeff Jones will be responsible for the planning and execution of marketing programs for selected east coast Columbia artists. Since 1983, he has been associate director of the customer merchandising department. Jane Berk will be responsible for assisting the director, product marketing in the planning, development and follow-through of marketing programs. She will also be responsible for the planning and execution of marketing programs for an assigned group of artists herself. She will report to Jones. Since 1982, Berk has been a product manager. From 1980 to 1982, Berk was an associate director, east coast publicity. She joined Columbia Records in 1978 as manger, east coast tour publicity.

**Lightstone Appointed** — James F. Lightstone has been appointed director, business affairs, CBS Songs. In this position he will negotiate administration, co-publishing and songwriter agreements for CBS Songs as well as agreements involving the compositions controlled by the CBS catalog partnership. Prior to joining CBS Songs, Lightstone was director of business affairs for the Playboy Cable Network Inc.

**Moreno Named** — Brian Moreno has been named vice president of sales and marketing for Active Home Video. Moreno, former director of marketing for the computer software division of SEGA Toys, Inc., will supervise all phases of domestic and foreign sales for the rapidly-growing video manufacturer.

**Tierney Promoted** — Blair Television has announced the appointment of John J. Tierney as assistant sales manager of its independent blue sales team in New York. Tierney has been an account executive with this independent station sales team since 1982. Prior to joining Blair he was an account executive with Seltel.

**de Florio Named** — Blair Television has announced the appointment of Alan de Florio as an account executive with the ABC sales team in Los Angeles. de Florio joins Blair from HRP in Los Angeles, where he has been an account executive since 1982. Prior to that he was with KUSI-TV, San Diego, as a local, sales person.

**Solomon Named** — David Solomon, a veteran of more than a decade in the home entertainment industry, has joined International Video Entertainment as national sales manager. Solomon comes to his new IVE post after serving as branch manager of ZBS Industries, a home video distributing company. Solomon also was both branch manager and regional sales manager with Comtron, based in Illinois, responsible for distribution sales in Illinois, Indiana and Wisconsin.

### Gaspar Promoted At PolyGram

LOS ANGELES — Jerome Gaspar has been named vice president, A&R, urban contemporary/black music division at PolyGram Records, it was announced by Harold Childs, senior vice president of the division. Starting his career in the music business in 1960 as a recording engineer, Gaspar worked in that capacity through 1974, with such artists as Aretha Franklin, Wilson Pickett, King Curtis, Dionne Warwick and Barry Manilow. He became director of A&R at RCA in 1976 and then held a similar position with CBS in 1979, working with such artists as Mtume, Patti Labelle and others. He also signed Luther Vandross to the label. In 1981 Gaspar became director of A&R at A&M, in charge of Jeffrey Osborne, The Brothers John-



son and Joyce Kennedy. Gaspar came to PolyGram as director of A&R, urban contemporary black music division in 1982.



## POINTS WEST

**ONCE MORE, WITH FEELING** — Making his second appearance in the Los Angeles area this summer, **Elvis Costello** brought his band **the Attractions** this time around as well as a saxophone player to help fill things out. Not that they weren't filled out at last June's performance when Costello played to a packed house with only his acoustic guitar. There, the British songwriter shined as never before, treating cuts like "Allison," "Shipbuilding" and "The Only Flame In Town" with sensitivity and urgency. Where that marathon show was intimate and soul-baring, this show rocked and rolled in true Costello fashion. Seeming very at ease as R&B shouter as well as melodic innovator, Costello and the Attractions powered their way through such classics as "Lipstick Vogue," "Clubland" and "Watching The Detectives." Yet



for all of the show's straight-ahead power, Costello still challenged his audience with a ballad version of his current hit "The Only Flame" which caught many people by surprise. Though he did return during one of the encores to perform the upbeat rendition found on his Columbia LP "Good-Bye Cruel World," the spark of adventurousness was still apparent at many points during the show. As with June's performance, Costello did an solo encore of the moving "Shipbuilding" which moved the crowd to a thoughtful hush. As always, Elvis Costello and the Attractions delivered the goods with a set of inspired and often breathtaking music that proved why they are considered one of the leading groups in contemporary pop music.

**TURNING ANOTHER TRICK** — After a several year/album stint with late 70's melodic-metal kings **Cheap Trick**, **Tom Petersson** has recently struck out on his own with an album of surprisingly danceable pop-rock. With such cuts as "Lose Your Mind" and "My Car" gaining airplay on a variety of radio stations—from "alternative music" beams such as **KROQ** to more mainstream AOR stations such as **KMET** — Petersson is quickly gaining a foothold in markets where his former band used to reign supreme. *Points West* recently spoke to Petersson about the project: "We finished the album around this time last year, and since then it's really been a question of choosing which songs would be on it. It's an EP and so we were only able to pick five, but we had many. My wife **Dagmar** sings lead on the LP; we had worked together for a long time, working on demos and ideas for Cheap Trick and ourselves, and finally we've got the album out! People didn't really know what to think, but so far the response has been really good." Petersson is also noteworthy because of his involvement on the upcoming solo **Mick Jagger** album. "I had worked with the engineer on the album **Dave Gerdin** many times before, and through him I met the producer **Bill Laswell** of **Material**. He had heard about my experimentation with multi-string basses, and for him, it's the stranger the instrument the better! They asked me if I would do some overdubs with the twelve and eighteen string bass... most of the songs are island-Motown-reggae influenced and I think that Bill just wanted some new sounds. But a couple of the tracks are very hard rock, and with **Sly & Robbie** playing, the sound wasn't quite what they wanted, so I ended up doing the bass on the heavier rock tracks." Petersson is currently rehearsing his band for some live dates support his *Engima* LP.

**WHAT ARE WORDS FOR** — **Harvey Kubernik's** final installation in *The Freeway Trilogy* — a series of spoken word packages — is set for release in mid-October. Entitled "Neighborhood Rhythms (Patter Traffic)," the double album includes participants from the previous two packages "Voices Of The Angels" and "English As A Second Language" such as **Black Flag's Henry Rollins**, **Wanda Coleman**, **X's John Doe** and **Exene Cervenka**, the **Blasters' Dave Alvin**, **Charles Bukowski**, **Kim Fowley**, **Shredder** and many, many others. Also on tap from *Freeway/SST* is the "Family Man" LP, which will be marketed as a **Black Flag** disc with one side of Rollins spoken word pieces and one side of **Black Flag** instrumentals. *Freeway* is also presenting **Allen Ginsberg** at **McCabe's** on Friday, Oct. 5.

**CLOSE TO THE EDIT** — Reggae dub poet **Mutabaruka** will be in support of his latest *Shanachie* LP "Outcry" with **Eek-A Mouse** and others at a reggae dub fest on Oct. 4 at the Palladium. Mutabaruka will also be appearing in Santa Barbara and San Francisco on the following evenings... **Melissa Manchester** has just signed to MCA following an announcement by **Irving Azoff** at Manchester's NAB/NRBA performance at the Biltmore Sept. 18. Manchester's debut for the album includes production by **Giorgio Moroder**, **Quincy Jones**, **George Duke** and others. **Bernie Taupin** is also among the collaborators on the songs for the album... **Ken Kragen** will address the luncheon meeting of the Harvard-Radcliffe Club Tuesday, September 25. Graduate of Harvard Business School and head of the personal management company **Kragen and Company**, Kragen will speak on management techniques... **Sy Richardson**, seen in the recent *Repo Man* motion picture has been recently signed by **Fandel Management** along with music acts **Bartock-Lansky** and **Push**. **Americom** has been retained for public relations and marketing... congratulations to **Alvin "Skip" Miller** and **Karen Miller** on the birth of a baby boy, **Dominique Joseph** on September 17. Skip Miller is senior vice president and director of operations at **Motown**.

peter holden

## NEW FACES TO WATCH

One of the brightest and most spirited new artists to arrive this summer has been **Sheila E.** Her "The Glamorous Life" single and LP on Warner Bros. have taken the dance clubs and B/C charts by storm with the 7" single and the album climbing in to the top ten, and the 12" version topping the **Cash Box 12"** chart. Her distinctive sound is a combination of Prince's **The Starr Company** production and Sheila E.'s own amazing musical talent—she plays everything on the album.

Sheila Escovedo began her involvement with music through her father's band **The Escovedo Brothers** as she was growing up in Oakland. From that time until now Sheila has been primarily a drummer. "They had the Escovedo Brothers when I was little and even before I was born, and they used to rehearse at our house because they couldn't afford a rehearsal hall. They played all the time, and whenever they took a break I'd hop up onto the drums, and from there I just picked it up." Obviously, she picked it up quickly and proficiently as she was soon touring with the band around the States and in Latin America.

While Sheila is still in her mid-twenties, her early experience on the drums soon led her to gigs with **Herbie Hancock** and **George Duke** as well as playing drums on **Marvin Gaye's** last tour and playing with **Lionel Richie** on a tour which ended in February. Yet her most influential and pivotal connection has been with **Prince**. While Sheila explained that the two had been friends for quite awhile, the musical relationship between them has become more visible and concrete lately. "After the tour with **Lionel**, Prince was doing the *Purple Rain* film and soundtrack, and he asked me if I would do some work with him on the song "Erotic City" which is the b-side of the "Let's Go Crazy" single. I also played drums on the *Apollonia 6* album. He



**Sheila E.**

introduced me to his management company and the **Starr Company**, and we ended up doing my album together."

By listening to "The Glamorous Life" album, the techniques and sound of Prince are unmistakable. Sheila explained, "The sound is similar to Prince's because, like him, I play everything. When you hire musicians to come in and play certain parts, they play with their feeling. That's why you might call someone like **Paul Jackson Jr.** to come in and play guitar—you want his sound. But all of it is me, and all of it is Prince when he does his stuff."

This connection with Prince also led to her first solo live show which took place at the **Palace** in Hollywood after the premiere of *Purple Rain*. Sheila and her band opened for Prince at the event which was covered extensively on **MTV**, and had a chance to test the waters which she will explore more fully in the next few months. "Playing with Prince was real fun, but it was also scary! It was the first time I'd done anything alone, and I felt a lot of pressure with all the record company people being there and the stars. But it turned out real nice." Sheila is now rehearsing her band and is set to begin touring later this month, but you won't see her behind her trap set. Remember, this is the glamorous life, and Sheila E. is leading it!

## TV Shows Spotlight Music With In-Studio Performances

by **Rusty Cutchin**

**NEW YORK** — **MTV** may have the image, the ratings and the press, but television producers are not giving up on the time-honored variety show format just yet in their quest to develop new music-oriented programming. In fact three variations on classic pop music shows will figure prominently on the fall viewing schedule. The straight live performance revue associated for years with the **Ed Sullivan Show** is the format for Showtime's *Rock of the Eighties*, entering its second year on the pay cable channel. **Dick Clark** proved that people could be entertained simply by watching others dance as well as witnessing live performers, and the syndicated *This Week's Music* will provide the same service, in addition to airing videos. Even that classic of classics, *Your Hit Parade* proved that a viewer didn't have to have the original artist to enjoy a song, and this premise is the foundation for **Clark's** new *Puttin' On The Hits*, which, like *Solid Gold's* man-on-the-street segment, will feature everyday people performing their favorite hits.

*Rock of the Eighties* has remained in the forefront of music programming by consistently featuring an eclectic mix of the best new pop artist, from the September 1983 pilot, with **Stray Cats**, **A Flock of Seagulls**, **Berlin**, **Chequered Past** and **Chain Reaction** to more recent episodes showcasing international superstars like



**THIS WEEK'S WAITE** — **John Waite** (l) poses with **Livingston Taylor**, host of the nationally syndicated show "This Week's Music," one of the new series offering alternatives to non-stop video programming this fall.

Culture Club and up-and-coming new music bands like **Oingo Boingo** and **Madness**. Other shows during the past year have featured artists as diverse as **Spandau Ballet**, **Stevie Ray Vaughan**, **Sparks**, **Cyndi Lauper**, **The Alarm**, **Greg Kinn**, **Herbie Hancock**, the **Psychedelic Furs**, **Berlin**, **Shalamar**, **Adam Ant**, **King Crimson**, **R.E.M.**, **Nona Hendryx**, **Human League** and **INXS**.

*Rock of the Eighties* tapes two shows over a three day period, utilizing seven cameras to capture the eight bands, which include two established bands and two emerging groups for each show. The

(continued on page 14)

## STUDIO PROFILE

# Mobile Fidelity Sound Labs: Mastering The Classics

LOS ANGELES—When former ABC Records executive Herb Belkin joined then-fledgling Mobile Fidelity Sound Labs in the late '70s, he knew that there was a small but dedicated consumer market of audiophiles for high-quality original master recordings. When Mobile Fidelity released "The Beatles — The Collection" in 1982-half-speed master recording of the Beatles' complete catalog—Belkin and his associates knew they were in the market to stay. That collection — there were only 25,000 numbered packages manufactured — sold out in just over a year and now goes for as much as \$1,000 on the collectors market, up from an original retail price of \$325.

Therein lies one of the pleasant surprises Mobile Fidelity has encountered with each of its releases. Even with a relatively stiff price — \$15-\$17 for each single LP — and fundamentally old catalog, Mobile Fidelity has tapped a collectors market as well as its original audiophile market. Both groups of consumers — in many cases overlapping — are certain to be intrigued by Mobile Fidelity's latest historical package, which has just been released: the Rolling Stones collection. This 10-album limited edition chronicles the band from its debut album "The Rolling Stones" through "Let It Bleed" and the compilation double LP set "Hot Rocks." As with Mobile Fidelity's Beatles collection and its other package of Frank Sinatra albums, The Rolling Stones collection includes extensive liner notes and interviews with the engineers and producers of the sessions. This set of classic LPs, like much of Mobile Fidelity's catalog, is sure to sell out quickly, which will only add to the strength of the product's marketability.

Starting out as a small but sophisticated sound lab in Washington state, Mobile

Fidelity from that time to the present deals only with the original master recordings of landmark albums and LPs that have unique sonic characteristics. Using a half-speed master recording technique which enhances the nuances of the music, the company initially manufactured albums like Steely Dan's "Can't Buy A Thrill" and Pink Floyd's "Dark Side Of The Moon."

While these are two of the long-sold-out recordings — Mobile Fidelity never manufactures more than its original number of pressings — it is difficult to understand the appeal of these high-priced discs unless you have heard one. Executive vice president for Mobile Fidelity Mark Wexler remarked, "We are basically producing an after-market product. All of the music that we are dealing with has already been on the market for some time, and as a result the sound and packaging quality of our records, tapes and compact discs must be superior in all respects. The proof of our customers' satisfaction is in the fact that an average customer who buys a Mobile Fidelity product has on the average of 10 titles.

"We feel we are on the leading edge of software technology and our main principle is that of quality. If we are interested in doing a master recording of a certain album and the original master tape is in poor condition, we simply will not do the album. All of our albums are pressed in Japan with virgin vinyl and are packaged in rice paper sleeves with the best covers." Along with the Stones package, Mobile Fidelity is also releasing such single Beatles LP as "Rubber Soul," "Abbey Road," "Magical Mystery Tour" "The Beatles" white album and "Revolver" — on cassette only — and albums from Spandau Ballet, Linda Ronstadt and the Allman Brothers are in the works.

## In The Studio

LOS ANGELES... producers Jimmy Jam and Terry Lewis are at Larrabee Sound mixing CBS artist Alexander O'Neil and MCA artist Thelma Houston with engineer Steve Hodge; assisted by Fred Howard... Solar recording group Shalamar tracking with producer Howard Hewett, engineer at the board Dave Rideau and assistant engineer Toni Greene... producer Louis Silas, Jr. mixing Rocky Robbins for MCA records, engineer Maavi Mote, assistant Toni Greene... Geffen recording artist Edmund Sylvers mixing with Leon Sylvers III, engineer Norman Whitfield, Jr. assisted by Sabrina Buchanek... at Group IV, Dolly Parton laying vocal tracks on the Kenny Rogers & Dolly Parton Christmas Special with Bob Giraldi for Bob Giraldi Productions... composer Mike Post scoring Hill Street Blues segment with engineer Dennis Sands, assisted by Andy D'Addario, for MTM Enterprises... over at Hit City West producer/arranger Patrick Henderson and engineer Joel Moss

recently completed tracks for Mr. T's debut album on CBS Records... Wall of Voodoo was in working on a self-produced project, Avi Kipper engineer, assistant Bruce Rockwell... in Capitol Studios, Tom Petty in studio "A" laying strings, producer Jack Nitzsche, engineering is Don Smith assisted by Hugh Davies.

NEW YORK... Remixer John "Jellybean" Benitez currently mixing "It's Your Night" by James Ingram, producer Quincy Jones for Qwest Records; engineer John "Tokes" Potoker at The Hit Factory... across town at Sigma Sound Studios, Maria Vidal is recording for EMI Records. At the console Michael Hutchinson assisted by Melanie West...

All material for In The Studio should be sent to Cash Box, 6363 Sunset Blvd. #930, Hollywood, CA 90028.

darryl lindsey

## Warner's Regehr Dies

LOS ANGELES — Bob Regehr, senior vice president of artist development and publicity for Warner Bros. Records died of cancer in his New York City home Sunday, September 16. Regehr, 52, moved from Los Angeles in 1983 to oversee the company's New York operations.

In an announcement, chairman of Warner Bros. Mo Ostin said, "Bob pioneered a brilliant combination of artist development and publicity, not just for Warners but for the record business as a whole. His vision, leadership, creative talent, and his humor and intelligence will be missed by Warners and all of those who knew him." Regehr joined Warner Bros. in January of 1971 to head the label's A/R department and worked with many of the label's top artists as well as establishing Warner's current video department.

Services were held September 21 at the New York Society for Ethical Culture in Manhattan. Los Angeles services are pending.

## EAST COASTINGS

**TOO MUCH IS ENOUGH** — Leave it to Joe Piscopo and Eddie Murphy to save the day. The MTV Awards, an admirable concept and appropriate tribute to the creative forces which have broadened the horizons of the music business, owes a debt to the newly-liberated *Saturday Night Live* stars. Clearly undecided whether to parody or emulate the much-maligned TV awards-show genre, the MTV effort suffered through a surprising number of embarrassing moments, including Rod Stewart and Ron Wood's giggling-churchboys routine during Quincy Jones' speech, Nina Blackwood's backstage interview with Carly Simon (which would have looked perfectly normal on the following evening's "Miss America" telecast) and the endless spray of confetti on the audience (it was funny the first time). Murphy and Piscopo



**MARRIAGE UNDER STARS(HIP)** — Jefferson Starship lead singer Mickey Thomas recently performed an onstage marriage ceremony for fellow band member David Freiberg and his bride Janabeth Logan at the group's September 12 New York City appearance on Pier 84. The Starship will be touring the U.S. through November. On stage are (l-r) bride J.B. Logan, groom David Freiberg, Craig Chaquico and "minister" Mickey Thomas.

writers away from becoming a serious multi-media superstar, and Bette Midler's unswerving professionalism, which throughout the show elevated the unexpectedly typical awards-show rap to a status befitting her own material. MTV's cartoon graphics, which look super after school and on Saturday, seemed underdressed amid the black-tie Video (nee Radio) City Music Hall Crowd, and the entire production walked a thin line between cool and kitsch, but if nothing else, the show gave audiences a sobering dose of Dale Bozzio, and that should be enough to keep the video crowd guessing until next year, when, with a little luck, the MTV Awards will be just as fresh as the channel's daily fare.

**JULIO, ARE YOU LISTENING?** — A well-kept secret, we are told, is that many of Laura Branigan's hits, including "Gloria" and some tunes from the "Self Control" album were originally written and sung in Italian by Umberto Tozzi, the "Bruce Springsteen of Italy." Tozzi's itinerary was unavailable to Cash Box at press time, but Branigan will turn up later this year on *This Week's Music*, the nationally syndicated music/video/dance series taped in New York. The show will premiere September 24 on New York's WPIX.

**WAILER WAILS LATER** — Reggae star Bunny Wailer, in a "good news, bad news" announcement, canceled his October 13 show at Madison Square Garden because of conflicts in his recording schedule, which will result in his first ever 12-inch dance single to be released in the U.S. The new cut, entitled "Jump," features a remix by Francois K. A 7-inch version will be released by Shanachie Records, which will also be manufacturing and distributing Wailer's "Live" LP on behalf of Solomonic Productions. The newly-mastered recording of his "Youth Consciousness Concert" will be widely available in the U.S. for the first time.

**VID STARS OF THE FUTURE** — Chances are, if you were to guess the host of the latest music TV show featuring videos and live performers and geared to the

youth market, the name Livingston Taylor would not leap to mind. But Taylor (of the musical Massachusetts Taylors) feels completely comfortable as the host of *This Week's Music*, the syndicated strip and hourly (a la *Entertainment Tonight*, *Solid Gold*) show set to debut in over 60 markets September 24. For many, Taylor is associated with the soft rock explosion of the early 70s when a wealth of acoustic performers, including Livingston's brother James, emerged at the forefront of the post-60s acoustic music scene. Livingston's solo career began on Capricorn in 1970. Eventually, he released six albums and achieved a cult following but never achieved the notoriety of his brother, despite a distinctive style underneath



**THERE HE IS, COATI MUNDI** — Kid Creole and the Coconuts' Andy Hernandez (aka Coati Mundi) found himself surrounded by beautiful women recently at Manhattan's Jerry's Supper Club, including recently-crowned and-retired Miss America Suzette Charles (r). On the left is Charles' mom, another beauty queen.

the vocal similarities. Liv, as he's known, however, realistically settled into the business, becoming a staple on the college circuit and a successful commercial writer and singer, working on spots for Hershey's, A-1 Sauce, Maxwell House, Tender Vittles and others. Although seemingly out of character on *This Week's Music*, he brings no cynicism to the host's job, which makes him sort of a preppie Dick Clark. "I expect this show to be on the air for 25 years, and I expect to be with it for 25 years," he said in an interview recently. "But will you look as good as Dick Clark in 25 years," I asked him. "Well, I would be a fortunate man indeed," Taylor replied, not missing a beat. "I consider him my role model for this show." And how will the show affect Liv's own aims as a singer/songwriter. "I'm not recording now. I do write all the time, and I plan to record again. I frankly don't have tremendous enthusiasm to record alone. I want to record with somebody else. You know, when you're young, you can be self-centered and actually think you have something important to talk about. Now my life becomes less interesting to me and I've become more interested in other sounds and what other people are doing."

rusty cutchin

# MERCHANDISING

## TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor		Weeks On 9/22 Chart	*not available		
1	<b>PURPLE RAIN</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98 1 3	16	<b>SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait RK 38930) CBS	18 3
2	<b>BORN IN THE U.S.A.</b> BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	— 2 3	17	<b>DIGITAL DOMAIN</b> VARIOUS ARTISTS (Elektra 60303-2) WEA	15.98 21 3
3	<b>THE DARK SIDE OF THE MOON</b> PINK FLOYD (Capitol CDP-46001) CAP	21.98 3 3	18	<b>90125</b> YES (Atco 90125-2) WEA	15.98 12 3
4	<b>THRILLER</b> MICHAEL JACKSON (Epic EK 38112) CBS	— 4 3	19	<b>MADONNA</b> (Sire 23867-2) WEA	15.98 20 3
5	<b>ELIMINATOR</b> Z.Z. TOP (Warner Bros. 23774-2) WEA	15.98 7 3	20	<b>AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WD 1012) RCA	— 22 3
6	<b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059 MD) MCA	— 9 3	21	<b>GENESIS</b> (Atlantic 80116-2) WEA	15.98 — 1
7	<b>HEARTBREAK CITY</b> THE CARS (Elektra 60236-2) WEA	15.98 8 3	22	<b>HEAR THE LIGHT VOLUME 1</b> VARIOUS ARTISTS (PolyGram 816054-2) POL	— — 1
8	<b>SYNCHRONICITY</b> THE POLICE (A&M CD 3735) RCA	— 5 3	23	<b>THE NIGHTFLY</b> DONALD FAGEN (Warner Bros. 23696-2) WEA	15.98 — 1
9	<b>WHAT'S NEW</b> LINDA RONSTADT (Asylum 60260-2) WEA	15.98 6 3	24	<b>TOUCH</b> EURYTHMICS (HCA PCD1-4917) RCA	15.98 26 2
10	<b>FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia CK 39242) CBS	— 11 3	25	<b>THE WILD, THE INNOCENT &amp; THE E STREET SHUFFLE</b> BRUCE SPRINGSTEEN (Columbia CK 32432) CBS	— 23 2
11	<b>1984</b> VAN HALEN (Warner Bros. 23985-2) WEA	15.98 10 3	26	<b>MEDDLE</b> PINK FLOYD (Capitol CDP-46034) CAP	21.98 17 3
12	<b>ROCK 'N SOUL PART 1</b> DARYL HALL - JOHN OATES (RCA PCD1-4858) RCA	15.98 16 3	27	<b>AVALON</b> ROXY MUSIC (Warner Bros. 23686-2) WEA	15.98 19 3
13	<b>AN INNOCENT MAN</b> BILLY JOEL (Columbia CK 38837) CBS	— 14 3	28	<b>RUMOURS</b> FLEETWOOD MAC (Warner Bros. 3010-2) WEA	15.98 29 3
14	<b>IN THE DIGITAL MOOD</b> THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) IND	19.98 15 3	29	<b>BARBARA STREISAND'S GREATEST HITS VOL. 2</b> BARBARA STREISAND (Columbia CK 35679) CBS	— 27 3
15	<b>STAR TRACKS</b> CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80094) IND	— 13 3	30	<b>HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS</b> W. MARSALIS, NAT. PHIL. ORCH. (LEPPARD) (CBS Masterworks MK 37846) CBS	— 24 3



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 IRON MAIDEN   | 9 BILLY OCEAN      |
| 2 CHICAGO       | 10 BOB MARLEY      |
| 3 WOMAN IN RED  | 11 JIMMY BUFFET    |
| 4 DIANA ROSS    | 12 ROMEO VOID      |
| 5 TALKING HEADS | 13 KENNY ROGERS    |
| 6 BANANARAMA    | 14 THE S.O.S. BAND |
| 7 DONNA SUMMER  | 15 MTUME           |
| 8 KROKUS        |                    |

### NORTHEAST 1.

- 1 IRON MAIDEN
- 2 DIANA ROSS
- 3 TALKING HEADS
- 4 BANANARAMA
- 5 BILLY OCEAN
- 6 DONNA SUMMER
- 7 ROMEO VOID
- 8 KENNY ROGERS
- 9 WOMAN IN RED
- 10 BOB MARLEY

### SOUTHEAST 2.

- 1 CHICAGO
- 2 IRON MAIDEN
- 3 BANANARAMA
- 4 WOMAN IN RED
- 5 BILLY OCEAN
- 6 DIANA ROSS
- 7 THE S.O.S. BAND
- 8 KENNY ROGERS
- 9 KROKUS
- 10 BOB MARLEY

### BALTIMORE/WASHINGTON 3.

- 1 IRON MAIDEN
- 2 WOMAN IN RED
- 3 TALKING HEADS
- 4 JIMMY BUFFET
- 5 CHICAGO
- 6 BANANARAMA
- 7 KROKUS
- 8 DIANA ROSS
- 9 MTUME
- 10 BOB MARLEY

### WEST 4.

- 1 WOMAN IN RED
- 2 DIANA ROSS
- 3 TALKING HEADS
- 4 DONNA SUMMER
- 5 IRON MAIDEN
- 6 BANANARAMA
- 7 CHICAGO
- 8 BOB MARLEY
- 9 ROMEO VOID
- 10 JIMMY BUFFET

### MIDWEST 5.

- 1 CHICAGO
- 2 IRON MAIDEN
- 3 WOMAN IN RED
- 4 DIANA ROSS
- 5 TALKING HEADS
- 6 BILLY OCEAN
- 7 KROKUS
- 8 BANANARAMA
- 9 THE S.O.S. BAND
- 10 BOB MARLEY

### NORTH CENTRAL 6.

- 1 CHICAGO
- 2 BANANARAMA
- 3 KROKUS
- 4 IRON MAIDEN
- 5 WOMAN IN RED
- 6 BOB MARLEY
- 7 DIANA ROSS
- 8 TALKING HEADS
- 9 BILLY OCEAN
- 10 THE S.O.S. BAND

### DENVER/PHOENIX 7.

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

### SOUTH CENTRAL 8.

- 1 CHICAGO
- 2 KROKUS
- 3 IRON MAIDEN
- 4 BANANARAMA
- 5 WOMAN IN RED
- 6 BOB MARLEY
- 7 TALKING HEADS
- 8 ROMEO VOID
- 9 OAK RIDGE BOYS
- 10 DIANA ROSS

# TOP 50 12" SINGLES

	Weeks On 9/22 Chart		Weeks On 9/22 Chart
1	6	27	3
<b>THE GLAMOROUS LIFE/6:33</b> SHEILA E. (Warner Bros. 20251)		<b>WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN)/ABSOLUTE/5:57 &amp; 6:11</b> SCRITTI POLITTI (Warner Bros. 20225)	
2	9	28	3
<b>JUST THE WAY YOU LIKE IT/9:40</b> THE S.O.S. BAND (Tabu/CBS 429 05031)		<b>CRUEL SUMMER/9:00</b> BANANARAMA (London/PolyGram 81029-1)	
3	12	29	3
<b>CARIBBEAN QUEEN/(SPECIAL MIX)/7:53</b> BILLY OCEAN (Arista JSL-9199)		<b>THE LUCKY ONE/5:04</b> LAURA BRANIGAN (Atlantic DMD 779)	
4	13	30	3
<b>WHAT'S LOVE GOT TO DO WITH IT/3:49</b> TINA TURNER (Capitol V-8597)		<b>COMPUTER AGE (PUSH THE BUTTON)/VOCAL &amp; INSTRUMENTAL/6:26 &amp; 5:16</b> NEWCLEUS (Sunnyview SUN 416)	
5	8	31	5
<b>SHE BOP (SPECIAL DANCE MIX/INSTRUMENTAL)/6:29 &amp; 5:45</b> CYNDI LAUPER (Portrait/CBS 49-05011)		<b>IN THE EVENING/6:17</b> SHERYL LEE RALPH (New York Music Co. NYM-11A)	
6	5	32	3
<b>YOU GET THE BEST FROM ME/8:00</b> ALICIA MYERS (MCA 23511)		<b>MISSING YOU (EXTENDED VERSION)/16:59</b> JOHN WAITE (EMI America V-7833-1)	
7	9	33	1
<b>YOU, ME AND HE/5:56</b> MTUME (Epic 49-05024)		<b>SLIPPERY PEOPLE/5:30</b> THE STAPLE SINGERS (Private I/CBS 429 05078)	
8	4	34	3
<b>THE MEDICINE SONG (VOCAL &amp; DUB)/6:30 &amp; 5:49</b> STEPHANIE MILLS (Casablanca/PolyGram 8801801)		<b>DANCING IN THE DARK (BLASTERS &amp; DUB MIX)/6:09 &amp; 5:30</b> BRUCE SPRINGSTEEN	
9	13	35	13
<b>WHEN DOVES CRY/5:54</b> PRINCE AND THE REVOLUTION (Warner Bros. 20228)		<b>YOUR TOUCH (CLUB VERSION &amp; DUB)/6:36 &amp; 5:22</b> BONNIE POINTER (Private I/CBS 429 04996)	
10	5	36	3
<b>DON'T STAND ANOTHER CHANCE (REMIX &amp; DUB VERSION)/6:52</b> JANET JACKSON (A&M SP 12105)		<b>UNITY (PARTS 1 &amp; 5)/3:30 &amp; 4:15</b> AFRIKA BAMBAATAA & JAMES BROWN (Tommy Boy TB 847)	
11	9	37	3
<b>NO FAVORS (DUB VERSION)/6:23</b> TEMPER (MCA-25306)		<b>FRAGILE... HANDLE WITH CARE/12:12</b> CHERRELLE (Tabu/Epic 429 05069)	
12	2	38	3
<b>SWEPT AWAY (VOCAL &amp; DUB)/7:37 &amp; 7:14</b> DIANA ROSS (RCA JD-13865)		<b>PARTYLENE (PARTY MIX &amp; DUB)/6:07 &amp; 5:10</b> BRASS CONSTRUCTION (Capitol V-8608)	
13	4	39	3
<b>TWO TRIBES/7:55</b> FRANKIE GOES TO HOLLYWOOD (Island DMD 760)		<b>FLESH FOR FANTASY/7:00 &amp; 4:37</b> BILLY IDOL (Chrysalis AS 1901)	
14	2	40	1
<b>LET'S GO CRAZY/EROTIC CITY/7:35 &amp; 7:24</b> PRINCE AND THE REVOLUTION (Warner Bros. 20246)		<b>I'M GIVIN' ALL MY LOVE (VOCAL &amp; INSTRUMENTAL)/6:33 &amp; 6:02</b> TERRI WELLS (Philly World 0-96924)	
15	6	41	3
<b>DYNAMITE/7:45</b> JERMAINE JACKSON (Arista AD1-9222)		<b>NIGHTTIME (DANCE MIX &amp; DUB)/5:35 &amp; 3:45</b> PRETTY POISON (Svengali Records SR 8403 B)	
16	5	42	3
<b>LIGHTS OUT (EXT. DANCE MIX &amp; DUB MIX)/6:16 &amp; 7:17</b> PETER WOLF (EMI America V-7834-1)		<b>I NEED A MAN IN MY LIFE/6:43</b> KATIE KISSOON (Jive/Arista JD 1-9247)	
17	16	43	3
<b>I CAN DREAM ABOUT YOU/7:31</b> DAN HARTMAN (MCA 3946)		<b>SEE IT OUT (VOCAL: &amp; FUNKY BREAKDOWN MIX)/6:35 &amp; 6:16</b> MIDWAY (Personal P 49811)	
18	1	44	3
<b>COOL IT NOW (VOCAL &amp; DUB)/6:00 &amp; 9:00</b> NEW EDITION (MCA 23515)		<b>SING YOUR OWN SONG/TIME BOMB/5:10 &amp; 7:09</b> JEANIE TRACY (Megatone MT 125)	
19	8	45	3
<b>HIGH ENERGY/7:50</b> EVELYN THOMAS (TSR TSR833)		<b>UNDER THE GUN (DANCE &amp; CLUB MIX)/7:01 &amp; 8:38</b> FACE TO FACE (Epic 49-05033)	
20	7	46	3
<b>THE MEXICAN/8:44</b> JELLYBEAN (EMI America V-7831-1/2)		<b>30 DAYS/5:45</b> RUN D.M.C. (Profile PRO-7051A)	
21	3	47	5
<b>8 MILLION STORIES/7:45</b> KURTIS BLOW (Mercury/PolyGram 880 170-1)		<b>STATE OF SHOCK (DANCE MIX)/5:35</b> JACKSONS (Epic 49-05022)	
22	3	48	8
<b>FRIENDS/FIVE MINUTES OF FUNK/4:40 &amp; 5:20</b> WHODINI (Jive/Arista JD 1-9227)		<b>HARDROCK/6:08</b> HERBIE HANCOCK (Columbia 44-05027)	
23	3	49	7
<b>I WISH YOU WOULD/5:52</b> JOCELYN BROWN (Vinyl Dreams/Prelude VND DJ3)		<b>"17" (VOCAL &amp; INSTRUMENTAL)/6:40 &amp; 5:30</b> RICK JAMES (Motown 4522 MG)	
24	3	50	7
<b>NEXT LOVE (VOCAL)/7:07</b> DENICEE WILLIAMS (Columbia 44-05043)		<b>HONEY TO A BEE (VOCAL &amp; DUB)/7:39 &amp; 7:19</b> TINA B (Elektra ED 5005)	
25	3		3
<b>CENTIPEDE/5:58</b> REBBIE JACKSON (Columbia 44-05047)			
26	4		
<b>BETTER BE GOOD TO ME/7:40</b> TINA TURNER (Capitol V-8609)			



**BANANAS AND LICORICE** — London/PolyGram recording group Bananarama were met by over 1,000 fans at a recent in-store appearance at Licorice Pizza's Sherman Oaks Galleria store. Pictured at the store are (l-r): Jean McDonald, Los Angeles local promotion and national trade liaison, PolyGram; Bill Follet, regional vice-president, sales, PolyGram; Randy Gerston, marketing director, Licorice Pizza; Siobhan Fahey, Sarah Dallin and Keren Woodward of Bananarama; Jack Lombardo, PolyGram salesman; Gary Cruse, PolyGram merchandiser, Sal Pizzo, purchasing director, Licorice Pizza, and Roy Anton of Licorice Pizza's art department.

## WHAT'S IN-STORE

**NARM NEWS** — Repeating the back-to-back conference format of last year, the National Association of Recording Merchandisers will hold its annual **Rack Jobbers Conference** from October 29 to 31, followed by a **One Stop Conference** on October 31 to November 2. The site of the conferences will again be La Posada in Scottsdale, Arizona. The chief marketing executives of major record manufacturing companies again will be in attendance, and a major focus of both conferences will be one-on-one meetings. Speakers for the Rack Jobbers Conference include: chairman **Jerry Hopkins**, **Western Merchandisers**; the **Compact Disc Group**; and **Egil Juliussen**, chairman of **Future Computing**, a market research firm. Speakers for the One Stop Conference include: **Paul Smith**, **CBS Records**; **Randall Davidson**, **Central South Music Sales**, and **Patricia Moreland**, **Show Industries/City One Stop**, chairman of the One-Stop Advisory Committee. For more information about the Rack Jobbers and One Stop Conferences, contact Pat Daly at NARM, (609) 424-7404.



**A NEW TOUCH** — Standard with every **Synclavier Digital Music System** is a 76 note velocity and independent aftertouch user programmable keyboard. Manufactured by **New England Digital Corp.**, it is one of the primary instruments used by **Pat Metheny** among others.

**VIVA LA PROMO** — In conjunction with **CBS Records**, **Audio Environments Inc.** (AEI) has created a month-long promotion and contest at **El Torito** and **La Fiesta** restaurant chains. The promotion will highlight vocalist **Julio Iglesias**. Throughout the month of September, Iglesias' music will be played during dinner hours. El Torito expects a listening audience of 600,000. Beginning September 10, AEI arranged with **CBS Records** for restaurant patrons to be offered coupons for discounts off the price of Iglesias' two latest albums, "1100 Bel Aire Place" and "Julio." The coupons are redeemable at any **Wherehouse** record store. "Celebrate Julio Iglesias Day" will be held October 2. Patrons will be eligible to enter drawings for prizes to take place every half hour in the bar area at each location. Prizes include Iglesias albums, posters and free dinners. Those in attendance will also have the opportunity to enter a grand prize drawing. Those in national grand prize winner will be awarded a free trip for two to any El Torito or La Fiesta restaurant in the country. The package includes airfare, hotel room for two nights, \$200 cash and 10 Iglesias albums. According to **Ellen Neitlich**, director of promotions at AEI, the event was designed to further expose and increase sales of Iglesias' two latest albums, as well as provide an entertaining evening for restaurant customers. Twenty-nine El Torito and La Fiesta restaurants in Southern California will participate in the promotion. AEI is located in Seattle, Washington (206) 329-1400.

**LABEL WATCH** — **Pausa Records** announced that it will release its first compact disc, "**Rob McConnell & The Boss Brass, Vol. 1**." Rob McConnell, this year's winner of the big band "grammy," plays a selection including: "Confirmation" by **Charlie Parker**, "Everytime We Say Goodbye" by **Cole Porter**, "The 4,679,385th Blues in Bb" by **Rob McConnell**, and "My Ship" by **Kurt Weill** and **Ira Gershwin**. The disc, which is being manufactured by **Digital Audio Disc Corp.**, has no list price.

ron rosenthal

## 12" REVIEWS

### CULTURE CLUB (Epic 49-05107)

**The War Song** (6:51) (Culture Club) (Producer: Steve Levine)

The first release from the Culture Club's upcoming "Walking Up In A Burning House" LP, "The War song" is a pounding anti-war treatise which retains the upbeat melodies that Boy George is known for. An adventurous mix which combines the roll of marching drums with a dance beat, the track also plays off of an island groove. Big sound, great vocal and ultimately another big dance hit for Culture Club.

**TERRI WELLS** (Philly World DMD 770)

**I'm Givin' All My Love**(6:33) (Wells-King-Williams) (Philly World Music-BMI/Heart To Heart Music/ASCAP) (Producer: Nick Martinelli)

Some randy piano riffing marks the opening of this Wells dance mix which features an irresistible dance/disco groove. Wells' soaring vocal ranges from a sexy coo to a growl and helps to make this track a real mark of progress for the Philly World recording artist. Excellent keyboards throughout and strong backing vocals.

## AUDIO/VIDEO

**THE FIRST AND THE ONLY** — "Video" City Music Hall, that's what New York's Mayor Koch dubbed Radio City Music Hall, to be known henceforth as such only on the annual occasion of the MTV Video Music Awards. Gadzooks! What a glittering event, and certainly (as **Bette Midler** so aptly quipped) the hippest mainstream crowd ever assembled. Rivaling the Grammys in glitterati, the 1st Annual MTV Video Awards proved once and for all that whether or not anyone is making any money from them, the music videos have definitely arrived, and the legions of pop royalty (who, if not actually in attendance, either phoned themselves in or sent a proxy) were evidence enough of a rampant reverence for the medium among industry biggies. The awards themselves came as little surprise (for a complete



**LAUGH LEADERS** — Dan Aykroyd and Bette Midler pose backstage after burning up Radio City Music Hall with their scathing wit at the 1st annual MTV Video Awards.

rundown, see page five), the major cleanups being **Herbie Hancock**, **Michael Jackson** and **ZZ Top**. It was, the levity of the hosts which, though certainly expected, was unusually slick for an awards ceremony. Of course, Bette Midler and **Dan Aykroyd** are probably funny in their sleep. Add the scripted genius of Midler's own barbed camp writer **Jerry Blatt** (et. al.) and you've got some really interesting stuff. The presenters paled in comparison (with the exception of **Cyndi Lauper's** odd rules reading, in ancient Babylonian, no less). Acceptance speeches were less inspired, but considering the number of stand-ins, this was easily understood (**Diana Ross** should have been given a special seat stage left, to save her all those schlepps back and forth in that big, silver dress accepting for Michael Jackson. Anyone accepting awards for Michael Jackson should be allowed to wear running shorts to the ceremony). All in all, responsibility was well taken by MTV for presenting the new (reasonably new) medium as such. Addressing such questions as "How Is A Video Made" (a burning one, recalling Midler's glib remark, like that of **Madonna's** virginity) and including a short on special effects. Though hardly explanatory, these shorts were an attempt at least at shedding light on the craft of video making. Interviews with top directors, though fleeting, cast some attention in their direction. The show in general, though certainly not brief, had a fleeting quality one associates with music videos, reflecting the medium well. The only bits that lasted more than a minute or two were the live performances, of which **David Bowie's** London beaming and **Tina Turner's** in-the-flesh strut were the highlights. For its initial launch, the MTV Video Awards came off considerably well. A little sparse on the academic angle, but intelligently humorous in spots, and executed with few technical flaws. Next year maybe we'll see more depth (and maybe we won't) but this 1st Annual MTV Video Awards was everything it should have been — fun and light.

**A&M VIDEO** — The video arm of A&M Records is, as you might guess, known as A&M Video. The division was formed last year, and is directed by **Laura Reitman** and managed by **Z. Zimmermann**. Its talent roster is a heavy one, with **The Police**, **The Carpenters**, **Styx**, **Joan Armatrading** and **Joe Jackson** just a few of the names on the list. A&M Video is distributed by RCA/Columbia Pictures Home Video (The Police' Synchronicity concert, though distributed by RCA/Columbia, is actually an A&M Video product) A&M Video is currently promoting its latest release, Styx "Caught In The Act" — Live, which hit retail stores last week.

**RICHIE CLIP** — **Lionel Richie's** "Can't Slow Down" LP for Motown has sold over 11 million copies. With sales like that you can afford to spend \$275,000 on a video, which is the production cost released for Richie's lensing of his latest single from the LP (the largest selling in Motown history) "Penny Lover." The clip was directed by Bob Giraldi, and shot entirely in an L.A. soundstage.

gregory dobrin

## MUSIC VIDEO REVIEWS

**I'LL PASS • GUS HARDIN • 3:04 • RCA RECORDS • HOGAN ENTERTAINMENT**

RCA country recording artist Gus Hardin gets physical in this humorous video of her popular single "I'll Pass." Revenge is sweet here as Hardin shows us her own forceful way of getting even. When the lover she wants out of her life comes knocking, Hardin lets him in for some hard knocks. The beating is complete when the singer releases a few guard dogs to deliver the final message. Deft stuntwork and Hardin's no-nonsense performance are noteworthy.

**TORTURE • THE JACKSONS • 6:10 • EPIC RECORDS • PICTURE MUSIC INTERNATIONAL**

Jackie Jackson embarks on a hellish odyssey in this thoroughly stylized conceptualization of The Jacksons' "Torture." Tormented by nimble beings of every description and tempted by a gyrating Delilah, Jackie makes his way through a bizarre underworld as several of the brothers Jackson appear intermittently in emsemble. Superb special effects (a breakdancing skeleton especially) and masterful choreography lend particular spark to the complex imagery of this ornate clip.

**TWO TRIBES • FRANKIE GOES TO HOLLYWOOD • 3:30 • ISLAND RECORDS • GODLEY & CREME PRODUCTIONS**

East meets west in the ring to slug out the big one in this heavily political clip from Britian's top-selling Frankie Goes to Hollywood. As the nations of the world place bets, chief executive stereotypes of Soviet and U.S. appearance play dirty in a nasty one on one, while vocalist Holly Johnson sings his broadcast journalist report from the sidelines followed by the band posing as location technicians. Black humor, or a complete lack thereof, gives Two Tribes macabre overtones beside the basic anti-war statement.

## TOP 15 MUSIC VIDEOS

		Weeks On 9/22 Chart
1	<b>DANCING IN THE DARK</b> Bruce Springsteen (Columbia)	2 7
2	<b>LET'S GO CRAZY</b> Prince (Warner Bros.)	5 4
3	<b>SHE BOP</b> Cyndi Lauper (Portrait)	6 3
4	<b>CRUEL SUMMER</b> Bananarama (London/PolyGram)	8 4
5	<b>MISSING YOU</b> John Waite (EMI America)	1 8
6	<b>WHAT'S LOVE GOT TO DO WITH IT</b> Tina Turner (Capitol)	3 9
7	<b>DRIVE</b> The Cars (Elektra)	9 4
8	<b>CARIBBEAN QUEEN</b> Billy Ocean (Jive/Arista)	11 2
9	<b>IF THIS IS IT</b> Huey Lewis & The News (Chrysalis)	4 8
10	<b>THE LUCKY ONE</b> Laura Branigan (Atlantic)	— 1
11	<b>THE MORE YOU LIVE (THE MORE YOU LOVE)</b> A Flock of Seagulls (Jive/Arista)	10 4
12	<b>GO INSANE</b> Lindsey Buckingham (Elektra)	14 2
13	<b>ONLY WHEN YOU LEAVE</b> Spandau Ballet (Chrysalis)	7 6
14	<b>YOU TAKE ME UP</b> The Thompson Twins (Arista)	— 1
15	<b>RIGHT BY YOUR SIDE</b> Eurythmics (RCA)	12 5

## MTV Awards Held In New York

(continued from page 5)

Herbie Hancock (and his video directors, Kevin Godley and Lol Creme), Cyndi Lauper, the Cars (and director Jeff Stein), ZZ Top (and director Tim Newman), "Thriller" director John Landis (and choreographer Michael Peters), Van Halen's David Lee Roth and Quincy Jones.

Backstage, Herbie Hancock summed up the feelings of many of the winners and participants. "I feel so happy," he said simply.

In order to have been eligible for awards, a video had to have been first programmed on MTV between May, 1983 and May, 1984. Presenters included many performers whose videos are heavily-played on the network — Peter Wolf (who was joined by American Ballet Theatre ballerina, Cynthia Gregory), Ron Wood, Cyndi Lauper, Dale Bozzio, Roger Daltrey, Herbie Hancock, Ric Ocasek, Grace Slick & Mickey Thomas, and members of the Police, Duran Duran, and the Go-Go's — and there were stage performances, some of them apparently pre-recorded, by Madonna, ZZ Top, Rod Stewart, Huey Lewis & The News, and Tina Turner, who received the evening's only standing ovation. David Bowie was seen in a videotape from London, performing his latest single, "Blue Jean."

On hand to accept their trophies were

Herbie Hancock (and his video directors, Kevin Godley and Lol Creme), Cyndi Lauper, the Cars (and director Jeff Stein), ZZ Top (and director Tim Newman), "Thriller" director John Landis (and choreographer Michael Peters), Van Halen's David Lee Roth and Quincy Jones.

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## ATV Pacts Taylor

LOS ANGELES — ATV Music Corporation has announced the signing of singer/songwriter/producer Chip Taylor to an exclusive, long-term publishing contract. Taylor was signed in New York by Jerry Teifer, ATV's vice president and general manager, Nashville.

As an artist, Taylor has recorded albums for Buddah, Warner Brothers, Columbia and Capitol Records and also served as creative head of PolyGram Records for two years. He currently resides in New York where he works out of his Chip Taylor Productions office.



**WHOSE SHOES?** — Elton John runs through a scene during the shooting of his single "Who Wears These Shoes?," directed by Just Jaekin for Picture Music International.

# TOP 30 VIDEOCASSETTES

	Weeks On 9/22 Chart		Weeks On 9/22 Chart
<b>1 THE BIG CHILL</b> RCA/Columbia 10021	1 9	<b>16 HOTEL NEW HAMPSHIRE</b> Vestron 5042	17 4
<b>2 BLAME IT ON RIO</b> Vestron 5040	3 10	<b>17 RECKLESS</b> MCA 809421	18 4
<b>3 UNFAITHFULLY YOURS</b> CBS/Fox 1340	6 6	<b>18 VERTIGO</b> MCA 80092	12 8
<b>4 THE RIGHT STUFF</b> Warner Home Video 20024	4 13	<b>19 CHILDREN OF THE CORN</b> Embassy Home Ent. 4029	16 11
<b>5 LASSITER</b> Warner Home Video 11372	2 8	<b>20 ROMANTIC COMEDY</b> CBS/Fox 4722	9 6
<b>6 TERMS OF ENDEARMENT</b> Paramount Home Video 1407	5 16	<b>21 HARRY AND SON</b> Vestron 5037	13 6
<b>7 TANK</b> MCA 80072	10 9	<b>22 PURPLE HEART</b> Warner Home Video 20018	— 1
<b>8 ROMANCING THE STONE</b> CBS/Fox 1358	— 1	<b>23 ALL THE RIGHT MOVES</b> CBS/Fox 1299	15 15
<b>9 FOOTLOOSE</b> PARAMOUNT 1589	— 1	<b>24 SUDDEN IMPACT</b> Warner Home Video 11341	19 24
<b>10 SPLASH</b> Touch Stone 213	— 1	<b>25 CHRISTINE</b> RCA/Columbia VH 10141	21 16
<b>11 EDUCATING RITA</b> Embassy Home Ent. 10189	7 12	<b>26 GORKY PARK</b> Vestron 5053	22 19
<b>12 SWING SHIFT</b> Warner Home Video 11376	11 5	<b>27 THE DRESSER</b> RCA/Columbia 10184	— 1
<b>13 SILKWOOD</b> Embassy Home Ent. 1377	14 16	<b>28 HARD TO HOLD</b> MCA 80073	20 5
<b>14 SCARFACE</b> MCA 80047	8 16	<b>29 UNCOMMON VALOR</b> Paramount Home Video 1657	24 21
<b>15 ICE MAN</b> MCA 80074	— 1	<b>30 RAIDERS OF THE LOST ARK</b> Paramount Home Video 1376	26 41

## New TV Shows Debut

(continued from page 9)

show pays careful attention to detail and spends a lot of money on post-production, ironing out audio discrepancies with a 48-track recorder, often with the band's participation. Tickets to the show's taping are distributed via radio station KROQ, where the original *Rock of the Eighties* format was developed by show co-producer Martin Schwartz. The ticket giveaway generally results in audiences as colorful as the performers.

Much of the credit for the show's success must go to Schwartz and Rick Carroll, who successfully marketed their "Rock of the Eighties" concept after forming an entertainment consultancy in 1982. Schwartz had served at Elektra/Asylum as National Album Promotions Director. Besides working such artists as The Eagles, Linda Ronstadt, The Cars and Queen, Schwartz handled motion picture projects such as *Urban Cowboy*, *Fast*

*Times at Ridgmont High*, *Heavy Metal* and *Diner*. After adopting the "Rock of the Eighties" format KROQ became the number one station in the country, turning Carroll and Schwartz (and partner Larry Groves) into the hottest programmers in the business. Carroll, Schwartz and Groves now program stations in ten markets in the U.S. and one in Australia. They also are music consultants to MTV.

"We want to showcase new bands," says Schwartz. "We're trying to stay away from the corporate sound." Schwartz feels that despite the proliferation of "concept" videos, the live showcase is here to stay. "Rock has always been alive genre," he says. "Because the market is inundated with video, the bands and the kids enjoy it. I think it complements a video clip show."

*This Week's Music* is being launched this week by The Entertainment Com-

(continued on page 28)



**PREVIEWING LA CAGE** — RCA Records and Allan Carr held a champagne reception to kick off the opening preview of "La Cage Aux Folles" at the Pantages Theatre in Hollywood. Pictured from (l-r) are: Allan Carr, producer of "La Cage Aux Folles;" Walter Charles, who portrays Albin; Gene Barry, who plays Georges; Jim Bego, RCA Los Angeles branch manager; and Dickey Zwirn, RCA advertising and marketing administrator.

## FILMUSIC



**PARTY AT METROPOLIS** — Pictured (l-r) at the Academy of Motion Picture Arts and Sciences recent west coast premiere and benefit for the restoration of old films are: Donny Osmond; Pat Benatar; actress Shawn Southwick and Giorgio Moroder, who restored the film *Metropolis*. Moroder also produced the film's Columbia Records soundtrack.

**FILM HONORS MUSIC** — As special tribute to ASCAP, the Academy of Motion Picture Arts and Sciences has prepared a rare evening of entertainment to be held at the Academy's Samuel Goldwyn Theatre in downtown Beverly Hills, California. A banquet is slated, along with a show (featuring some of the industry's most legendary performers) and a preshow reception. Opening the program will be a song medley created especially for the event by **Bill Conti**. Oscar-winning song writers such as **Marvin Hamlisch**, **Burt Bacharach**, **Sammy Cahn** and **Sammy Fain** will be featured, plus film clips from Oscar-winning movies and past Academy Awards ceremonies. The program was written by **Rod Warren**, with **Howard Koch** serving as executive producer and it will include such tunes as "Three Coins In The Fountain," "The Entertainer," "Summer of '42," "Since You Went Away," and "Gigi," among others, some of which will be accompanied by screenings of clips from the films in which they appeared. Approximately 40 seats of the Goldwyn Theatre have been removed to accommodate a large orchestra. Tickets are available to the public at \$75 each.



**SLUGGERS SOUNDTRACK** — While shooting the music video of "Oh Jimmy," a song from Columbia Pictures' *Sluggers* Wife Rebecca De Mornay (center) poses with Jeff Abelson (left) of Parallax Productions and Doug Dowdle (right).

**STRONG NUMBERS** — Six of the top 10 box office draws for the past week are accompanied by soundtracks, including four of the top five. The top 10 are: 1. *Ghostbusters*; 2. *Indiana Jones/Temple Of Doom*; 3. *Gremlins*; 4. *Star Trek III*; 5. *The Karate Kid*; 6. *Purple Rain*; 7. *The Natural*; 8. *Tightrope*; 9. *Bachelor Party*; 10. *Red Dawn*.

**IN TV FILMUSIC** — **Carole Bayer Sager** and **Burt Bacharach** have been signed by producer **Aaron Spelling** to co-write and produce the theme for the ABC-TV series, *Finders of Lost Loves*.

**Donne Warwick** and **Luther Vandross** will perform the song in the series which premieres on the network September 22, 9:30 - 11 p.m. and continues weekly in the Saturday night 10 - 11 p.m. slot.

The teaming of Bacharach and Warwick marks a reunion for the writer and singer who, together, for 10 years, were responsible for 39 chart records in the '60s and '70s, including "Walk On By," "I Say A Little Prayer" and "Promises, Promises."

**THE RIVER RAT FLOATS** — *The River Rat*, a Rickman Production starring **Tommy Lee Jones**, will be released by the Motion Picture Group of Paramount Pictures Corporation in a regional platform playdate pattern beginning in September, it was announced today by **Barry London**, president, Domestic Distribution for the Group.

On Thursday, September 13, *The River Rat* had its world premiere at the Columbia Amusement's Arcade theatre in Paducah, Kentucky, with the stars and filmmakers in attendance, among them Tommy Lee Jones and **Martha Plimpton**, who makes her debut in the movie, producer **Bob Larson** and writer-director **Tom Rickman**. On Friday, September 21, *The River Rat* will begin its first wave of playdates, opening in 322 locations in the southern region of the nation in such markets as Dallas, Houston, Nashville, Memphis, St. Louis, New Orleans, Baton Rouge, Shreveport, Little Rock, Fort Worth, San Antonio, Pensacola, Austin and Albuquerque, along with the Kentucky area and Cincinnati.

*The River Rat* will be distributed in the U.S. and Canada by The Motion Picture Group of Paramount Pictures Corporation, a member of The Entertainment and Communications Group of Gulf + Western Industries, Inc. The soundtrack is available on RCA and features such artists as **Alabama**, **Earl Thomas Conley**, **Deborah Allen**, **Bill Medley**, **Autograph**, **Mike Post** and **Joey Scarbury**. The LP was produced and arranged by **Mike Post**.

**ON THE CHARTS** — Soundtracks charting this week include **Prince's Purple Rain** holding firm at #1. Followed by *Ghostbusters*, #15; *Eddie And The Cruisers*, #18; *The Woman In Red*, #40; *Stop Making Sense*, #45; *Breakin'*, #49; *Footloose*, #51; *Big Chill*, #70; *Beat Street*, #78; *Streets Of Fire*, #90; *More Songs From The Big Chill*, #106; *Flashdance*, #121; *Hard To Hold*, #135; *Metropolis*, #139; *Against All Odds*, #150; *Indiana Jones and the Temple of Doom*, #162; *Star Trek III: The Search For Spock*, #191.

david adelson

# REVIEWS

## ALBUMS

### OUT OF THE BOX

ICKIE EE ONES



**THE MAGAZINE** — Rickie Lee Jones — Warner Bros. 25117-1 — Producers: James Newton Howard-Rickie Lee Jones — List: 8:98 — Bar Coded

After a lengthy hiatus from studio recording, emotional and groundbreaking vocalist-songwriter Rickie Lee Jones returns with this album of varied aural landscapes. Always a writer of considerable depth, Jones seems to have found a firm focus on cuts such as the image-laden "It Must Be Love" and the upbeat and questioning "The Real End" and "Runaround." Subtly complex arrangements and layered harmonies point to Jones' sophistication as a musician and vocalist, while the whole of "The Magazine" hits home most powerfully at the heart.

### OUT OF THE BOX

STEPHANIE MILLS



**I'VE GOT THE CURE** — Stephanie Mills — Casablanca 422-822 421-1 M-1 — Producer: George Duke — List: 8:98 — Bar Coded

Stephanie Mills' latest LP for Casablanca/PolyGram, "I've Got The Cure," is another in this sensational vocalist's list of outstanding recordings. Mills is as at home with a sultry ballad as she is with wall-pounding dance tunes, a vocal agility reaffirmed with each cut on this LP. Plenty here for the clubs as well as the B/C and CHR airwaves, "I've Got The Cure" has already shown considerable chart action with the popular single "The Medicine Song."

### OUT OF THE BOX



**DARYL HALL & JOHN OATES** (RCA JK13916)

**Out Of Touch** (3:55) (Hot Cha Music-Unichappel Music/BMI) (Hall-Oates) (Producers: Daryl Hall-John Oates-Bob Clearmountain)

Taken from their upcoming "Big Bam Boom" LP, Hall & Oates continue in their successful multi-format tradition with "Out Of Touch" featuring typically heavy bass/drums and a melodic and bittersweet chorus. Spot-lighting the spectacular voice of Daryl Hall and the group's usual flawless arrangement, the cut is a sure CHR hit that should also work in the dance clubs as did their last hit "Adult Education." Another in an endless string of pop gems from this prolific blue-eyed soul duo.

### OUT OF THE BOX



**.38 SPECIAL** (Capitol P-B-5405)

Russo production *Teachers*. The 38 Inc.; Adams Communications Inc.; Calypso Toonz/BMI) (Adams, Val-lance) (Producer: A. Russo)

Stiff percussion rocks this title track from the soundtrack of the Aaron Russo production *Teachers*. The 38 Special specialty of good time rock'n'roll is brought out full force on this cut, driven by hard-line rock musicianship. A potent vocal and racing guitars electrify the tune, making it a first-class rocker of party status. Good rock dance music for the clubs, "Teacher Teacher" is certain rock radio fare with definite CHR appeal.

## FEATURE PICKS

**LIKE THIS** — The dB's — Bearsville 25146-1 — Producers: Chris Butler — The dB's — List:8.98 — Bar Coded

Longtime critical and cult favorites The dB's have lost one time leader Chris Stamey yet have put together another pop LP that could break them to the audience they deserve. Jangling guitars and well-crafted rhythms flow throughout. "Amplifier," "She Got Soul" and "Love Is For Lovers" all are singles candidates as lead vocalist Peter Holsapple delivers the goods on every cut. Solid rock material consistently delivered with impeccable pop intuition.

**THE LONGEST DAY** — The Del Fuegos — Slash 25174-1 — Producer: Mitchell Froom — List:8.98 — Bar Coded

This debut from Boston's highly touted Del Fuegos resonates with the best core rock & roll in history. Though the group is young, its writing, performances and most importantly, its spirit is right on target from the opening rouser "Nervous And Shaky" to the upbeat romanticism of "I Should Be The One" and the soulful growl of "Anything You Want." Producer Froom's treatment is also excellent with healthy doses of echo and early rock drumming. This is straight-ahead rock that would make the Boss proud. Look for new music stations out of the box with AOR on its heels.

**DEAL WITH IT** — Comateens — Mercury 822 422-1 M-1 — Producer: Pete Solley — List:8.98 — Bar Coded

While the Comateens are a fairly standard blend of new wave and dance music, their delivery and punch make them unique. Vocal trade-offs among Lyn Byrd, Oliver North and Nic North accent the group's expert musicianship and provide a broad-based sound. Synth-oriented dance rockers like the first single "Resist Her" and "Satin Hop" should break this New York band to an ever-broadening new music audience. First rate modern rock.

**JUST LIKE DREAMIN'** — Terri Wells — Philly World 90189-1 — Producer: Nick Martinelli — List: 8.98 — Bar Coded

Vocalist Terri Wells makes her case as an artist to be reckoned with on this LP for the Philly World label. This slick production displays Wells' unique versatility and vocal adaptability with strong R&B cuts like "I'm Giving All My Love" to the jazzy melody of "Who's That Stranger." Other tunes like the poppy "Can't Stop" are indicative of Wells' potential CHR appeal. Destined to become a B/C and Urban Contemporary favorite.

**VANISHING POINT TWO** — Baxter Robertson — RCA NFL-8039 — Producer: Tony Peluso — List:8.98 — Bar Coded

This follow-up to Baxter Robertson's debut EP shows a knack for melody and guitar-oriented rock that should gain the Los Angeles artist a solid following. Such upbeat pounders as "Sleeping Dogs" and the Stones-ish "Connect With You" are highlighted by classic guitar-work and gleaming vocal harmonies. Power rock at its melodic best that should capture the ear of CHR and AOR audiences.

## FEATURE PICKS

**COREY HART** (EMI America B-8236)

**It Ain't Enough** (3:28) (Crescent Music-Harco Music/ASCAP) (Hart) (Producers: Jon Astley-Phil Chapmen)

This follow-up to the surprise smash "Sunglasses At Night" should establish Corey Hart as a true songwriting and vocal find. Lighter feeling and more mid-tempo, "It Ain't Enough" has a smoky jazzy feeling that will help to open a more sophisticated audience for the EMI artist. Hart's voice is restrained and sultry on this track that is spiced up by tasty sax fills and some intriguing guitar runs. CHR will add this immediately as Hart seems here to stay as a new vocal breaker.

**ASHFORD & SIMPSON** (Capitol B-5397)

**Solid** (3:46) (Nick-O-Val Music/ASCAP) (Ashford-Simpson)(Producers: Nickolas Ashford-Valerie Simpson)

This latest single from classic vocal duo Ashford & Simpson is another testament to their inimitable knack for soulful and appealing hits. Professing the solidarity of a loving relationship, "Solid" is a joyous and meaningful track that has both a dance-oriented groove and a melodic chorus. Out-of-the-box cut for B/C and urban stations that should easily cross to CHR and bring Ashford & Simpson once again to the fore of the music scene.

**RATT** (Atlantic 7-89618)

**Wanted Man** (3:38) (Time Coast Music/BMI) (Crosby, Percy, Cristofanilli) (Producer: B. B. Hill)

Following the smash "Round and Round," Atlantic recording artist Ratt comes back strong with this hard-driving rocker. With all the expert guitar heard on "Round and Round," "Wanted Man" takes up where that single left off, putting forth a razor sharp cut of scorching vocals and grinding riffs. A heavily rolling percussion furthers the momentum, letting go with the full Ratt heavy metal sound. Prime rock radio material with plenty of CHR crossover potential.

**DAZZ BAND** (Motown 1760MF)

**Let It All Blow** (3:55) (Jobete Music/Dazzle Music-ASCAP) (Harrison-Harris) (Producers: Reggie Andrews-Bobby Harris)

The Dazz Band enters the Fairlight-break derby with this single from their upcoming Motown disc "Jukebox" which features the group's trademark vocals. Featuring a popping bass line which propels a nasty groove, "Let It All Blow" is also highlighted by a sing-along rap lyric. Excellent dance material for all audiences that is also sure to gain quite a radio following from urban stations. Look for a big album with "Jukebox."

**JOCELYN BROWN** (Vinyl Dreams D72 AS)

**I Wish You Would** (3:58) (Trumar Music-Jocelyn Brown Music/BMI) (Brown-Bennett) (Producer: Fred McFarlane-Allen George)

With this single already gaining Brown dance club play, it is sure to make quite a splash on the B/C singles chart. Swaying dance beat is accented by melodic steel drum fills and Brown's seductive and powerful vocals. Covering the timeless "Want Your Love" theme, the tune's irresistible groove captures the ears and feet, fusing for a top dance and urban track.

# CASH BOX TOP 100 ALBUMS

September 29, 1984

Title, Artist, Label, Number, Distributor

			Weeks On 9/22 Chart
1	<b>PURPLE RAIN</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	1 13
2	<b>BORN IN THE U.S.A.</b> BRUCE SPRINGSTEEN (Columbia OC 38653) CBS	—	2 15
3	<b>PRIVATE DANCER</b> TINA TURNER (Capitol ST-12330) CAP	8.98	3 16
4	<b>SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	4 52
5	<b>1100 BEL AIR PLACE</b> JULIO IGLESIAS (Columbia QC 39157) CBS	—	5 5
6	<b>HEARTBEAT CITY</b> THE CARS (Elektra 9 60296-1) WEA	8.98	6 27
7	<b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	8.98	7 77
8	<b>SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait BFR 38930) CBS	—	8 40
9	<b>NO BRAKES</b> JOHN WAITE (EMI America ST-17124) CAP	8.98	9 12
10	<b>OUT OF THE CELLAR</b> RATT (Atlantic 7 90143-1) WEA	8.98	11 29
11	<b>PHANTOMS</b> THE FIXX (MCA-5507) MCA	8.98	17 4
12	<b>BREAK OUT</b> POINTER SISTERS (Planet BXL 14705) RCA	8.98	13 45
13	<b>WARRIOR</b> SCANDAL (Columbia FC 39173) CBS	—	14 9
14	<b>SIGNS OF LIFE</b> BILLY SQUIER (Capitol SJ-12361) CAP	8.98	10 9
15	<b>GHOSTBUSTERS</b> ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	8.98	12 13
16	<b>STAY HUNGRY</b> TWISTED SISTER (Atlantic 80156-1) WEA	8.98	15 14
17	<b>MADONNA</b> (Sire 9 238867-1) WEA	8.98	18 53
18	<b>EDDIE AND THE CRUISERS</b> ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	21 8
19	<b>ICE CREAM CASTLES</b> THE TIME (Warner Bros. 9 25109-1) WEA	8.98	20 10
20	<b>REBEL YELL</b> BILLY IDOL (Chrysalis FC 41450) CBS	—	19 44
21	<b>VICTORY</b> JACKSONS (Epic QE 38946) CBS	—	16 11
22	<b>BREAKING HEARTS</b> ELTON JOHN (Geffen GHS 24031) WEA	8.98	22 11
23	<b>CHICAGO 17</b> CHICAGO (Warner Bros. 9 25060-1) WEA	8.98	28 12
24	<b>THE LAST IN LINE</b> DIO (Warner Bros. 9 25100-1) WEA	8.98	23 11
25	<b>MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5457) MCA	8.98	26 46
26	<b>AN INNOCENT MAN</b> BILLY JOEL (Columbia QC 38873) CBS	—	25 60
27	<b>BANANARAMA</b> (London 820 036-1 R-1) POL	8.98	31 17
28	<b>ELIMINATOR</b> Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98	27 77
29	<b>LIGHTS OUT</b> PETER WOLF (EMI America ST-17121) CAP	8.98	24 8
30	<b>CONDITION CRITICAL</b> QUIET RIOT (Pasha QZ 39516) CBS	—	29 9
31	<b>IN THE GLAMOROUS LIFE</b> SHEILA E. (Warner Bros. 1-25107) WEA	8.98	32 10
32	<b>PRIMITIVE</b> NEIL DIAMOND (Columbia OC 39399) CBS	—	30 7
33	<b>THE BLITZ</b> KROKUS (Arista AL8-8243) RCA	8.98	42 4
34	<b>SELF CONTROL</b> LAURA BRANIGAN (Atlantic 7 80147-1) WEA	8.98	33 23

			Weeks On 9/22 Chart
35	<b>PARADE</b> SPANDAU BALLET (Chrysalis FV 41473) CBS	—	36 7
36	<b>CAMOUFLAGE</b> ROD STEWART (Warner Bros. 1-25096) WEA	8.98	37 14
37	<b>1984</b> VAN HALEN (Warner Bros. 9 23958-1) WEA	8.98	34 40
38	<b>POWERSLAVE</b> IRON MAIDEN (Capitol SJ-12321) CAP	8.98	92 2
39	<b>GO INSANE</b> LINDSEY BUCKINGHAM (Elektra 60363-1) WEA	8.98	40 6
40	<b>THE WOMAN IN RED</b> ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	8.98	88 2
41	<b>LEGEND</b> BOB MARLEY AND THE WAILERS (Island 7 90169-1) WEA	8.98	44 6
42	<b>VOA</b> SAMMY HAGAR (Geffen GHS 24043) WEA	8.98	41 8
43	<b>REFLECTIONS</b> RICK JAMES (Gordy/Motown 6095GL) MCA	8.98	35 6
44	<b>SWEPT AWAY</b> DIANA ROSS (RCA AFL1-5009) RCA	8.98	90 2
45	<b>STOP MAKING SENSE</b> TALKING HEADS (Sire 9 25121-1) WEA	9.98	75 2
46	<b>FIRST OFFENSE</b> COREY HART (EMI America ST 17117) CAP	8.98	43 28
47	<b>SUDDENLY</b> BILLY OCEAN (Jive/Arista JL 88213) RCA	8.98	57 5
48	<b>COULDN'T STAND THE WEATHER</b> STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	—	38 15
49	<b>BREAKIN'</b> ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) PCL	8.98	39 18
50	<b>LOVE LANGUAGE</b> TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98	47 16
51	<b>FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	—	45 33
52	<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	—	53 93
53	<b>THE SWING</b> INXS (Atco 90160-1) WEA	8.98	49 19
54	<b>LOVE AT FIRST STING</b> SCORPIONS (Mercury 814 961-1 M-1) POL	8.98	48 29
55	<b>INTO THE GAP</b> THOMPSON TWINS (Arista AL 8-8200) RCA	8.98	52 29
56	<b>GOODBYE CRUEL WORLD</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS	—	46 13
57	<b>JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu FZ 39332) CBS	—	69 5
58	<b>SLIDE IT IN</b> WHITESNAKE (Geffen GHS 4018) WEA	8.98	50 12
59	<b>CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145) CBS	—	59 8
60	<b>NEW SENSATIONS</b> LOU REED (RCA AFL 1-4996) RCA	8.98	61 15
61	<b>YOU, ME AND HE</b> MTUME (Epic FE 39473) CBS	—	67 5
62	<b>L.A. IS MY LADY</b> FRANK SINATRA WITH QUINCY JONES AND ORCHESTRA (Qwest 9 25145-1) WEA	8.98	62 6
63	<b>IN ROCK WE TRUST</b> Y&T (A&M SP-5007) RCA	8.98	63 6
64	<b>CATS WITHOUT CLAWS</b> DONNA SUMMER (Geffen GHS 24040) WEA	8.98	96 2
65	<b>TALK SHOW</b> GO-GO'S (I.R.S./A&M SP-70041) RCA	8.98	51 26
66	<b>BOX OF FROGS</b> (Epic BFE 39327) WEA	8.98	54 13
67	<b>STREET TALK</b> STEVE PERRY (Columbia FC 39334) CBS	—	55 23

			Weeks On 9/22 Chart
68	<b>JERMAINE JACKSON</b> (Arista AL8 8203) RCA	8.98	56 20
69	<b>NUCLEAR FURNITURE</b> JEFFERSON STARSHIP (Grunt BXL1-4921-A) RCA	8.98	58 16
70	<b>THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	72 50
71	<b>SEVEN AND THE RAGGED TIGER</b> DURAN DURAN (Capitol ST-12310) CAP	8.98	60 44
72	<b>THE ALLNIGHTER</b> GLENN FREY (MCA-5501) MCA	8.98	64 10
73	<b>RUN D.M.C.</b> (Profile PRO-1201) IND	8.98	65 22
74	<b>STRAIGHT FROM THE HEART</b> PEABO BRYSON (Elektra 60362-1) WEA	8.98	68 16
75	<b>TOUCH</b> EURYTHMICS (RCA AFL 2-4927) RCA	8.98	66 35
76	<b>SEND ME YOUR LOVE</b> KASHIF (Arista AL8 8205) RCA	8.98	70 13
77	<b>SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	76 51
78	<b>BEAT STREET</b> ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA	8.98	78 17
79	<b>DIFFORD &amp; TILBROOK</b> (A&M SP 4985) MCA	8.98	71 13
80	<b>INSTINCTS</b> ROMEO VOID (Columbia BFC 39155) CBS	—	120 3
81	<b>ACCESS ALL AREAS</b> SPYRO GYRA (MCA 2-6893) MCA	8.98	79 12
82	<b>ALL FIRED UP</b> FASTWAY (Columbia FC 39373) CBS	—	73 11
83	<b>OUTRAGEOUS</b> LAKESIDE (Solar/Elektra 60355) WEA	8.98	84 10
84	<b>POINTS ON THE CURVE</b> WANG CHUNG (Geffen GHS 4004) WEA	8.98	74 32
85	<b>RECKONING</b> R.E.M. (I.R.S./A&M SP-70044) RCA	8.98	85 22
86	<b>NOW</b> PATRICE RUSHEN (Elektra 60360-1) WEA	8.98	83 16
87	<b>JAM OF REVENGE</b> NEWCLEUS (Sunnyview 4901B) IND	8.98	77 12
88	<b>SOUND-SYSTEM</b> HERBIE HANCOCK (Columbia FC 39478) CBS	—	89 5
89	<b>LEARNING TO CRAWL</b> THE PRETENDERS (Sire 9 23980-1) WEA	8.98	81 35
90	<b>STREETS OF FIRE</b> ORIGINAL SOUNDTRACK (MCA-5492) MCA	8.98	80 16
91	<b>ROLL ON</b> ALABAMA (RCA AHL 1-4939) RCA	8.98	91 35
92	<b>COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39017) CBS	—	82 48
93	<b>BODY AND SOUL</b> JOE JACKSON (A&M SP-5000) RCA	8.98	86 26
94	<b>MIRROR MOVES</b> THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	—	87 19
95	<b>BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196) CBS	—	93 41
96	<b>THE SAGA CONTINUES</b> ROGER (Warner Bros. 1-23975) WEA	8.98	94 18
97	<b>WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280-1) WEA	8.98	95 53
98	<b>JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	—	97 80
99	<b>BE MY LOVER</b> O'BRYAN (Capitol ST-12332) CAP	8.98	98 21
100	<b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	99 65



# CASHIBOX

September 29, 1984

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Sheena

# SHEENA

*Strutting with You is  
"A PRIVATE HEAVEN"  
and this is  
just the beginning.*

*Love,  
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## SHEENA EASTON TOUR

<u>September</u>	<u>City</u>	<u>October</u>	<u>City</u>	<u>November</u>	<u>City</u>	<u>December</u>	<u>City</u>
22	Las Vegas	12	Los Angeles	2	St. Louis	2	Sapporo
25	Yakima	13	Los Angeles	3	Milwaukee	4	Tokyo
27	Vancouver	14	Costa Mesa	4	Lansing	6	Fukuoka
28	Portland	16	Albuquerque	7	Toledo	7	Yokohama
29	Seattle	18	Norman, OKLA	8	Indianapolis	8	Kyoto
30	Spokane	20	New Orleans	9	Merryville, IN	10	Osaka
		21	Dallas	10	Cleveland	11	Nagoya
		22	Austin	12	Washington D.C.	13	Tokyo
		23	Waco	14	Boston	14	Tokyo
		25	Ruston	16	Atlantic City	15	Tokyo
		26	Cleveland, Miss.	17	Atlantic City		
		27	Birmingham				
		28	Nashville				
		30	Memphis				
		31	Joplin				
<u>October</u>	<u>City</u>						
2	Eugene						
4	Tahoe						
5	Tahoe						
6	Tahoe						
10	Concord, CA						

### ALBUM RELEASES

A Private Heaven - 9/21/84

Todo Me Recuerda A Ti - 7/84

### TV APPEARANCES

HBO Cinemax "Album Flash"  
Airs September 1984

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# Sheena

## Sheena Easton "Strutts" To New Heights For EMI

By Lee Jeske

"I think that she has had an audience in the past that has gone anywhere from 18 years old on up to 35," says Frenchy Gauthier, vice president, marketing, EMI/America, about Sheena Easton, "perhaps even 45. That started with 'Telefono,' that was a record that gave her a whole new audience — the dance clubs, a younger audience. On this new album, with "Strutt," a lot of things are appealing to a younger audience, a much more upbeat audience, if you can call it that. Without even sacrificing the rest of her audience, her last couple of records have allowed her to expand that audience to

a great extent."

It seems that Easton can not help expand her audience. As she grows, she takes on new challenges and gets heard by new ears. Sure, there's the balladeer — the *For Your Eyes Only* girl, who wows 'em in the Atlantic City showrooms. Then there's the country-pop singer — the one who does duets with Kenny Rogers and sings at the Grand Ole Opry. And the international crooner, whose Spanish-language album is selling faster in Mexico than frijoles. And the TV star — who charms the pants off Johnny Carson with her adorable Scottish burr. But all of those are about to be pushed aside, as Sheena

(continued on page SE-11)



## Sheena Easton Talks About Sheena Easton

by David Adelson

In late 1979, a young Scottish drama student named Sheena Easton received a phone call from a friend who heard the BBC was looking for young singers to audition with EMI/England for a recording contract. The BBC planned to document a young woman's rise from virtual obscurity to professional performer. The documentary was called *The Big Time*, and because of it, Sheena Easton's life took on a "fairy tale" quality that has yet to subside. Sheena Easton's rise to international notoriety continues with the release of her newest EMI/America release, "A Private Heaven." Although her beginnings have proved a tough act to follow, Sheena Easton is looking forward to what promises to be an eventful and successful future.

The year 1979 was a good year for Sheena Easton. "I was 19 going on 20 and in my final year at the Royal Academy of Music and Drama in Glasgow. At the time I was singing with a resident hotel trio. We did dinner dances, weddings, Bar Mitzvahs — anything they had. I did material from what was in the charts that week to what was in the charts in 1940. If I didn't know it, I'd lie and make it up. I was basically just plugging away doing that, thinking once I was finished with college I'd leave Glasgow and go to London. I'd then try to join a band, gig around, send tapes to record companies and do the usual stuff you have to do to get a recording contract."

It was at the height of Sheena's "career" as a hotel crooner that she received a phone call from a man who had taught drama occasionally at the college. He had been contacted by a researcher from the BBC who said it was looking for talented teenagers who would be interested in auditioning for a project the BBC was planning. "So he gave me this phone number which I called, not having any idea what I was calling about." From that conversation Sheena learned the details of *The Big Time* and managed to secure herself an audition. "They wanted to film a young singer who was just about to break into the professional world. They wanted to document all the things that go into launching a singer — from choosing the material for the first single to the various promotions." The singer learned that the BBC would also film the audition. "It was tricky, because if I didn't get the recording contract, there would be nothing to film."

Sheena met with the woman from the BBC the following day. "We went up to the hotel room and she said, 'O.K. sing to me.' I said, 'what?' She said, 'sing to me.' So she sat at the end of the bed and I stood by the window singing to her. I'll never forget it, I was awful. But when I was finished she told me to come down to London next week to sing for the producer of the show."

The following week, Sheena found herself in a London office facing a group of BBC executives. "First I had to talk to them, they wanted to see what my personality was like and then I had to sing. But this time they gave me a piano. After I finished they told me that I had made it to the final six girls that they would send to EMI." The producer told her to return to Scotland and to expect a phone call detailing the next step in this somewhat bizarre process. "So I went home, got off the plane, went to my mother's house where I found a message telling me to call the producer tomorrow. When I called they told me, 'we changed our minds, we're not going to send six girls, we're only going to send you.'" The young drama student was getting closer to becoming a recording artist.

A little over two months after that phone call, Sheena headed to London to audition in front of the top executives at EMI. Besides the pressure of this unusual audition, the hum of the BBC cameras would represent an undeniable presence in the room. "It was very unusual. They agreed to take 10 minutes out of their day and sit down in a room and audition me. If they didn't think I was worth investing the hundreds and thousands of dollars needed to launch an act, they would just say sorry, and give the BBC another 10 minutes at a later date, when they found another girl. If they never found anybody worth a long term commitment, they wouldn't do it."

"So I went on with just a piano that was too low for me and sang, "You Light Up My Life," "Feelings," and "I Got The Music In Me." Now, when I look back, those are the three most overdone songs by Top 40 bands."

Sheena performed for the executives and BBC cameras and then left the room for the studio's control booth. She sat behind the soundproof window watching as the EMI executives pondered her future. The whole time the BBC cameras were rolling. "I could see them talking but

(continued on page SE-4)



"Sheena Easton"  
February 1981



"You Could Have Been With Me"  
October 1981

## Sheena Talks About Sheena

(continued from page SE-3)

I couldn't hear what they were saying. Then they came in and told me I got it." To say the reaction was ecstatic would be a definite understatement. "My entrance into EMI Records is totally on tape. It's not set up or rehearsed. It was 100 percent genuine."

Following the audition, Sheena went into the office of Brian Shepard who was then working A&R for the company. "He shut the door and told me, 'from now on forget *The Big Time*. If that documentary comes off, great — if it doesn't forget about it, we're not interested in it. We're interested in you as an artist. *The Big Time* is a big bonus but now you have to concentrate on the fact that you're an EMI artist that happens to be doing a documentary, not someone who is doing a documentary who happens to have a recording contract."

EMI recording artist Sheena Easton headed back to Scotland to take her final exams and graduate from the Royal Scottish Academy of Music and Drama. She was the only graduating student that also had to get an attorney to negotiate a recording contract. "I spoke to my attorney on the phone. I couldn't go see him in person since I was studying for the finals for my teaching degree. He negotiated my contract before I ever met the man. We did it on the telephone. By the time my contract was signed, I had spent hours on that phone.

"The day I got my degree I didn't have to worry about a job because I had the recording contract and I had the first EMI advance. I went from being a drama student, deeply in debt — to having enough money to move to London, rent

an apartment and buy a couple of outfits. Sheena Easton was beginning a new life.

The debut single for EMI, "Morning Train (9 to 5)," was released before the first airing of *The Big Time*. "It took them a year and a half to complete the film. They edited it down to 50 minutes. By the time it finally came on — my hairstyle changed 1,000 times, I gained weight, I lost weight, I got married, I got separated — my life changed."

Prior to the airing of that documentary, "Morning Train" remained firmly ensconced in the mid-60s on the British charts. The second single, "Modern Girl," was released April 14, 1981. "The documentary was shown and "Morning Train" jumped 20 places in the charts the day after. "Modern Girl" shot up because the kids went to buy the single and when they

(continued on page SE-8)



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somewhere you’ve never  
been... **A PRIVATE HEAVEN.**”*



**“STRUT.”**  
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Produced and Arranged by Greg Mathieson. Available on EMI America Records and High-Quality XDR® Cassettes.



# Sheena On Sheena

(continued from page SE-4)

were asked which one, they ended up buying both. At the same time they released "Modern Girl" in Japan and it went to number one." EMI released the two singles in various regions of the world, encountering great success everywhere. "Morning Train" went to number one in the states, eventually being certified gold. The debut LP "Sheena Easton," released internationally in February of 1981, also went gold. Sheena Easton was an international star.

Though her ascension to stardom certainly has "fairy tale" qualities, not everything was perfect for the overnight sensation. "All of a sudden I went from being a student to being a professional. I couldn't make mistakes, I was so visible. I really feel sorry for the people who work for 10 years and release seven albums before they have a hit. But in a sense I envy them because they were able to make their mistakes and learn their craft before the spotlight was on them. The spotlight was on me making mistakes all over the world. I still make mistakes now, but I appreciate the fact that I've paid my dues."

The personal adaptation to the new lifestyle and the pressures it brought with it was tough on the artist. The quick rise to success carried a double edge. "I wasn't healthy. I had an ulcer and I suffered under the pressure. But I knew there was an alternative to the same amount of success and that is the same amount of failure. I could handle a lot of success better than I can handle a lot of failure."

On Sheena's first American tour, she did not play small clubs and venues. The young sensation from Scotland was introduced to American audiences in 5,000 seat arenas and on national television programs. As word of *The Big Time* spread, so did the public's perception of Sheena Easton. "Although the documentary helped me, it also had a negative effect. It looked like I had people saying — 'sit here, have your hair cut, go here, sing this' — which I didn't. So it was the

biggest boost of my career, but it also took me two years to show people that anything that comes out of my mouth is because I'm saying it. The wrong things are from me as are the right things. There was a lot of stuff written in the press at the time about me being manipulated and someone telling me what to do. There was no one."

After nearly four years and five albums, Sheena Easton has learned how to deal with the pressures of commercial success. "I don't have an ulcer any more, I'm healthy and I've learned to say no which is the thing I value the most. I know how much I can take. I know how many days a year I can work. I take a week off here and a week off there. It used to be that I wouldn't take a weekend off. Now when I'm on tour I don't play five nights in a row without a day off. I have learned a lot at the same time."

The artist readily admits that as a child she often dreamed about reaching her current level of success but acknowledges that they were only dreams. "When I was 15 I dreamed about standing at the Greek Theatre receiving an ovation. Although it happened to me, I know it just as easily couldn't. Dreams are only called plans when they come true."

A seasoned, more mature Sheena Easton released the LPs "You Could Have Been With Me," in October of 1981; "Madness, Money And Music," September of 1982; "Best Kept Secret," August of 1983 and "A Private Heaven" in September of 1984. Her charted singles include (excluding "Morning Train (9 to 5)" and "Modern Girl"), "For Your Eyes Only," June 1981; "You Could Have Been With Me," November 1981; "Machinery," August 1982; "I Wouldn't Beg For Water," October 1982; "Telefone," August 1983; "Almost Over You," November 1983 and the latest "Strutt," September 1984.

In addition to these domestic releases, the artist has released "Todo Me Recuerda A Ti" a compilation of hit songs with lyrics written in Spanish. There are also three original cuts on the LP. Accompanied by



strong tour and television support, the album has gone gold in Mexico and appears headed for similar success in Chile and Venezuela.

"I don't listen to my own albums," Sheena remarked. "I only really listen to my older stuff whenever I'm choosing material to go on tour. The early songs are much more self-conscious. My performances are much more contained. I never really took a chance."

The artist has great respect for her former producer Christopher Neil. "Chris Neil became one of my dearest friends. He was a godsend to me during those times. He really helped me in the studio. He gave me an awful lot of guidance." Neil is responsible for Sheena discovering her current single, "Strutt." "When I was back

in England I had dinner with him and he said 'here's a song I've found that's great and there's no one I'm working with now that can sing it. Take it, play it to Greg (Greg Mathieson, Sheena's current producer), he could do wonders with it.' So I played it to Greg, who liked it and added his own style to it. Chris isn't producing me any more but he's still thinking about me and I'm sure if he finds a song in Britain that he thinks would be good for me, he'll send that one, too."

If ever there was an example of an excellent producer/artist relationship it is Greg Mathieson and Sheena Easton. Mathieson's past production credits include Toni Basil's "Mickey" and Laura

(continued on page SE-9)



"Madness, Money & Music"  
September 1982

## Sheena Easton Discography

### Singles

	Released	Highest Chart Position	RIAA
"Morning Train"	1-30-81	# 1 4-18-81	Gold
"Modern Girl"	4-14-81	#15 8-1-81	
"For Your Eyes Only"	6-18-81	# 3 10-31-81	
"You Could Have Been With Me"	11-9-81	#12 2-27-82	
"When He Shines"	3-15-82	#24 6-12-82	
"Machinery"	8-20-82	#61 9-29-82	
"I Wouldn't Beg For Water"	10-12-82	#66 11-27-82	
"Telefone (Long Distance Love Affair)"	8-5-83	# 8 11-5-83	
"Almost Over You"	12-1-83	#23 3-24-84	

### Albums

"Sheena Easton"	2-9-81	#30 5-23-81	Gold
"You Could Have Been With Me"	10-30-81	# 4 4-12-82	
"Madness, Money & Music"	9-14-82	#67	
"Best Kept Secret"	9-19-83	#51	
"A Private Heaven"	9-7-84		



# Sheena Talks About Sheena

(continued from page SE8)

Branigan's "Gloria." "Greg is like Chris in a lot of ways," said Sheena. "They both shine as producers but they let the artist shine through as well. Greg has let me get younger in the material."

Mathieson commented, "the thing I like about Sheena is that we think the same way. Sometimes you meet people and your minds are going in the same direction and you don't have to say a whole lot." Mathieson pointed out that the artist is one of the most dedicated he has ever worked with. "She burns hard for hours. When we're looking for tunes, she's very involved, listening to demos everyday. It's nice not to have someone who is wishy-washy. With Sheena, she knows what she wants, she knows how she wants to do it — real clear like it should be."

Both the artist and the producer are enthralled with the sound of their latest collaboration, "A Private Heaven." According to Sheena, "I think we both got hungry for dance music after the success of "Telefone," which was a Top 10 dance hit. We wanted to keep it young, spikey and aggressive. We wanted to have pop, rock, dance and ballads in there. Greg fought in my corner to get me songs that normally wouldn't be sent to me, songs with a more adult lyric but a younger feel. Songs that people may have sent to Pat Benatar or to Donna Summer before they would have sent it to me."

According to Mathieson, the new LP "is more aggressive than she has ever been. We've made an album that is fun and danceable and we haven't sacrificed a thing musically by doing that. It is not a laid back album." Sheena remarked that she doesn't fear alienating her audience with

a slightly different musical approach. "They'll see the new look and they'll hear the new sound and some people might say, 'aren't you scared you've departed too much and totally left your AC base?' My answer is no, because when you hear the LP you'll know there are still AC tracks — the ballads are still there. I feel my musical progression has slowly brought the public with me. Of course you'll always lose fans but you'll always gain fans along the way as well. I'm trying my best to keep my audience, as well as broaden it."

The new LP represents another facet of the musical and lyrical maturation of Sheena Easton. "The evolution has been gradual. There have never been any drastic changes. There has always been the ballad side of me which is very prominent on all the albums and there has always been a couple of tracks which have had strong Pop and rock influences. It has just gradually evolved that the more aggressive side of me has come out."

The artist's musical evolution has crossed onto a variety of musical styles. "Yes, I've dallied into country music and I'd like to do it again." Her duet with Kenny Rogers led to a number one single and exposed the artist to a whole new audience. "I want to open up my marketplace. I'm not just a recording artist, I'm a performing artist. I tour every year and I can see my audience getting wider and wider with each new style of music I do. My audience now has kids who go to the clubs, people who listen to country stations as well as a pop audience. The crowds have grown from 3,000 people to 10,000 people because I've tried different musical styles. I would love to have an R&B album, or do a duet with someone



to get into the R&B charts."

In addition to expanding her musical styles, the artist wants to expand internationally. "I'd love to record in French, Italian and German at some point. Recording in Spanish has opened up a new market for me. My English product was selling in South America and people told me if I recorded in Spanish I would open myself up to millions of other people. That's what I did and that's what happened."

"I took three months out of my year with Greg and recorded the Spanish album as

meticulously as we would if we were recording in English. We didn't compromise on the quality of the sound. Some artists just throw a couple of foreign tracks down and they don't take the time to do it right. They go down, do one TV show and hope it sells a million. We did it properly. We went down, promoted it, worked it. If I ever did an album in Italian or French I would do it exactly the same way. You have to take the time out to show the audience they mean as much to you as the English audience does. It is really a commitment." (continued on page SE10)

Thanks,  
Sheena  
Love,  
Greg

MASTER RHYTHM  
**TELEFONE**  
ARR: GREG MATHIESON  
SHEENA EASTON

SHEENA EASTON

BEST KEPT SECRET



"Best Kept Secret"  
August 1983

## Sheena On Sheena

(continued from page SE9)

What about the risk of burnout or fatigue? "I have to work hard, especially when I see the work Harriet puts in every day — coordinating, making decisions. It's tough for the manager to make decisions about what's good for the artist."

Harriet is Harriet Wasserman, Sheena's personal manager and friend. She is the tireless force who collaborates with the artist on all the things that go into making the artist's career run smoothly. According to Wasserman, whose seemingly endless source of energy is only matched by the artist's tireless work habits, "because Sheena is an international celebrity, the day-to-day responsibilities go from talking to EMI in England to setting up promos in Japan, to planning the Japanese tour, to arranging the Mexican itinerary. I oversee everything from personal appearances to costumes, etc."

Harriet Wasserman has been involved in the artist's career since she first came to the United States. She was Sheena's agent at ICM for years and formed her own management company last May when she was asked to become Sheena's personal manager. "It wasn't even a decision. She asked me and I said yes. I think that you only get the opportunity to work with an artist like this once in a lifetime. I knew that I could always do what I was doing, and do it well, but the challenge and excitement of working for someone who has the potential to be as big of a superstar as anyone around now, can not be passed up. She has a career that's going to last for many, many years."

It was Sheena and her manager that created and designed the "new look" that is graphically documented in the 1984 tour book. According to Wasserman, "The image in the book varies. Up until this tour book there weren't many pictures of Sheena smiling. She has a fabulous smile and I wanted some of that to be

shown. The album has a harder edge so we tried projecting that in the pictures. She now has longer hair — I think it's a hipper look, a younger look. When I look at some of the stuff from when she first came over here, she looks much older. Now she looks younger and her music is younger."

The manager is concerned that only quality pictures and concert merchandise be associated with her artist. "Sheena and I looked at lots of merchandise, approved everything, chose everything, chose the colors for everything, and decided not to have as much as we did on the last tour. We cut down the number of concert items to leave just the high quality merchandise. We want the public to perceive her in the proper way. She is a top quality artist and the public deserves top quality merchandise."

What about the future? What's next for Sheena Easton? "I want to do more and more of what I'm doing now," she remarked. "I want to do more albums, videos, concerts and TV specials. It's important to me to have longevity more than anything else. I want to be doing this for however long I want to do it, whether its 50 years, 10 years or five years. The audience has to see you come again and again and again with good quality shows, good quality videos and good quality TV specials."

And what about the prospect of a film career? "Eventually there will be movies. When I say eventually, it could be next year, or it could be in 10 years. We are being very careful not to jump into the first movies that are being offered to us." A concerned Harriet Wasserman agreed. "We are going to be very cautious about what we choose, because Sheena is very special and she has to be dealt with in a very special way."

So Sheena Easton continues with her seemingly relentless schedule. There will be more tours, albums, videos and television specials and maybe even a feature film. As Harriet Wasserman pointed out, "Sheena has grown so much as an artist — in both her performance and her attitude. There is still so much more to do and more areas to conquer. I think the potential for the future is unlimited."

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and we love you...

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Sparky,  
Nellie,  
Gizmo,  
Chicki,  
S.C.P.  
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# "LOOKING GREAT"

THANKS, LOVE,

*Bowron's*

FOR HAIR

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## Sheena Easton "Strutts" To New Heights For EMI

(continued on page SE3)

Easton straps on her rock and roll shoes and prepares for her film career.

"Sheena has taken a new direction on this album," says Dick Williams, vice president, promotion, EMI/America. "I think she felt, as did a lot of programmers, that her image was predominantly 'pop adult' and that limited her exposure to radio and television. This new approach, however, will expand her demographics and open a few doors that would have ordinarily remained closed. "Telefone," the first single off the last LP, received a lot of dance club play. "Strutt" has followed the same pattern and has enabled us to get some play on urban contemporary stations. When you make a decision to change direction, some of the sacrifices that are made — in this particular case — is that we'll probably be losing the more staunch, conservative 'pop adult' stations, but we've made some significant gains with CHR radio and MTV.

"I can't really take a 'pop adult' ballad and run it the distance at Top 40; right now they absolutely refuse to play ballads. Her old image limited her exposure, but now that she's taken this new stance, I think that the opportunity to really secure all the 250 Top 40 stations that are out there exists. I think that in this album there's really enough diversity where we can come back and give them a 'pop adult' ballad at some point, because there are certainly songs that stand up from that side. But the real focus of attention is going to be to try and secure her Top 40 and maybe a little R&B exposure."

"The master plan was always to have it that way," says Gauthier. "We knew that we'd take it from here to there, and it's happening. She always comes up with better and better product with each album and this time she has gone into a somewhat different area, which was nifty to do. She proved that she also understands the marketplace very well, because she did this thing at a time when it was pertinent to. So she's definitely very intelligent about not only her own career, but she has a very good understanding of what the world marketplace is about. She understands her audience and what she needs to do to reach a bigger audience."

Like recording in Spanish, for example. "When she puts her mind to it, she's one of the most sincere and dedicated artists that we have," says Geoff Bywater, international marketing manager, EMI/U.K. "If she puts her mind to it, and she has one goal in mind, she goes after it. Anytime an artist, particularly an artist with a Scottish accent, is asked to sing in Spanish, everybody's leery. Other artists have tried to make Spanish-

speaking records and it hasn't worked, because people can always detect the difference in the accents. But her diligence really paid off, because her Spanish album is doing really big business in South America. Where everybody thinks of Sheena and puts her success to North America or to Japan, she's really become an international star because now she's got South American under her belt as well."

Films seem to be the next step in Easton's conquering of the world's entertainment media.

"You know, when she won the Grammy Award for Best New Female Vocalist, she sort of won the hearts of America and ever since then she's had a continuous string of hit records that have given her some prominence," says Jim Mazza, president, EMI/America. "She's somewhat between an Olivia Newton-John and a Barbra Streisand, as far as an artist is concerned and film is the direction that we're moving in. We don't believe that you can make music anymore without some sort of picture relationship, some sort of film or visual relationship and be successful and compete in the top league of this industry. For artists like Sheena, who have a visual appeal, film has to be a consideration. It's in the program because that's where this business is going. There are too many screens in people's homes today not to recognize that vehicle as a principal area of exposure for a recording artist."

"And not just elongated videos — that's a pretty mundane process. You have to incorporate some plot and dialogue in whatever you do in that regard. Sheena's a big, big star and that's where we're at, that's where we're headed and we're out to make sure that it happens."

Sheena Easton, though a novice at acting, is no stranger to the big screen.

"One of the really interested things we did in the initial stages of development for this artist," says Mazza, "is to put her in the James Bond film *For Your Eyes Only*. We had a song especially written in collaboration with her and, for the first time ever, they used her, visually, in the opening credits of a James Bond film — it had never been done before. And that also helped connect the name, the music and the face for Sheena Easton. That's what sort of projected her image."

Her image was further enhanced by the bubbly personality she displayed on various television shows soon after the James Bond film was released.

"Artists that have that extra benefit of being intellectually stimulating in terms of talk shows and things like that just add to their overall broad perspective and appeal," says Mazza. "Artists like Kenny Rogers definitely projected a tremendous amount of warmth and humility that was commercial, commercially attractive and appealing. And Sheena has a lot of those similar characteristics — she's charming and she's humble. I remember when she did that Grammy show that night and she said that everyone had told her not to worry if she didn't win, that it was okay. And she said, 'I didn't think it was okay, because I wanted to win.' And it was honest and they just took it as being honest. America just indulged her then."

"Sheena's a tremendously talented and dedicated artist and she's going to make it in a lot of different entertainment media; it's not like she just makes records. She cuts it live — she's out there making things happen."

"Sheena Easton is a class act," says Bobby Brooks of ICM, Easton's booking agents, "and this tour we're playing the nice halls in town, we're playing the class halls. I think she's got the potential to be a monumental act, you know the next step



"A Private Heaven" September 1984

could be to go to the arenas. She's going the whole gamut of our business — from starting off at the bottom to working up as high as you can go. Her demographics are younger and younger, she's reached the whole spectrum. And, right now, we're putting her in the class halls, the stature halls."

The word "class" comes up again and again in discussions about Sheena Easton. Even her tour merchandise is what Ricky Barlowe, executive vice president of Dreamer L.A., who makes the tour items, calls "designer tour merchandise."

"It's really nice merchandise," he continues, "really hip colors, like you'd find in Westwood. We have padded sweatshirts, we have reversible t-shirts with the necks cut out, we have more sweat material that the older audience would really buy and look at. The garments are done a lot nicer than you see at rock shows and the book is done in a very classy way. And it was mostly Sheena's decisions — she picked out the colors, she went to the press checks, she was really in there. It was really important to her, it was like her little baby."

"She's great, she's a great person — she knows just what she wants and it's been a piece of cake."

"She's just one of the easiest persons

in the world to work with," says Geoff Bywater. "If you call her up and say, 'Sheena, I need you to do this television show or this radio show,' she'll say, 'Fine, where do I have to go and when do I have to be there?' She just works real hard and she deserves every penny she makes."

"I must tell you," says Bobby Brooks, "that Sheena as a person is an absolute pleasure to deal with."

"She's a wonderful person, she really is," says Frenchy Gauthier. "And she has a lot of input, especially now. She always wants to know what goes on and what she's supposed to do. She has input into everything she does — videos, recordings, whatever."

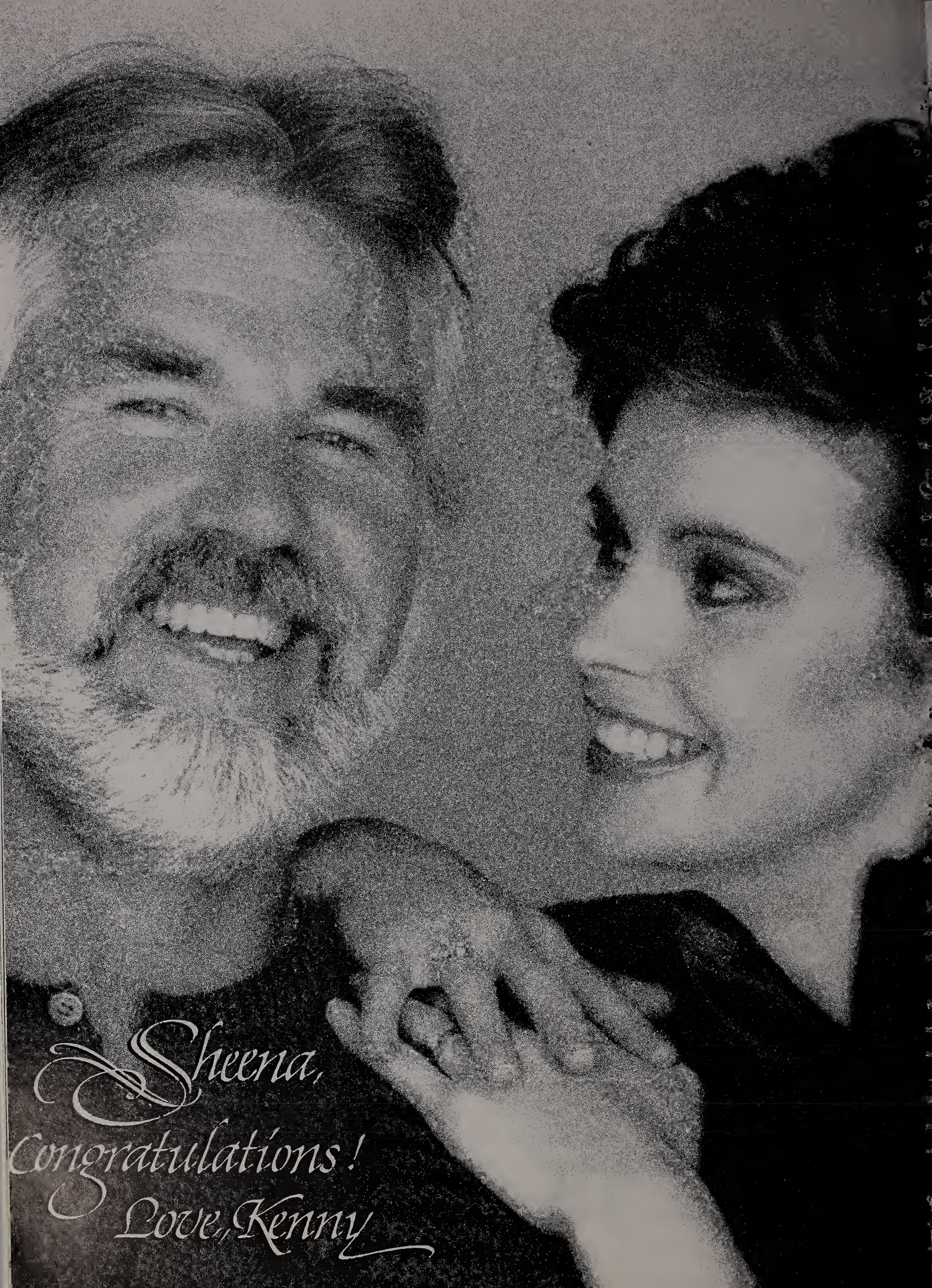
"She was the act that EMI needed — a good-looking, very beautiful woman with a good voice. Her music was somewhere in between, but now it's progressed. So Sheena definitely filled the void, without any doubt, for this label and for the EMI companies worldwide for that matter. She's incredibly successful."

At the age of 25, Sheena Easton's audience is expanding, her career is "Strutt"-ing to new heights and she's got every entertainment form laid out at her feet. Not bad for somebody who, just over five years ago, was singing in the pubs of Scotland.



**MORNING TRAIN TO STARDOM** — In March of 1981 EMI America recording artist Sheena Easton stopped by the Los Angeles EMI offices where label executives toasted the success of her debut LP and Single "Morning Train." Pictured were (l-r): Dick Williams, vice president, promotion EMI/Liberty Records; David Budge, manager, publicity EMIA/Liberty; Joe Petrone, vice president marketing EMIA/Liberty; Jim Mazza, president EMIA/Liberty; Chris Neil, Easton's producer; Deke Arlon, Easton's manager; Easton; and Bhaskar Menon, chairman, Capitol/EMI America/Liberty Music Group.





*Sheena,  
Congratulations!  
Love, Kenny*

# Cash Box Top Albums/101 to 200

September 29, 1984

			Weeks On 9/22 Chart
101	GRACE UNDER PRESSURE	8.98	
	RUSH (Mercury 818 476-1 M-1) POL		100 22
102	LET THE MUSIC PLAY	8.98	
	SHANNON (Mirage/Atco 7 90134-1) WEA		102 34
103	MAN ON THE LINE	8.98	
	CHRIS DE BURGH (A&M SP-5002) RCA		101 11
104	BON JOVI	8.98	
	(Mercury 814 962-1 M-1) POL		103 32
105	LET'S HEAR IT FOR THE BOY	—	
	DENIECE WILLIAMS (Columbia FC 39366) CBS		104 17
106	KEEP YOUR HANDS OFF MY POWER SUPPLY	—	
	SLADE (CBS Associated FZ 39336) CBS		105 24
107	MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL	—	
	(Motown 6094) MCA		106 22
108	THE STORY OF A YOUNG HEART	8.98	
	A FLOCK OF SEAGULLS (Jive/Arista JL8-8250) RCA		110 6
109	REWIND	8.98	
	THE ROLLING STONES (Rolling Stones/Atlantic 7 90176-1) WEA		108 10
110	MAJOR MOVES	8.98	
	HANK WILLIAMS, JR. (Curb/Warner Bros. 1-25088) WEA		107 18
111	VOICE OF AMERICA	8.98	
	LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17120) CAP		109 17
112	(WHO'S AFRAID OF?)	8.98	
	ART OF NOISE (Island/Atco 7 90179-1) WEA		111 12
113	HUMAN'S LIB	8.98	
	HOWARD JONES (Elektra 9 60346-1) WEA		113 28
114	NICK LOWE AND HIS COWBOY OUTFIT	—	
	NICK LOWE (Columbia EC 39371) CBS		112 15
115	HYSTERIA	8.98	
	HUMAN LEAGUE (Virgin/A&M SP-4932) RCA		115 17
116	MY EVER CHANGING MOODS	8.98	
	THE STYLE COUNCIL (Geffen GHS 4029) WEA		114 25
117	DON'T LOOK ANY FURTHER	8.98	
	DENNIS EDWARDS (Gordy/Motown 6057GL) MCA		116 31
118	THE OFFICIAL MUSIC OF THE XXIIIrd OLYMPIAD LOS ANGELES 1984	—	
	VARIOUS ARTISTS (Columbia FC 39145) CBS		117 8
119	THE PROS AND CONS OF HITCHHIKING	—	
	ROGER WATERS (Columbia FC 29290) CBS		119 20
120	UH-HUH	8.98	
	JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL		118 35
121	FLASHDANCE	9.98	
	ORIGINAL SOUNDTRACK (Casablanca 811-1 M-1) POL		123 75
122	ALL OVER THE PLACE	—	
	BANGLES (Columbia BFC 39220) CBS		150 6
123	GREATEST HITS 2	8.98	
	OAK RIDGE BOYS (MCA-5496) MCA		146 3
124	FAREWELL MY SUMMER LOVE	8.98	
	MICHAEL JACKSON (Motown 610ML) MCA		122 7
125	RIGHT BY YOU	8.98	
	STEPHEN STILLS (Atlantic 7 80177-1) WEA		134 4
126	THE INTRODUCTION	8.98	
	STEVE MORSE BAND (Musician/Elektra 60369-1) WEA		136 4
127	SUNDAY IN THE PARK WITH GEORGE	9.98	
	ORIGINAL CAST RECORDING (Red Seal/RCA HBC1-5042) RCA		121 8
128	LOVE LIFE	8.98	
	BERLIN (Geffen GHS 4025) WEA		124 27
129	GOING FOR BROKE	—	
	EDDY GRANT (Portrait FR 39261) CBS		125 15
130	RIDDLES IN THE SAND	—	
	JIMMY BUFFET (MCA-5512) MCA		— 1
131	DANGEROUS	8.98	
	BAR-KAYS (Mercury 818 478-1 M-1) POL		126 25
132	OCEAN RAIN	8.98	
	ECHO & THE BUNNYMEN (Sire 25084-1) WEA		132 17
133	WHAT ABOUT ME?	8.98	
	KENNY ROGERS (RCA AFL1-5043) RCA		— 1

			Weeks On 9/22 Chart
134	1999	11.98	
	PRINCE (Warner Bros. 9 23720-1) WEA		144 100
135	HARD TO HOLD	8.98	
	ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL1-4935) RCA		133 26
136	BE A WINNER	8.98	
	YARBROUGH & PEOPLES (Total Experience TEL8-5700) RCA		127 21
137	SHE'S STRANGE	8.98	
	CAMEO (Atlanta Artists 814 984-1 M-1) POL		128 29
138	JANE FONDA'S WORKOUT RECORD NEW AND IMPROVED	—	
	(Columbia CX2 39287) CBS		139 5
139	METROPOLIS	—	
	ORIGINAL SOUNDTRACK (Columbia JS 39526) CBS		149 3
140	IT'S MY LIFE	8.98	
	TALK TALK (EMI America ST-17113) CAP		129 29
141	90125	9.98	
	YES (Atco 90125-1) WEA		131 44
142	ABOUT FACE	—	
	DAVID GILMOUR (Columbia FC 39296) CBS		130 29
143	STAY WITH ME TONIGHT	8.98	
	JEFFREY OSBORNE (A&M SP-4904) RCA		135 59
144	AMMONIA AVENUE	8.98	
	THE ALAN PARSONS PROJECT (Arista AL8-9204) RCA		138 29
145	RIGHTEOUS ANGER	8.98	
	VAN STEPHENSON (MCA-5482) MCA		137 19
146	IN 3-D	—	
	WEIRD AL YANKOVIC (Rock N' Roll/Scotti Bros. BZF 39211) CBS		140 29
147	SYNCHRONICITY	8.98	
	THE POLICE (A&M SP-3735) RCA		141 66
148	CONFETTI	8.98	
	SERGIO MENDES (A&M SP-4984) RCA		143 14
149	WALKIN' THE RAZOR'S EDGE	8.98	
	HELIX (Capitol ST-12362) CAP		159 3
150	AGAINST ALL ODDS	8.98	
	ORIGINAL SOUNDTRACK (Atlantic 7 80152-F) WEA		142 28
151	WISHFUL THINKING	8.98	
	EARL KLUGH (Capitol ST-12323) CAP		145 29
152	FUTURE SHOCK	—	
	HERBIE HANCOCK (Columbia FC 38814) CBS		147 57
153	MEANT FOR EACH OTHER	8.98	
	BARBARA MANDRELL & LEE GREENWOOD (MCA-5477) MCA		163 3
154	GENESIS	9.98	
	(Atlantic 80116-1) WEA		148 49
155	DECOY	—	
	MILES DAVIS (Columbia FC 38991) CBS		152 15
156	OFF THE WALL	—	
	MICHAEL JACKSON (Epic FE-35745) CBS		151 37
157	THE CLOSER YOU GET	8.98	
	ALABAMA (RCA AHL 1-4633) RCA		153 81
158	I'M IN LOVE AGAIN	—	
	PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS		154 41
159	DESERT MOON	8.98	
	DENNIS DeYOUNG (A&M SP 5006) RCA		169 2
160	NIGHTLINES	8.98	
	DAVE GRUSIN (GRP-A-1006) IND		162 15
161	LADY	8.98	
	ONE WAY (MCA-5479) MCA		155 19
162	INDIANA JONES AND THE TEMPLE OF DOOM	8.98	
	ORIGINAL SOUNDTRACK (Polydor 821 592-1 Y-1) POL		157 17
163	ORION THE HUNTER	—	
	(Portrait BFE 39239) CBS		156 41
164	WILD ANIMAL	8.98	
	VANITY (Motown 6102ML) MCA		— 1
165	THE TWO OF US	—	
	RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326) CBS		175 2
166	STEPPING OUT	8.98	
	GEORGE HOWARD (TBA TB 201-N) IND		164 20
167	SOMEBODY'S WATCHING ME	8.98	
	ROCKWELL (Motown 6052ML) MCA		158 33

			Weeks On 9/22 Chart
168	FACE TO FACE	—	
	(Epic BFE 38857) CBS		161 15
169	DEFENDERS OF THE FAITH	—	
	JUDAS PRIEST (Columbia FC 39219) CBS		160 35
170	THE POET II	8.98	
	BOBBY WOMACK (Beverly Glen BG 10003) IND		165 29
171	ALCHEMY . . . DIRE STRAITS LIVE	11.98	
	DIRE STRAITS (Warner Bros. 9 2509-1 G) WEA		167 24
172	ICICLE WORKS	6.98	
	(Arista AL 6-8202) RCA		166 22
173	NO PARLEZ	—	
	PAUL YOUNG (Columbia BFC 38976) CBS		168 24
174	RIFF RAFF	—	
	DAVE EDMUNDS (Columbia FC 39273) CBS		— 1
175	DISGUISE	—	
	CHUCK MANGIONE (Columbia FC 39479) CBS		— 1
176	PEOPLE ARE PEOPLE	8.98	
	DEPECHE MODE (Mute/Sire 9 25124-1) WEA		176 11
177	WHAT A FEELIN'	8.98	
	IRENE CARA (Network/Geffen GHS 4021) WEA		170 43
178	BULLISH	8.98	
	HERB ALPERT/TIJUANA BRASS (A&M SP-5022) RCA		180 2
179	GHETTO BLASTER	8.98	
	CRUSADERS (MCA-5429) MCA		172 23
180	WINDOWS AND WALLS	—	
	DAN FOGELBERG (Full Moon/Epic OE 39004) CBS		171 33
181	IT'S YOUR NIGHT	8.98	
	JAMES INGRAM (Owest/Warner Bros. 9 23970-1) WEA		173 47
182	BREAKING CURFEW	8.98	
	RED RIDER (Capitol ST-12317) CAP		174 14
183	JOYSTICK	8.98	
	DAZZ BAND (Motown 6084ML) MCA		177 41
184	KISSING TO BE CLEVER	—	
	CULTURE CLUB (Virgin/Epic 38398) CBS		179 44
185	DECEMBER	8.98	
	GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA		178 44
186	ESSAR	8.98	
	SMOKEY ROBINSON (Tama/Motown 6098TL) MCA		181 5
187	PATTI AUSTIN	8.98	
	(Owest/Warner Bros. 9 23974-1) WEA		182 28
188	AEROBIC SHAPE-UP III	8.98	
	JOANIE REGGAINS (Parade/Peter Pan 112) PAN		184 49
189	BILLY SATELLITE	8.98	
	(Capitol ST-12340) CAP		183 5
190	CHANGE OF HEART	8.98	
	CHANGE (Atlantic 7 80151-1) WEA		185 23
191	STAR TREK III: THE SEARCH FOR SPOCK	9.98	
	ORIGINAL SOUNDTRACK (Capitol SKKB-12360) CAP		186 13
192	HUMAN RACING	6.98	
	NIK KERSHAW (MCA-39020) MCA		187 19
193	BANDED TOGETHER	8.98	
	LEE RITENOUR (Elektra 60358-1) WEA		194 14
194	THE WORKS	8.98	
	QUEEN (Capitol ST-12311) CAP		189 29
195	BACKSTREET	8.98	
	DAVID SANBORN (Warner Bros. 23906-1) WEA		188 46
196	PULLING RABBITS OUT OF A HAT	8.98	
	SPARKS (Atlantic 7 80160-1) WEA		191 7
197	WHITE KNUCKLE RIDE	8.98	
	DUKE JUPITER (Morocco/Motown 6097) MCA		190 19
198	REJOICING	8.98	
	PAT METHENY with CHARLIE HADEN & BILL HIGGINS (ECM 25006-1) WEA		192 21
199	WHERE THE BEAT MEETS THE STREETS	—	
	BOBBY & THE MIDNITES (Columbia BFC 39276) CBS		193 5
200	CAUGHT IN THE ACT	11.98	
	STYX (A&M SP-6514) RCA		195 24

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock Of Seagulls	108	Duke Jupiter	197	Jackson, Joe	93	Night Ranger	25	Rush	101	Whitesnake	58
Alabama	91, 157	Duran Duran	71	Jackson, Michael	52, 124, 156	Oak Ridge Boys	123	Rushen, Patrice	86	Williams, Deniece	105
Alpert, Herb	178	E. Sheela	31	Jacksons	21	O'Bryan	99	Sanborn, David	195	Williams, Hank Jr.	110
Art Of Noise	112	Echo And The Bunnymen	132	James, Rick	43	Ocean, Billy	47	Satellite, Billy	189	Wilson, Nancy	165
Austin, Patti	187	Edmunds, Dave	174	Jefferson Starship	69	Official Music Of The XXIIIrd Olympiad	118	Scandal	13	Winston, George	185
Bananarama	27	Edwards, Dennis	115	Joel, Billy	26	Olympiad	118	Scorpions	54	Wolf, Peter	29
Bangles	122	Eurythmics	75	John, Elton	22	One Way	161	Shannon	102	Womack, Bobby	170
Bar-Kays	131	Face To Face	168	Jones, Howard	113	Orion The Hunter	163	Sinatra, Frank	62	Y&T	63
Berlin	128	Fastway	82	Judas Priest	169	Osborne, Jeffrey	143	Slade	106	Vanity	164
Bobby & The Midnites	199	Fixx	11	Kashif	76	Parsons, Alan	144	S.O.S. Band	57	Yankovic, Weird Al	146
Bon Jovi	104	Fogelberg, Dan	180	Kershaw, Nik	192	Pendergrass, Teddy	50	Spandau Ballet	35	Yarbrough & Peoples	136
Box Of Frogs	66	Fonda, Jane	138	Klugh, Earl	151	Perry, Steve	67	Sparks	196	Yes	141
Branigan, Laura	34	Frey, Glenn	72	Krokus	33	Pointer Sisters	12	Springsteen, Bruce	2	Young, Paul	173
Bryson, Peabo	74	Genesis	154	Labelle, Patti	158	Police	147	Spyro Gyra	81	ZZ Top	28
Buckingham, Lindsey	39	Gilmour, David	142	Lakeside	83	Pretenanders	89	Squier, Billy	14	SOUNDTRACKS	
Buffet, Jimmy	130	Go Go's	65	Lauper, Cyndi	8	Psychedelic Furs	94	Stephenson, Van	145	Against All Odds	150
Cameo	137	Grant, Eddy	129	Lewis, Huey & News	4	Queen	194	Stewart, Rod	36	Beat Street	78
Cara, Irene	177	Greenwood, Lee	153	Lewis, Ramsey	165	Quiet Riot	30	Stills, Stephen	125	Big Chill	70
Cars	6	Greggains, Joanie	188	Little Steven	111	Ratt	10	Style Council	116	Breakin'	49
Change	190	Grusin, Dave	160	Lowe, Nick	114	Red Rider	182	Styx	200	Eddie And The Cruisers	18
Chicago	23	Hagar, Sammy	42	Madonna	17	Reed, Lou	60	Summer, Donna	64	Flashdance	121
Costello, Elvis	56	Hancock, Herbie	88, 152	Mandrell, Barbara	153	R.E.M.	85	Talking Heads	45	Footloose	51
Crusaders	179	Hart, Corey	46	Mangione, Chuck	175	Richie, Lionel	7	Talk Talk	140	Ghostbusters	15
Culture Club	92, 184	Helix	149	Marley, Bob	41	Ritenour, Lee	193	Thompson Twins	55	Hard To Hold	135
Davis, Miles	155	Howard, George	166	Mellencamp, John Cougar	120	Robinson, Smokey	186	Time	19	Indiana Jones & The Temple of Doom	162
Dazz Band	183	Human League	115	Mendes, Sergio	148	Rockwell	167	Turner, Tina	3	Metropolis	139
DeBurgh, Chris	103	Icicle Works	172	Metheny, Pat et al.	198	Roger	96	Twisted Sister	16	More Songs From Big Chill	107
Depeche Mode	176	Idol, Billy	20	Midnight Star	100	Rogers, Kenny	133	Van Halen	37	Purple Rain	1
DeYoung, Dennis	159	Iglesias, Julio	5, 98	Morsey, Steve	126	Rolling Stones	109	Vandross, Luther	95	Star Trek III	191
Diamond, Neil	32	Ingram, James	181	Motley Crue	77	Romeo Void	80	Vaughan, Stevie Ray	48	Sunday In The Park	127
Difford & Tilbrook	75	Inxs	53	Mtume	61	Ronstadt, Linda	97	Waite, John	9	Streets Of Fire	90
Dio	24	Iron Maiden	38	Nelson, Willie	59	Ross, Diana	44	Wang Chung	84	The Women In Red	40
Dire Straits	171	Jackson, Jermaine	68	Newcleus	87	Run D.M.C.	75	Waters, Roger	119		

## CHR Seminar Heats Up Convention

(continued from page 5)

an eventual burnout among listeners. "I don't think you can burn out the hits," said Denver's Fox, "but with all the stations turning toward this format, I hope we don't end up copying each other. We shouldn't do a top hits format or adopt KIIS-type terminology just for the sake of keeping up. Call letters and slogans do not make a radio station. Packaging your station, coming up with innovative ideas, beating everyone to the punch is what makes a successful station."

One issue debated by the panel was CHR's relationship with video. The panel was divided in its opinion on whether MTV and other video programs are competitive or compatible with radio programming.

"I've never viewed MTV as competition," remarked KKBQ's John Lander. "We mix in MTV songs, we've had VJ Martha Quinn on our station, we even do simulcasts and we feel like it is complimentary to our approach. That type of association can help establish your image as youthful, hip and so on. We have never found our association with MTV to hurt our numbers in any way."

Rick Peters of WHTT in Boston took a different view on MTV's attributes. "We don't ever mention MTV. I don't work for the cable companies and don't feel the need to promote their product. We have our own video program and we do feel that MTV is, in fact, a competitor."

"It is hard to ignore a medium that gets as much exposure and hype as MTV," said Dallas Cole of WKTI in Milwaukee. "For instance, *USA Today* ran a big article on the MTV Video Awards. We don't go out of our way to mention MTV, but at the

same time, if there is something pertinent or newsworthy involved, radio stations should not shy away from that."

Air personalities play an important role in the development and subsequent success of CHR stations and most critical according to the panel members, are the morning personalities. In fact, some CHR stations have gone so far as to incorporate up to seven voices in their morning segments.

"With the wide variety of listeners that we have in the morning, I think it's necessary to have a morning team of personalities," explained WKTI's Cole. "Those listeners want the information, but they also want the zaniness and off-the-wall stuff that happens in the morning."

Although WZUU in Milwaukee features a morning team, program director Kat Michaels did not feel that a team was absolutely necessary. "As long as you have at least one person who can work within the format, weave in and out of the music and still be entertaining, I don't think you have to have a team. It can be one person or five."

Houston's John Lander hosts a morning show that features up to seven other voices. "We have an anchor, a sidekick, a sports guy, a news girl and several other voices that help us in a variety of ways," Lander explained. "It sounds crazy, but the chemistry works. I wouldn't recommend it for anytime other than morning though."

Other issues discussed by the panel included promotions and audio processing. Promotional tie-ins, contests and giveaways, are generally a fundamental

(continued on page 28)



**HOWARD HONORED** — During the recent NAB/NRBA radio convention and programming conference in Los Angeles Howard Cosell was presented with *The Radio Award* for his long-term involvement and continuing contribution to radio. Pictured are (l-r): Michael Jackson, air personality for ABC talkradio, Cosell and Ben Hoberman, president, ABC Radio.

## AIRPLAY

**WESTWOOD ONE'S ON THE RECORD** — Record third quarter and nine-month revenues, net income and earnings-per-share for the period ended August 31, 1984 were reported by **Westwood One**, the nation's largest producer and distributor of nationally sponsored radio programs, concerts and specials. For the three-month period ended August 31, 1984 revenues rose to \$3,897,000 from \$2,837,000 in 1983, representing an increase of 37 percent. Net income for that period increased to \$825,000 from \$476,000, representing an increase of 73 percent. Earnings per share increased to \$.31 from \$.24 as average outstanding shares during that period increased to 2,644,000 from 2,000,000. Revenues for the nine-month period ended August 31, 1984 rose to \$9,103,000 from \$6,915,000 in 1983, representing an increase

of 32 percent. Net income during that period increased to \$1,393,000 from \$723,000, representing an increase of 93 percent. Earnings per share increased to \$.61 from \$.36, as average outstanding shares increased to 2,286,000 from 2,000,000. **Arthur E. Levine**, executive vice president and chief financial officer, attributed the company's strong financial performance to several factors, including "a significant increase in the number of radio stations that broadcast our programs and our ability to attract more national advertisers at higher average rates. These higher average rates are spread over a relatively stable cost base providing the Company with substantial operating leverage."



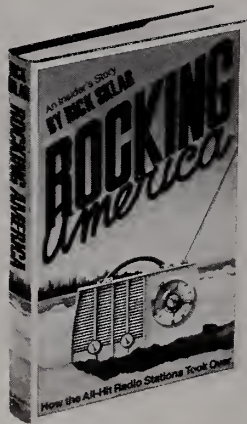
**STAYIN' ON THE AIR** — After a recent interview for "The Hot Ones" Robin Gibb (r) is seen with IS Inc president Jo Interrante. IS Inc. produces the show which is broadcast over 300 RKO radio stations nationwide.

**KCRW LABOR DAY DRIVE** — KCRW, 89.9 FM, the NPR affiliate licensed to Santa Monica College crossed the finish line on Labor Day completing its 10-day marathon fundraiser with more than 7,000 subscriptions. The record-breaking pledge total was raised by a paid station staff of only eight full-time employees and more than 100 volunteers. General manager **Ruth Hirschman** attributes part of the success of the drive to the station's innovative approach to music programming. "KCRW has premiered an eclectic format that combines jazz, classical, reggae, African, folk, salsa and new music, sometimes all within the same hour. Our music programming reflects the dynamic diversity and innovative energy that makes southern California the music capital of the world." Hirschman also believes that KCRW's commitment to provide National Public Radio news and special event coverage is crucial to the station's importance. "You can't read the newspaper while driving a car. National Public Radio's news magazines "All Things Considered" and "Morning Edition" are becoming Southern California's newspapers of the air." In an unusual feature, **KCRW** premiered BBC radio drama as part of the drive's special programming. "The BBC is delighted that it's found an unlikely home in Hollywood. **KCRW** plans to continue BBC radio theatre on an exclusive basis, "Ms. Hirschman announced. Hirschman credits the phenomenal success of this year's subscription drive to a strong daily program schedule. "This is the payoff for a year of hard work dedication and innovation." **KCRW's** signal area covers Los Angeles and Orange Counties. The station is a community service of Santa Monica College.

**96 ROCKS CHARITY** — 96 Rock, **WKLS** Atlanta wrapped up it's successful "Home Cookin' III" album, sponsored by 96 Rock, Turtles Records and Tapes and Miller High Life, featured 12 Atlanta bands performing original material. 96 Rock plans a similar project this year, with profits again going to Atlanta area charities.

david adelson

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

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## Tina Turner

THE BEVERLY THEATRE, L.A. — The LP has sold fantastically and Tina Turner, Capitol's "Queen of Rock 'n' Roll" is burning up the airwaves like never before. The public at large — most of which has been recruited to Turner fanaticism in recent months — has been waiting for a Turner solo tour (which they got, beginning in July). Winding up at the Beverly Theatre in downtown Beverly Hills, California, Turner's show had the art deco plasterwork of the fabled venue trembling in accordance to her worldwide success.

The show was a lesson in energy. From Turner standards like "Valley Deep, Mountain High," to cuts from the latest LP, the lady never lost a beat. Though shy on banter (a welcome relief from the generally awkward palaver most acts seem bent on mouthing these days,) Turner's communication with the Monday audience seemed real and immediate, like an extension of the preshow electricity that radiated from the assembling crowd. It was obvious that Turner audiences were not your average group of listeners. Most everyone was dressed for the event (tight leather skirts were *de rigueur*), with a certain rock sophistication pervading. When the wild haired "queen of rock and roll" finally appeared, charging in with her cover of Prince's "Let's Pretend We're Married," exhilaration peaked, if the wide-eyed transfixed expressions of the assemblage were to be trusted.

Turner's voice was in high gear, despite the fact that this was the second show of the evening of the last day of a touring schedule that began last spring and has continued unabated (with brief pauses to make videos) since then. Overcoming some weak spots in the band, Turner's vocals were gritty and sweeping. With unparalleled poise, Turner used every inch of the stage, maundering with cat-like intensity around outsized feline images, each with flared teeth and glowing yellow eyes.

Entering to the mellow bluesness of "Private Dancer," Turner returned from a brief absence (energetically handled by the crowd rousing of keyboardist Kenny Bolin) stunningly swathed in a satin slip and trademark heels and sensuously swayed atop a center stage staircase. Not

to mention Turner's legendary gams is like failing to acknowledge a ninth wonder of the world. Strutting or standing, they're better than ever. Enough said.

Of special note in the Monday show was the saxophone wizardry of Tim Capella. Resounding solos during various tunes were received with uninhibited appreciation, especially on "Private Dancer," which met with the largest response.

With all of the characteristic Turner dynamicism, more than abundant in the Monday show, Turner still managed to include some downtempo tunes aside from the expected "Private Dancer." Delivering a surprisingly gospel rendition of the Beatles' "Help," Turner explored the most soulful and gut-felt piece of the evening.

Still, raging R&B and rock rhythms prevailed, finishing with ZZ Top's "Legs." "People ask me when I'm going to slow down," declared the veteran performer earlier in the show, "I tell them I'm just getting started!" Getting started, maybe. Getting perfected is probably more accurate and Turner's Monday night audience was treated to the rarity of a world-class performer who has come into her own.

gregory dobrin

## James Taylor & Randy Newman

UNIVERSAL AMPHITHEATRE, LOS ANGELES — In what was one of the most complimentary double-bills of the summer, Randy Newman and James Taylor brought the fine art of songwriting to the fore in a series of concerts here. Co-headlining the show with the more pop-oriented Taylor, Newman opened the show and ultimately provided the more substantial of the two sets.

Performing alone with his piano, Newman was able to achieve an intimacy and rapport with the audience which Taylor only approached briefly in the first few songs of his hour and a half show. While Newman may be best known for his tongue-in-cheek hit "Short People" and more recently with what has turned into Los Angeles' informal anthem "I Love L.A.," it was all the music in between that best captivated the crowd. Through such sensitive and insightful vignettes as "Baltimore" and the hilarious/frightening "Political Science," Newman painted lyric



**EVERLY BROTHERS CLOSE U.S. TOUR** — The Everly Brothers are joined by Steve Perry backstage at the Concord Pavilion after the close of the final show of their national reunion tour. The Everlys' September 11 show was their last U.S. appearance before the September release of "EB 84," an album of new material, and the start of a European tour scheduled for later this year. Pictured (l-r) backstage are: Don Everly, Steve Perry and Phil Everly.

and aural portraits of America and the American attitude.

The shy demeanor which often seems to consume Newman on stage, was less in evidence this time around as he often broke into his musical intros with off-the-cuff remarks. This more open stage personality might well be a result of the incredible popularity of "I Love L.A." which this night gained Newman over a minute-long standing ovation. One couldn't help but feel good for the pianist/songwriter, as such a resounding popular response for Newman has been long overdue.

Taylor's set started out with the same sort of emotional intensity; the veteran of hits like "Fire and Rain" and "How Sweet It Is" accompanying himself on acoustic guitar. Starting off with such classics as "You Can Close Your Eyes" and "Sweet Baby James," Taylor proved that the magic of his flawless vocal and guitar work still captures the imagination.

This magic was somewhat diffused when Taylor introduced his backing band. Though the group was decidedly first-rate and featured a host of seasoned players including Lee Sklar on bass, Bill Payne on keyboards and Rosemary Butler on backing vocals, the nuances of Taylor's songmanship were often lost through sheer volume and instrumental muscle. Though hits like "Mexico" and a doo-wop version of "Traffic Jam" were well performed and received, the highlights of Taylor's set were clearly in the opening minutes of pure James.

peter holden

## Missing Persons & John Waite

UNIVERSAL AMPHITHEATRE, L.A. — High-tech technopop personified — that was what Capitol recording artist Missing Persons' recent Sunday evening show here was made of. Lights that were truly computer age, with bizarre instruments and moon-age getups to match, gave this evening with one of rock's most progressive popular acts the complete veneer of cutting edge neo new wave showmanship.

The glitter and dazzle of lead vocalist Dale Bozzio was an obvious, if ostentatious focal point. Equally highlighted, however, both in stage presence and positioning was the other Bozzio, percussionist husband Terry. Highs of the Sunday show were reached with the dynamic solos of this exuberant musician, who handled his Simmons percussion set with such charismatic nonchalance as to make the odd, high-techish set seem familiar.

His downstage platform was the perfect placement for such artistry, showcasing one of the act's strongest elements for use

as a vivid performance piece, separate from the music. Initially stunning was Dale Bozzio's colorfully avante-garde appearance — her day glow pink and white crimped coif especially, which fluttered in the breeze driven by two strategically placed floor fans. Also fluttering in the draft was Terry Bozzio's jacket, shoulders piled high with silver tinsel. A spectacle, to be sure, which together with her space rock hiccup vocals spotlighted Dale Bozzio as one of pop's more unusual femmes.

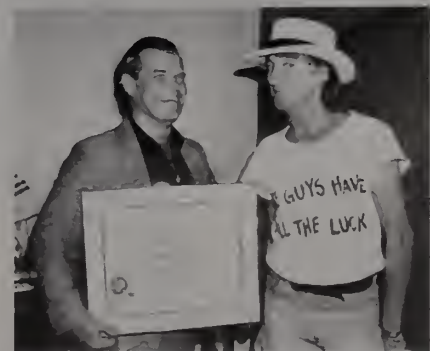
Tight, if a bit over-amplified rendering of all of the band's hits were covered, including songs from the recent "Rhyme And Reason" LP for Capitol. Making her first trek from the windy upstage band set, Dale Bozzio took to the apron for some uproarious audience contact during "Right Now," a gesture that was all the more enthusiastically received for its delayed occurrence and for the popularity of the tune.

John Waite's opening was a hard act for anyone to follow, due particularly to the energy and understated rock "persona" he presented. It was, however, the music that gave Waite his greatest strength. His No. 1 hit "Missing You" was delivered to an audience which wasted no time in getting on its feet. Though "Missing You" was the undisputed high point in Waite's set, such power rockers from Waite's Babies days as "Midnight Rendezvous" were handled with a powerfully sustained energy. Though still somewhat lacking as a solo artist, Waite tightened his act with such premium musicianship as that of veteran David Bowie guitarist Earl Slick. What with Waite's recent chart-topper and his vital performance, Waite was an opener who is also a real contender for a headlining position.

gregory dobrin



**YES TO NEW YORK** — As part of a North American Tour 84, Atco recording group Yes recently played a sold-out show at the Forest Hills Tennis Stadium in New York City. Shown backstage at Forest Hills are from (l): Yes' Trevor Rabin, Atco general manager Margo Knesz, Yes' manager Tony Dimitriades, Atlantic senior vice president of promotion Vince Faraci, and Yes' Tony Kaye.



**MILLION-AIR "MAGGIE"** — BMI recently presented Rod Stewart with a "million-air" award while the rock n' roll star was in New York for a series of concerts. The award was given in recognition of Stewart's song "Maggie May" attaining over 1,000,000 broadcast performances. Pictured here are Stewart (r) and BMI's Stanley Catron, vice president, Performing Rights, New York.

## Nashville Booking Agency Undergoes Expansion, Changes

NASHVILLE — Barbara Lavender, chairman of the Lavender Agency, announced the restructuring and expansion of the Nashville-based booking agency and the additions of John McMeen and Louie Dunn to the company. The company will focus on an overall objective of increasing personal attention to the artists and expanding the number of agents within the agency. More staff additions are pending and will be announced at a later date.

John McMeen joins as general manager of the Lavender Agency. McMeen is a 25-year veteran of the music industry. His first experience in booking came in the '60s when he was working for the Wilburn Agency. In the '70s he worked for the Shorty Lavender Agency for seven years and later for the Lavender/Blake Agency. He then formed his own booking agency, McMeen/Lynch, and most recently has been working with George Jones. Louie

Dunn is joining the Lavender Agency as an agent. Dunn worked as the tour coordinator for the late Marty Robbins, and has been working with Lavender Songbook.

Since the death of her husband Shorty Lavender in 1982, Barbara Lavender has headed up the company. She said of the changes, "We have always prided ourselves in the fact that our company has had a strong personal relationship with the artists we present. We are committed to an ongoing presence in the Nashville music community and we are looking forward to strong company growth in the months and years ahead."

The Lavender Agency has moved to a new location in conjunction with the restructuring. The address is 1008 18th Ave., South, Nashville, TN 37203 and the telephone number remains unchanged at (615)327-9595.

## Columbia Gears Up Promotions For New Willie Nelson Album

NASHVILLE — Columbia Records will begin a month-long campaign, which includes radio, television and outdoor advertising buys for a 10-market area in the Southeast, Southwest and Mid-Central regions, toward Willie Nelson's latest album, "City Of New Orleans."

The program will be highly visual, based on the package's artwork and will extend to supplemental print advertising by CBS Branches and point-of-purchase materials for in-store displays in the initial target cities. Indianapolis, Cincinnati, Louisville, Nashville, Atlanta, Little Rock, New Orleans, Dallas/Ft. Worth, Houston and Oklahoma City. In these 10 cities the multi-media campaign involves 200, 30-sheet, outdoor posting running from mid-Sept. to mid-Oct.; 180, 60-second radio buys, scheduled for the end of Sept.; and 30-second television purchases on The Nashville Network and WTBS's *Night Tracks*. A 10-day program for The Nashville Network will involve an initial 40-spot buy beginning Oct. 8. A weekend slot for WTBS, running Oct. 12 and 13, will include an eight-spot buy during the channel's *Night Tracks*, a video-oriented program. Point-of-purchase materials available include 12" x 24" two-sided, album flats, which features on one side

"City Of New Orleans" front cover artwork and a Willie Nelson logo on the other; a 19" x 38" poster layout of front/back cover artwork; a two-sided flat with the album's inner sleeve artwork; and a two-sided, double-bin, die-cut, header card.

The campaign will be launched at the Branch level with 125 numbered fine art litho prints of "City Of New Orleans" artwork which are individually autographed by Nelson; in addition, some 500 unsigned prints will be offered to branch offices for promotional utilization.

## CMA Membership Meeting Set

NASHVILLE — The annual membership meeting of the Country Music Assoc. (CMA) will be held Oct. 11, during the Grand Ole Opry Birthday Celebration, at 9 a.m. in the Knoxville Room of the Opryland Hotel. In addition to the President's annual address, the agenda will include an election of new directors, a vote on bylaws amendments and the presentation of several awards. Although CMA members only may participate in the voting, non-members are invited to attend the meeting.



**MEDLEY IN ORANGE** — RCA Recording Artist, Bill Medley recently stopped by KIKF-FM, Orange, California to check to progress on his RCA mini-album, "I Still Do." Pictured (l-r): Chris Adams, air personality, KIKF-FM; Medley; John Dzima, RCA manager regional west coast promotion.

## TOP 75 ALBUMS

		Weeks On 9/22 Chart	Weeks On 9/22 Chart
1	<b>IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE-39364)	1	15
2	<b>CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145)	2	8
3	<b>ROLL ON</b> ALABAMA (RCA AHL1-4939)	4	35
4	<b>MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	5	16
5	<b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	3	46
6	<b>ONE MORE TRY FOR LOVE</b> RONNIE MILSAP (RCA AHL1-5016)	6	17
7	<b>EYE OF A HURRICANE</b> JOHN ANDERSON (Warner Bros. 1-25099)	10	10
8	<b>THE JUDDS</b> THE JUDDS (RCA/Curb MHL1-8515)	9	31
9	<b>GREATEST HITS 2</b> OAK RIDGE BOYS (MCA-5496)	12	6
10	<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL1-4713)	7	64
11	<b>CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	11	22
12	<b>DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	17	48
13	<b>NEVER COULD TOE THE MARK</b> WAYLON JENNINGS (RCA AHL1-5017)	13	10
14	<b>YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	14	16
15	<b>IT TAKES BELIEVERS</b> MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	19	24
16	<b>MEANT FOR EACH OTHER</b> BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	22	6
17	<b>CAFE CAROLINA</b> DON WILLIAMS (MCA-5493)	8	16
18	<b>CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	15	45
19	<b>HOUSTON TO DENVER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	16	18
20	<b>PLAIN DIRT FASHION</b> NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	18	9
21	<b>THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	31	41
22	<b>BY HEART</b> CONWAY TWITTY (Warner Bros. 9-25078-1)	23	21
23	<b>A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	20	51
24	<b>ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	21	19
25	<b>CHARLY</b> CHARLY McCLAIN (Epic FE 39425)	25	6
26	<b>ALIVE AND WELL</b> MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	24	11
27	<b>TOO GOOD TO STOP NOW</b> JOHN SCHNEIDER (MCA-5495)	29	6
28	<b>I COULD USE ANOTHER YOU</b> EDDY RAVEN (RCA AHL1-5040)	28	13
29	<b>EXILE</b> EXILE (Epic FE 39154)	26	40
30	<b>JUST DIVORCED</b> DAVID ALLAN COE (Columbia FC 39269)	30	18
31	<b>RHINESTONE</b> ORIGINAL SOUNDTRACK (RCA ABL1-5032)	32	10
32	<b>RESTLESS</b> THE BELLAMY BROTHERS (MCA/Curb-5489)	27	16
33	<b>FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	34	7
34	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> GEORGE JONES (Epic FE 39002)	33	17
35	<b>FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	44	22
36	<b>DELIVER</b> THE OAK RIDGE BOYS (MCA-5455)	39	47
37	<b>WHAT ABOUT ME?</b> KENNY ROGERS (RCA AFL1-5043)	58	2
38	<b>THE FIRST WORD IN MEMORY</b> JANIE FRICKE (Columbia FC 39338)	49	4
39	<b>PICTURES</b> ATLANTA (MCA-5463)	35	23
40	<b>CAN'T WAIT ALL NIGHT</b> JUICE NEWTON (RCA AFL1-4995)	36	10
41	<b>IN MY EYES</b> JOHN CONLEE (MCA-5434)	38	53
42	<b>THERE IS A SEASON</b> VERN GOSDIN (Compleat CPL-1-1008)	37	19
43	<b>FOREVER YOU</b> THE WHITES (MCA-5490)	40	13
44	<b>GREATEST HITS</b> JUICE NEWTON (Capitol SJ-12353)	45	9
45	<b>THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	46	30
46	<b>WILLING</b> RONNIE McDOWELL (Epic FE-39329)	48	15
47	<b>TOO GOOD TO STOP NOW</b> MICKEY GILLEY (Epic FE 39324)	47	4
48	<b>THE HEART NEVER LIES</b> MICHAEL MURPHEY (Liberty LT-51150)	42	13
49	<b>TODAY</b> THE STATLERS (Mercury/PolyGram 812 184-1)	51	46
50	<b>MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	50	48
51	<b>PROFILE II</b> EMMYLOU HARRIS (Warner Bros. 9-25161-1)	59	2
52	<b>WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110)	43	45
53	<b>POWER OF LOVE</b> CHARLEY PRIDE (RCA AHL1-5031)	53	4
54	<b>TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)	41	48
55	<b>GREATEST HITS VOL. II</b> EDDIE RABBITT (Warner Bros. 9-23925-1)	57	56
56	<b>GREATEST HITS</b> HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	52	103
57	<b>MAGIC</b> MARK GRAY (Columbia B6C 39143)	54	18
58	<b>JUST A LITTLE LOVE</b> REBA McENTIRE (MCA-5475)	55	21
59	<b>ANGEL EYES</b> WILLIE NELSON (Columbia FC 39363)	56	16
60	<b>SAN ANTONE</b> DAN SEALS (EMI America ST-17131)	—	1
61	<b>GREATEST HITS</b> JOHN CONLEE (MCA-5404)	60	76
62	<b>THE GREAT PRETENDER</b> DOLLY PARTON (RCA AHL1-4940)	62	33
63	<b>I'M NOT THROUGH LOVING YOU YET</b> LOUISE MANDRELL (RCA AHL1-5015)	63	17
64	<b>GREATEST HITS</b> T.G. SHEPPARD (Warner/Curb 9-23841-1)	64	71
65	<b>LETTER TO HOME</b> GLEN CAMPBELL (Atlantic America 7 90164-1)	61	7
66	<b>PANCHO &amp; LEFTY</b> MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)	66	68
67	<b>DUETS</b> KENNY ROGERS (Liberty LO-51154)	65	24
68	<b>THE CLOSER YOU GET...</b> ... ALABAMA (RCA AHL1-4662)	68	81
69	<b>GREATEST HITS</b> DOLLY PARTON (RCA AFL1-4422)	69	84
70	<b>ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9-23912-1)	70	48
71	<b>SURPRISE</b> SYLVIA (RCA AHL1-4960)	71	22
72	<b>SHINING</b> B.J. THOMAS (Cleveland/Columbia FC 39337)	67	18
73	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	73	134
74	<b>CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA MHL1 6514)	72	46
75	<b>MOTEL MATCHES</b> MOE BANDY (Columbia FC 39275)	74	18



# TOP 100 COUNTRY SINGLES

September 29, 1984

	Weeks On 9/22 Chart		Weeks On 9/22 Chart		Weeks On 9/22 Chart
<b>1</b> TURNING AWAY		<b>35</b> I GOT A MILLION OF 'EM		<b>69</b> GETTIN' OVER YOU	
CRYSTAL GAYLE (Warner Bros. 7-29254)	2 13	RONNIE McDOWELL (Epic 34-04499)	25 15	MASON DIXON (Texas TX 5557)	73 5
<b>2</b> EVERYDAY		<b>36</b> FAITHLESS LOVE		<b>70</b> LONG HARD ROAD	
OAK RIDGE ROYS (MCA-52419)	3 11	GLEN CAMPBELL (Atlantic America 7-99768)	26 15	THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29282)	55 19
<b>3</b> UNCLE PEN		<b>37</b> P.S. I LOVE YOU		<b>71</b> ATTITUDE ADJUSTMENT	
RICKY SKAGGS (Epic-52419)	4 11	TOM T. HALL (Mercury 880 216-7)	46 4	HANK WILLIAMS, JR. (Warner Bros. 7-29253)	56 16
<b>4</b> LET'S CHASE EACH OTHER AROUND THE ROOM		<b>38</b> TOO GOOD TO STOP NOW		<b>72</b> AMERICA	
MERLE HAGGARD (Epic 34-04512)	1 12	MICKEY GILLEY (Epic 34-04563)	47 5	WAYLON JENNINGS (RCA PB-13908)	— 1
<b>5</b> TO ME		<b>39</b> DREAM ON TEXAS LADIES		<b>73</b> MAMA SHE'S LAZY	
BARBARA MANDRELL/LEE GREENWOOD (MCA-52415)	6 10	REX ALLEN JR. (Moonshine MS 3030)	39 13	PINKARD & BOWDEN (Warner Bros. 7-29205)	76 2
<b>6</b> IF YOU'RE GONNA PLAY IN TEXAS		<b>40</b> RIDE 'EM COWBOY		<b>74</b> IT'S YOU ALONE	
ALABAMA (RCA PB-13840)	7 9	JUICE NEWTON (Capitol P-B-5379)	42 6	GAIL DAVIES (Warner Bros. 7-29219)	57 9
<b>7</b> THE LADY TAKES THE COWBOY EVERYTIME		<b>41</b> RADIO LAND		<b>75</b> I'M GLAD YOU COULDN'T SLEEP LAST NIGHT	
LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-04533)	8 11	MICHAEL MARTIN MURPHEY (Liberty P-B-1523)	49 5	NARVEL FELTS (Evergreen EV-1025)	— 1
<b>8</b> I DON'T KNOW A THING ABOUT LOVE		<b>42</b> NOBODY LOVES ME LIKE YOU DO		<b>76</b> THE RIGHT STUFF	
CONWAY TWITTY (Warner Bros. 7-29227)	9 10	ANNE MURRAY/DAVE LOGGINS (Capitol P-B-5401)	51 4	CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04489)	58 15
<b>9</b> I COULD USE ANOTHER YOU		<b>43</b> GOD WON'T GET YOU		<b>77</b> MIDDLE OF THE ROAD	
EDDY RAVEN (RCA PB-13839)	10 11	DOLLY PARTON (RCA PB-13883)	53 3	LOIS JOHNSON (EMH-0034)	80 3
<b>10</b> CITY OF NEW ORLEANS		<b>44</b> ONLY A LONELY HEART KNOWS		<b>78</b> IT'S TIME TO GO	
WILLIE NELSON (Columbia 38-04568)	13 7	BARBARA MANDRELL (MCA-52397)	22 17	RAMSEY KEARNEY (Safari SR 111)	79 6
<b>11</b> SECOND HAND HEART		<b>45</b> A SWEETER LOVE		<b>79</b> SOMETIMES LOVE IS A PAIN IN THE HEART	
GARY MORRIS (Warner Bros. 7-29230)	12 10	BRENDA LEE (MCA-52394)	48 6	CATHY BUCHANAN (Rustic R-1022)	— 1
<b>12</b> WHAT WOULD YOUR MEMORIES DO		<b>46</b> HE BROKE YOUR MEM'RY LAST NIGHT		<b>80</b> WHEN THE WILD LIFE BETRAYS ME	
VERN GOSDIN (Compleat CP-126)	14 11	REBA McENTIRE (MCA-52404)	33 15	JIMMY BUFFETT (MCA-5512)	— 1
<b>13</b> GIVE ME ONE MORE CHANCE		<b>47</b> TELL 'EM I'VE GONE CRAZY		<b>81</b> COUNTRY MAN, COUNTRY LADY	
EXILE (Epic 34-04567)	15 7	ED BRUCE (MCA-52433)	38 8	STEVE AND DEBBIE BROWN (Charta CH-189)	82 2
<b>14</b> YOU'RE GETTIN' TO ME AGAIN		<b>48</b> KNOCK ON WOOD		<b>82</b> THANKFUL	
JIM GLASER (Noble Vision 105)	5 17	RAZZY BAILEY (MCA-52421)	41 9	CHARLIE ALBERTSON (Hilltop HTS 164)	83 3
<b>15</b> THE WILD SIDE OF ME		<b>49</b> ALL I WANNA DO		<b>83</b> ALL THE LOVE IS ON THE RADIO	
DAN SEALS (EMI America P-B-8220)	17 10	BANDANA (Warner Bros. 7-29226)	52 5	TOM JONES (Mercury 880 173-7)	91 2
<b>16</b> PLEDGING MY LOVE		<b>50</b> IT'S GREAT TO BE SINGLE AGAIN		<b>84</b> THAT'S EASY FOR YOU TO SAY	
EMMYLOU HARRIS (Warner Bros. 7-29210)	18 8	DAVID ALLAN COE (Columbia 38-04553)	59 6	KATHY MATTEA (Mercury 880 192-7)	94 2
<b>17</b> I'VE BEEN AROUND ENOUGH TO KNOW		<b>51</b> GOOD NIGHT FOR FALLING IN LOVE		<b>85</b> SOMEWHERE DOWN THE LINE	
JOHN SCHNEIDER (MCA-52407)	19 9	HILLARY KANTER (RCA PB-13835)	54 4	T. G. SHEPPARD (Warner Bros. 7-29369)	60 18
<b>18</b> SHE SURE GOT AWAY WITH MY HEART		<b>52</b> NEVER COULD TOE THE MARK		<b>86</b> JAGGED EDGE OF A BROKEN HEART	
JOHN ANDERSON (Warner Bros. 7-29207)	20 7	WAYLON JENNINGS (RCA PB-13827)	36 16	GAIL DAVIES (RCA PB-13912)	— 1
<b>19</b> WAY BACK		<b>53</b> SOME HEARTS GET ALL THE BREAKS		<b>87</b> DADDY'S MEMORY	
JOHN CONLEE (MCA-52403)	11 15	CHARLY McCLAIN (Epic 34-04586)	61 3	J. W. THOMPSON (USA-Country USAC-1005)	90 2
<b>20</b> TENNESSEE HOMESICK BLUES		<b>54</b> WISHFUL DRINKIN'		<b>88</b> THE FIRST TIME	
DOLLY PARTON (RCA PB-13819)	16 17	ATLANTA (MCA-52452)	66 4	McGUFFEY LANE (Atlantic-America 7-99717)	89 2
<b>21</b> WOMAN YOUR LOVE		<b>55</b> SHE'S MY ROCK		<b>89</b> FORGET ABOUT ME	
MOE BANDY (Columbia 38-04466)	23 8	GEORGE JONES (Epic 34-04609)	71 2	THE BELLAMY BROTHERS (MCA/Curb MCA-52380)	62 19
<b>22</b> ROCK AND ROLL SHOES		<b>56</b> IT'S A BE TOGETHER NIGHT		<b>90</b> SPECULATION	
RAY CHARLES WITH B.J. THOMAS (Columbia 38-04531)	24 8	FRIZZELL & WEST (Viva 7-29187)	68 3	BILL ANDERSON (Southern Tracks ST 1030)	63 5
<b>23</b> FOOL'S GOLD		<b>57</b> STUCK ON YOU		<b>91</b> I HURT FOR YOU	
LEE GREENWOOD (MCA-52426)	30 7	LIONEL RICHIE (Motown 1746 MF)	37 10	DEBORAH ALLEN (RCA PB-13776)	64 19
<b>24</b> ONE TAKES THE BLAME		<b>58</b> THE POWER OF LOVE		<b>92</b> SO CLOSE	
THE STATLERS (Mercury 880 130-7)	31 7	CHARLEY PRIDE (RCA PB-13821)	45 16	THE WRIGHT BROTHERS (Mercury 880 055-7)	69 3
<b>25</b> I'VE ALWAYS GOT THE HEART TO SING THE BLUES		<b>59</b> TURN ME LOOSE		<b>93</b> THAT'S THE THING ABOUT LOVE	
BILL MEDLEY (RCA PB-13851)	27 9	VINCE GILL (RCA PB-13860)	67 3	DON WILLIAMS (MCA-52389)	75 20
<b>26</b> PINS AND NEEDLES		<b>60</b> WORLD'S GREATEST LOVER		<b>94</b> STILL LOSING YOU	
THE WHITES (MCA-52432)	32 6	THE BELLAMY BROTHERS (MCA-52446)	74 2	RONNIE MILSAP (RCA PB-13805)	84 20
<b>27</b> GOODBYE HEARTACHE		<b>61</b> LET'S FALL TO PIECES TOGETHER		<b>95</b> SHOT IN THE DARK	
LOUISE MANDRELL (RCA PB-13850)	29 7	GEORGE STRAIT (MCA-52392)	50 18	LEON EVERETTE (RCA PB-13834)	85 13
<b>28</b> YOU COULD'VE HEARD A HEART BREAK		<b>62</b> I LOVE ONLY YOU		<b>96</b> SEND MY BODY HOME ON A FREIGHT TRAIN	
JOHNNY LEE (Warner Bros. 7-29206)	34 6	THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29203)	77 2	EARL CLARK (Universal Artists UA 1-1029)	86 6
<b>29</b> PRISONER OF THE HIGHWAY		<b>63</b> STRAIGHT FOR YOUR LOVE		<b>97</b> I BROKE DOWN AND CRIED	
RONNIE MILSAP (RCA PB-13876)	35 5	BACKWATER (A.M.I. 1917)	72 5	BOBBY G. RICE (Door Knob DK84-218)	87 3
<b>30</b> TONIGHT I'M HERE WITH SOMEONE ELSE		<b>64</b> LOVE ON A BLUE RAINY DAY		<b>98</b> FIRST TIME BURNED	
KAREN BROOKS (Warner Bros. 7-29225)	28 11	BUZZ CASON (Evergreen EV-1024)	65 5	JOHNNY RODRIGUEZ (Epic 34-04562)	88 4
<b>31</b> EVENING STAR		<b>65</b> DON'T YOU GIVE UP ON LOVE		<b>99</b> CHANGE OF PACE	
KENNY ROGERS (RCA PB-13832)	21 14	STEVE WARINER (RCA PB-13768)	81 2	DOUG PETERS (Comstock COM 1751)	92 3
<b>32</b> MAGGIE'S DREAM		<b>66</b> WE JUST GOTTA DANCE		<b>100</b> LOVE SO LONELY	
DON WILLIAMS (MCA-52448)	40 5	KAREN TAYLOR-GOOD (Mesa NSD/M-1117)	78 2	RICK LANE (Bronco BRI 7702)	93 3
<b>33</b> CHANCE OF LOVIN' YOU		<b>67</b> JOY TRAIN			
EARL THOMAS CONLEY (RCA PB-13877)	43 4	WARNER MACK (Bridgewood Music Co. BR416)	70 4		
<b>34</b> YOUR HEART'S NOT IN IT		<b>68</b> DOES FORT WORTH EVER CROSS YOUR MIND			
JANIE FRICKE (Columbia 38-04578)	44 5	GEORGE STRAIT (MCA-52458)	— 1		

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

A Sweeter Love (Music Corp. of America—BMI) ... 45	I Don't Know A Thing About Love (Tree—BMI) ... 8	Nobody Loves Me Like You Do (Ensign—BMI) ... 42	Thankful (Javic—BMI) ... 82
All I Wanna Do (Kieran Kane—ASCAP) ... 49	I Got A Million (Tree—BMI/Cross Keys—ASCAP) ... 35	One Takes The Blame (Statler Brothers—BMI) ... 24	That's Easy For (Welbeck—ASCAP/ATV—BMI) ... 84
All The Love Is On The Radio (Young Carney—ASCAP/Warner Tamerlane—BMI) ... 83	I Hurt For You (Posey/VanHoy/Unichappell—BMI) 91	That's The Thing About Love (April/Lion-Hearted/Cross Keys—ASCAP) ... 83	The Right Stuff (Dejams/B. Fisher/ASCAP/My Queen Elizabeth—BMI) ... 76
America (Lowery, Legibus, Captain Crystal—BMI) ... 72	I Love Only You (MCA/Don Schlitz/Leeds/Patchwork—ASCAP) ... 62	The Wild Side Of Me (Pink Pig—BMI) ... 15	The Wild Side Of Me (Pink Pig—BMI) ... 15
Attitude Adjustment (Bocephus—BMI) ... 71	I'm Glad You Couldn't Sleep Last Night (Hall-Clement—BMI/Jack & Bill—ASCAP) ... 75	We Just Gotta Dance (Somebody's—SESAC) ... 66	What Would Your Memories Do (Tree—BMI) ... 12
Chance Of Lovin' You (Blue Moon/April—ASCAP/Labor Of Love—BMI) ... 33	I've Always Got The Heart To Sing The Blues (Good Single/Irving—BMI/Wh/Two Sons—ASCAP) ... 25	When The Wild Life Betrays Me (CoralReef/Coconutley—ASCAP/WarTmRn/BI. SkyRdr—BMI) ... 80	When The Wild Life Betrays Me (CoralReef/Coconutley—ASCAP/WarTmRn/BI. SkyRdr—BMI) ... 80
Change Of Pace (Doug Peters—BMI) ... 99	I've Been Around Enough (Hall-Clement—BMI) ... 17	You're Gettin' To Me Again (Music City Music—ASCAP) ... 14	World's Greatest Lover (Bellamy Brothers—ASCAP) ... 60
City Of New (Buddah/Turmpike Tom—ASCAP) ... 10	If You're Gonna Play (Baray/Dale Morris—BMI) ... 6	You're Gettin' To Me Again (Music City Music—ASCAP) ... 14	You Could've Heard (Songmaker—ASCAP) ... 28
Country Man, Country Lady (Mountainwood—BMI) 81	It's A Be Together Night (Bibo/John Schweers/Chappell—ASCAP) ... 56	Your Heart's Not In It (Tree/O'Lyric—BMI/Cross Keys—Tree) ... 9	Your Heart's Not In It (Tree/O'Lyric—BMI/Cross Keys—Tree) ... 9
Daddy's Memory (McCracken—ASCAP) ... 87	It's Great To Be (Warner-Tamerlane—BMI) ... 50		
Does Fort Worth Ever Cross (Acuff—Rose—BMI) ... 68	It's Time To Go (Japonica—ASCAP) ... 78		
Don't You Give Up On Love (Silverline—BMI) ... 65	It's You Alone (Valet—BMI) ... 74		
Dream On Texas Ladies (Combine Music—BMI) ... 39	Jagged Edge Of A Broken Heart (Black Note—ASCAP/Greaser—BMI) ... 86		
Evening Star (Gibb Brothers/Unichappell—BMI) ... 31	Joy Train (Bridgewood—BMI) ... 67		
Everyday (Leeds—ASCAP/Patchwork—BMI) ... 2	Knock On Wood (Irving—BMI) ... 48		
Faithless (WB Music/Golden Spread—ASCAP) ... 36	Let's Chase Each Other Around The Room (Mount Shasta Music, Inc.—BMI) ... 4		
First Time Burned (Foster & Rice—ASCAP) ... 98	Let's Fall To Pieces Together (Maplehill/Sunflower/Hall-Clement/Bibo—BMI/ASCAP) ... 61		
Fool's Gold (Goldboro Songs—ASCAP/Ronzomatic—BMI) ... 23	Long Hard Road (Coolwell/Granite—ASCAP) ... 70		
Forget About Me (FaceTheMusic/Irving/Down Dixie/RareBlue—BMI/ASCAP) ... 89	Love On A Blue Rainy Day (Kent Robbins—BMI/Let There Be Music—ASCAP) ... 64		
Gettin' Over You (Phono/Big Crush—SESAC) ... 69	Love So Lonely (Little Heaven—ASCAP) ... 100		
Give Me One More (Pacific Island/Tree—BMI) ... 13	Maggie's (Leeds—ASCAP/Patchwork—BMI) ... 32		
God Won't Get You (Velvet Apple—BMI) ... 43	Mama She's Lazy (Kenny O'Dell—BMI) ... 73		
Good Night For (Deb/Dave/Briarpatch—BMI) ... 51	Middle Of (Almarie—BMI/Cross Keys—ASCAP) ... 77		
Goodbye Heartache (Warner-Tamerlane/Three Ships/Writers House—BMI) ... 27	Never Could Toe (Waylon Jennings—BMI) ... 52		
He Broke Your Mem'ry Last Night (Maplehill/Hall-Clement/Cross Keys/Tree—BMI/ASCAP) ... 46			
I Broke Down and Cried (Chip 'N' Dale—ASCAP/Door Knob—BMI) ... 97			
I Could Use Another You (Tree/O'Lyric—BMI/Cross Keys—Tree) ... 9			

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

## MOST ADDED COUNTRY SINGLES

1. **WORLD'S GREATEST LOVER** — The Bellamy Brothers — MCA — 22 Adds
2. **I LOVE ONLY YOU** — The Nitty Gritty Dirt Band — Warner Bros. — 22 Adds
3. **DOES FORT WORTH EVER CROSS YOUR MIND** — George Strait — MCA — 20 Adds
4. **DON'T YOU GIVE UP ON LOVE** — Steve Warnier — RCA — 20 Adds
5. **I'M GLAD YOU COULDN'T SLEEP LAST NIGHT** — Narvel Felts — Evergreen — 20 Adds

## MOST ACTIVE COUNTRY SINGLES

1. **I DON'T KNOW A THING ABOUT LOVE** — Conway Twitty — Warner Bros. — 71 Reports
2. **I COULD USE ANOTHER YOU** — Eddy Raven — RCA — 66 Reports
3. **IF YOU'RE GONNA PLAY IN TEXAS** — Alabama — RCA — 66 Reports
4. **EVERYDAY** — The Oak Ridge Boys — MCA — 65 Reports
5. **THE LADY TAKES THE COWBOY EVERYTIME** — Larry Gatlin & The Gatlin Brothers — Columbia — 65 Reports

## THE COUNTRY MIKE

**STATION CHANGES AND ANNOUNCEMENTS** — KRZY/Albuquerque has appointed **Chuck Logan** as the station program director. **Jerry Hardin** is the music director . . . WPAP/Panama City has added **Eric Owen** for the 7 p.m. - midnight shift. Owen is formerly of WRGA/Rome. **Rick Miller** will move from 7 p.m. - midnight to the 10 a.m. - 3 p.m. slot . . . **Bob Meyer** has joined WAKY/Oklahoma City as general manager replacing **Irene Runnels**. He is the former general manager of WSM/Nashville and has been general sales manager for WAKY and WLRS/Louisville. **Sandra Kennedy** has replaced Meyer and assumed direction of WSM radio sales. Kennedy is joined by **John Padgett**, who has been named WSM national sales manager . . . The United Stations Radio Network has promoted **Lori Pinkerton** to the newly-created post of director/program operations. She will oversee the technical production of the network's five weekly shows and specials . . . Arbitron Ratings Company will now survey the northern section of San Diego county as a separate metro area for the first time during the fall, 1984 survey period. Arbitron will also begin conducting an additional survey for the Sacramento, CA and Portland, OR markets. The added ratings report will begin for the winter, 1985 book and will bring the total surveys for each market to three annually.



**MONEY RAISING AUCTIONEERS** — WMZQ AM/FM's morning team, **Jim London** and **Mary Ball**, auctioned off baked goods to benefit the **March Of Dimes**. The team raised \$600 in two hours, making a total of \$75,000 that they've raised for various charities.

**MOUNTAINEER STATION RECEIVES AWARD** — The Radio and Television News Directors Association (RTNDA) has announced that **WWVA/Wheeling** radio has been awarded its northeastern Regional award for best continuing coverage of a story. The station is now eligible for the International Award which is chosen from the regional winners. The station received the award for its ongoing coverage of the economic conditions in the Upper Ohio Valley. The entry included two segments from the August, 1983 documentary "The Graveyard Shift," which dealt with the area's high unemployment rate and future prospects. Also reported was the employee purchase of Weirton Steel as well as various related reports on the issue.

john lentz

## PROGRAMMERS PICKS

<b>Curtis King</b>	<b>WKKN/Rockford</b>	<b>Does Fort Worth Ever Cross Your Mind</b> — George Strait — MCA
<b>Mark Andrews</b>	<b>KWJJ/Portland</b>	<b>Mama She's Lazy</b> — Pinkard & Bowden — Warner Bros.
<b>David Hurst</b>	<b>WJLM/Roanoke</b>	<b>America</b> — Waylon Jennings — RCA
<b>Tex Bagshaw</b>	<b>CKLY/Lindsay</b>	<b>Leona</b> — Sawyer Brown — Capitol
<b>Kirk McCall</b>	<b>KTON/Belton</b>	<b>Does Fort Worth Ever Cross Your Mind</b> — George Strait — MCA
<b>Willis Williams</b>	<b>WLAS/Jacksonville</b>	<b>Jagged Edge Of A Broken Heart</b> — Gail Davies — RCA
<b>Rocky McCumbee</b>	<b>WVAM/Altoona</b>	<b>I'm Glad You Couldn't Sleep Last Night</b> — Narvel Felts — Evergreen
<b>Skip Davis</b>	<b>WMMK/Destin</b>	<b>Home Again</b> — Judy Collins with T.G. Sheppard — Elektra

## SINGLES REVIEWS

### OUT OF THE BOX



**STENMARK-MUELLER BAND** (Envelope NV-7001)

**Strangers To Lovers To Strangers** (3:55) (Al Galico—BMI) (K.J. Stenmark) (Producer: Jerry Fuller)

"Strangers To Lovers To Strangers" is the debut single of a new country duo — Lindy Mueller and Ken Stenmark as the Stenmark-Mueller Band. Each has clear, pure vocals that both interchange and harmonize extremely well on this smooth country ballad, written by Stenmark. A fresh duet sound is created which should bring attention to these newcomers.

### FEATURE PICKS

**BARBARA MANDRELL** (MCA-52465)

**Crossword Puzzle** (3:32) (Tom Collins/Collins Court—BMI/ASCAP) (S. Dean, F. J. Myers) (Producer: Tom Collins)

**MOE BANDY & JOE STAMPLEY** (Columbia 38-04601)

**The Boys' Night Out** (2:42) (Mullet/Ban-Ron—BMI) (J. Stampley, D. Rosson) (Producer: Blake Mevis)

**WILLIE NELSON & HANK WILSON** (Paradise PR-629)

**Wabash Cannonball** (2:46) (Young Carney—ASCAP) (A. P. Carter) (Arrangement: Leon Russell) (Producer: Leon Russell)

**SHAUNA SMITH** (Buckboard 114)

**Wishing It Was You** (2:47) (Eden/TimeSquare—BMI) (C. Otis, B. Johnson) (Producer: Darrell Glenn)

**VICTORIA SHAW** (MPB-5011)

**I've Changed My Mind** (2:59) (Chapel—BMI) (D. Steen) (Producer: Ray Taylor)

**BONNIE NELSON** (Door Knob DK 84-221)

**Ladies Man** (3:12) (Tappan/Ronzomatic—ASCAP/Johnnys Dad's—BMI) (Tappan, Roth, Grazier)

**ROY CLAYBORNE** (Challenge C-110)

**Little Boys Lie** (2:40) (Tessitura—BMI) (R. Clayborne) (Producer: Tom De Vito, A. Gottschalk) (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)

Cathy Buchanan

Cathy Buchanan

Cathy

Cathy

Cathy



Expressing my thanks to all the DJ's for making my record "Sometimes Love Is A Pain In the Heart" a great success.

**Sullivan and Bean Talent Agency**

1300 Division—Suite 103  
Nashville, TN. 37205  
(615) 256-4325



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615 Durrett Drive  
Nashville, TN.  
37211  
(615) 833-1457

Promotion: Bill Wence/Gene Kennedy/  
Anne J. Morton/Fred Benson

## TOP 30 ALBUMS

	Weeks On 9/22 Chart		Weeks On 9/22 Chart
<b>1 ACCESS ALL AREAS</b> SPYRO GYRA (MCA 2-6893)	1 14	<b>16 CHANGES</b> KEITH JARRETT (ECM 1-25007)	18 4
<b>2 NIGHT LINES</b> DAVE GRUSIN (GRP-A-1006)	3 15	<b>17 TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	17 23
<b>3 THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	6 7	<b>18 THAT'S THE WAY I FEEL NOW</b> A TRIBUTE TO THELONIOUS MONK (A&M SP-6600)	19 13
<b>4 RENDEZVOUS</b> SADAO WATANABE (Elektra 60371-1)	5 7	<b>19 REJOICING</b> PAT METHENY with CHARLES HAD- EN & BILLY HIGGINS (ECM 25006-1)	15 22
<b>5 DECOY</b> MILES DAVIS (Columbia FC 30991)	2 15	<b>20 SUNDANCE</b> KEVIN EUBANKS (GRP-A-1008)	22 7
<b>6 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	4 17	<b>21 FLAME</b> AZYMUTH (Milestone M-9128)	24 2
<b>7 THE INTRODUCTION</b> STEVE MORSE BAND (Musician/Elek- tra 60369-1)	8 7	<b>22 AERIAL BOUNDARIES</b> MICHAEL HEDGES (Windham Hill/A&M WH-1032)	25 2
<b>8 WISHLIF THINKING</b> EARL KLUGH (Capitol ST-12323)	7 30	<b>23 WINDHAM HILL RE- CORDS SAMPLER '84</b> VARIOUS ARTISTS (Windham Hill/ A&M WH-6-1035)	— 1
<b>9 MODERN TIMES</b> STEPS AHEAD (Musician/Elektra 60351-1)	9 14	<b>24 RE-RON</b> GIL SCOTT-HERON (Arista AD1- 9216)	— 1
<b>10 DISGUISE</b> CHUCK MANGIONE (Columbia FC 39479)	11 5	<b>25 GHETTO BLASTER</b> CRUSADERS (MCA-5429)	20 24
<b>11 SOUND-SYSTEM</b> HERBIE HANCOCK (Columbia FC 39478)	14 5	<b>26 BULLISH</b> HERB ALPERT/TJUANA BRASS (A&M SP-5022)	27 2
<b>12 JAMMIN' IN MANHATTAN</b> TYZIK (Polydor 821 605-1 Y-1)	13 13	<b>27 EAST COAST OFFERING</b> (MCA-5494)	21 11
<b>13 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	10 46	<b>28 THE VOICE</b> BOBBY McFERRIN (Musician/Elektra 60366-1)	23 8
<b>14 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 28341)	12 66	<b>29 NOW</b> PATRICE RUSHEN (Elektra 60360-1)	28 14
<b>15 BANDED TOGETHER</b> LEE RITENOUR (Elektra 60356-1)	16 16	<b>30 CALL OF THE WILD</b> GENERATION BAND (TBA TB 207-N)	26 12

## ON JAZZ

**LICENSE TO IMPROVISE** — In a commendable move, BMI has set aside Oct. 16 to "celebrate BMI Jazz Pioneers, men and women who have been affiliated with (BMI) for 20 years or more." That's 219 people — ranging from Miles Davis and John Coltrane to Carla Bley and Thelonious Monk to Mongo Santamaria and Charlie Parker to Lionel Hampton and Lester Young — who will be honored at an invitation-only fete at the Copacabana. "Jazz is internationally recognized as one of America's unique contributions to the 20th century," says BMI president Edward M. Cramer. But somehow these musical giants — national treasures — are relatively unheralded here at home. Jazz is an important American art, and these BMI Jazz Pioneers include many world class talents. both as head of BMI



**KOINONIA-ING A PHRASE** — Guitar great Larry Carlton (right), makes a guest appearance with the jazz band Koinonia, during a recent concert at North Hollywood, CA's popular jazz club, The Baked Potato. The event was held to kick off the release of Koinonia's second LP, "Celebration," on Breaker Records.

and a longtime jazz fan myself, I'm proud that we'll be celebrating their ongoing and special contributions." Hear, hear!

**MVP** — Another fall gala will take place Oct. 26 as NARAS' NY Chapter hands out its Most Valuable Player Awards to deserving studio talent. At the same time, they'll be honoring one of the most valuable players (actually, composer, arranger and bandleader) of all — Gil Evans, who has been responsible for some of Miles Davis' greatest recordings — "Sketches of Spain," "Porgy and Bess," and others — and has led his own on-again, off-again big band for decades. Gil, in his 70s, shows no sign of slowing down, in fact his big band has been more active over the past couple of years than it has

in ages (they'll be at Sweet Basil, where they just recorded live, Sept. 24, and at Lush Life Oct. 15, 22, and 29). He has always drawn heavily from New York's studio players for his personnel and a more apt person could not be found for an honor at such an event (after all, without arrangers and composers, studio players would have to improvise their beer commercials and TV themes).

**JAZZ ON A WIM** — It's good to see Zebra Records issuing the fruits of Wim Wigt's admirable labors — Timeless Records. Timeless is a European anomaly, because while most continental labels have primarily recorded jazz of the more adventurous variety (Black Saint/Soul Note, HatHut, FMP, Moers, etc.), Wim Wigt has spent time at Timeless recording the best of the modern day beboppers (Cedar Walton, Art Blakey, Benny Golson, George Coleman, etc.), with some swing (Lionel Hampton), salsa (Machito), and more thrown in for good measure. Based in Wageningen, Holland, Timeless has had a spotty time here in America, while amassing a hefty catalogue of some 100 titles. For awhile they were affiliated with Muse Records, but that fizzled. Then they were handled by Joanne Jimenez in Brooklyn, but that, too, fizzled. Then it was on the rounder records. You guessed it — phhht. Well, now, Wim Wigt and his label have fallen into the hands of Ricky Schultz and his Zebra Records. Time will tell what will be the outcome, but as of now, Zebra has 57 titles available by mail order only (Zebra Marketing; 17735 Collins St., Encino, CA 91316) and 22 titles in the stores (including new issues by Chet Baker, the Timeless All-Stars, Cedar Walton, and Eugene Cicero). Amazingly, the list price is being kept down to an unimportlike \$8.98. There will be four new releases before the end of the year (including a Joe Farrell/Louis Hayes LP, and a George Adams/Don Pullen date).

**EASTERN KEYBOARDS (AND HORNS AND STRINGS AND . . .)** — The Jazz Center of New York — the shiny loft of Lafayette St. run by the Universal Jazz coalition and their venerable leader, Cobi Narita — has come up with a blue-chip idea: an Asian-American Jazz Festival. Slated for Oct. 19-21, the Festival will be a good chance to explore the various cross-breedings that have been going on between the musics of Asia and the jazz of the U.S. Already signed up to strut their musical stuff are Kyo Kawasaki, Akira Tana, Shunzo Ono, Fred Houn, Jason Hwang, Kuni Mikami, Shikuzo, Yokoyama, Fukushi Tainaka, Harudo Nara, Sumi Tanooka, Masuo, Bobby Enriquez, Ho Young Kim, and Ted Lo, with others to be announced. Write to the UJC at 156 Fifth Ave., Rm. 434; New York, Ny 10010; or call them at (212) 924-5026, for details.

**BOPPING AROUND** — Speaking of the Jazz Center of New York, the splendid, but rarely-seen-in-New-York, Ran Blake performed an interesting solo piano concert there recently. An extremely personal, and somewhat edgy, pianist, Blake performed a program that featured such varied material as traditional Sephardic songs; pieces by Thelonious Monk, Jerome Kern, Bernard Hermann, and John Phillip Sousa; and original material dedicated to, and/or inspired by, Alfred Hitchcock, Edith Piaf, and Barbara Monk. In all cases, Blake dissected the material with his own skeletal, dissonant approach, though without a lot of warmth or humor. Blake spends his time as a professor of music at the New England conservatory and it's always a pleasure to here him live; he is completely unique at the keys.

A few nights later I fell by the Village Vanguard to hear the Randy Brecker/Elaine Elias group. Brecker, of course, is the fiery trumpeter who has managed to divide his time between the studios and the clubs; Elias, a fine Brazilian pianist who was formerly with Steps Ahead, is his wife. Together, you should pardon the expression, they make beautiful music. For this engagement Randy was joined by his former bandmate, and current brother, Michael (another Steps Ahead alumnus, as was bassist Eddie Gomez — Drummer Adam Nussbaum and percussionist Steve Thornton rounded things out) and it was clear that the brothers still inspire each other and have only improved as players over the years. Randy and Michael Brecker — no matter what they do — are not to be taken lightly.

Another concert worth mentioning was the double bill of Dewey Redman and Olu Dara at the Village gate, as part of the "On Time" series. Redman was inspired — playing long, twisting tenor lines with that nice warm tone of his. Dara led his Okra Orchestra through its eclectic paces (including a vocal version of "You Send Me"), with the trumpeter/leader, and saxophonist Henry Threadgill, turning in fine solos, but the band seemed to miss the oomph given to it by its absent regular trombonist, Craig Harris.

## FEATURE PICKS

**KANSAS CITY STYLE** — Count Basie with the Bennie Moten Orchestra — RCA AFMI-5180 — Producer: uncredited — List: 8:98 — Bar Coded

Some essential and mightily-swinging sides from Bennie Moten's Orchestra. Waxed by Victor in 1929 and '32, it shows us — in glorious detail — the seeds of the soon-to-be "swingiest band in the land," the Count Basie Orchestra. The Kid From Red Bank is there on piano, of course, and there is bristling work from "Lips" Page, Jimmy Rushing, Ben Webster, and other masters of American music (there's even a Basie scat vocal on "Somebody Stole My Gal").

**BIG DAY AT OJAI** — BUELLGRASS — K2B2-2369 — Producers: Buell Neidlinger and Marty Krystall — List: 9.98

Buellgrass is bassist Buell Neidlinger's *meshuganeh* combination of swing and bluegrass, with noted jazzers (drummer Peter Erskine, saxophonist Marty Krystall) having a hoe-down with noted bluegrassers (violinist Richard Greene, mandolinist Andy Statman) and a couple of crossover eclectics (harmonicist Peter Ivers, leader Neidlinger). How many other groups can convincingly cover both Charlie Parker's "Billie's Bounce" and "Tennessee Waltz?" A breath of fresh air. (K2B2; 3112 Barry Ave.; Los Angeles, CA 90066).

**A WELL KEPT SECRET** — Beaver Harris/Don Pullen 360° Experience — Shemp HWSI 2701 — Producer: Hal Willner — List: 8.98

Willner, who gave us the fine tribute albums to Nino Rota and Thelonious Monk, has started this new label, named after a Three Stooge (Shemp's puss is the logo), with a bang — a rollicking set by Harris and Pullen and their inside/outside cohorts (Ricky Ford, Hamiet Bluiett, Buster Williams, steel drum player Francis Haynes, and guest Candido, Sharon Freeman, Willie Ruff, and others). There's a stunning trip to Africa ("Goree"), a bit of calypso (Double Arc Jake), and other fine sounds; there's also a hair-raising cover by Ralph Steadman. This shouldn't be a well kept secret for long.

**KALAHARI** — Dave Valentin — GRP A-1009 — Producer: Dave Valentin — List: 8.98

Valentin has assembled a fine band (Bill O'Connell, keyboards; Lincoln Goines, bass; Robert Ameen, drums) for his electronic jazz-meets-salsa purposes. With guests Dave Grusin, Kevin Eubanks, and Roger Squitro tossed in for a little added spice, Valentin gives us an assured, full-bodied date — rhythmic, honest, and musical — turning in some of his best flute-tooting on wax.

## Trombonist Trummy Young Dies

NEW YORK — Trombonist James Osborne "Trummy" Young, who played in the bands of Earl Hines, Jimmie Lunceford, Charlie Barnet and, for 12 years, Louis Armstrong, died Sept. 11 of a stroke at the age of 72. Mr. Young, who was a composer ("Taint What You Do...") and singer as well as instrumentalist, lived in Hawaii and frequently toured Europe with aggregations of Swing era musicians.

lee jeske

# TOP 100 BLACK CONTEMPORARY SINGLES

September 29, 1984

	Weeks On 9/22 Chart		Weeks On 9/22 Chart		Weeks On 9/22 Chart
<b>1</b> CARRIBEAN QUEEN (NO MORE LOVE ON THE RUN)	3	14	<b>33</b> MIDNIGHT HOUR—PART I	24	<b>69</b> I WONDER
BILLY OCEAN (Jive/Arista JS 1-9199)			ROGER featuring THE MIGHTY CLOUDS OF JOY (Warner Bros. 7-29331)		HODNEY SAULSBERRY (Allegiance 3919)
<b>2</b> YOU, ME AND HE	2	14	<b>34</b> 99½	26	<b>70</b> BE A WINNER
MTUME (Epic 34-04505)			CAROL LYNN TOWNES (Polydor/PolyGram 881-088-7)		YARBROUGH & PEOPLES (Total Experience/RCA TES1-2403)
<b>3</b> WHAT'S LOVE GOT TO DO WITH IT	1	18	<b>35</b> CENTIPEDE	48	<b>71</b> LOVE EMERGENCY
TINA TURNER (Capitol B-5343)			REBBIE JACKSON (Columbia 3-04547)		MIKKI (Pop Art PA 1404)
<b>4</b> LET'S GO CRAZY	8	7	<b>36</b> YOUR TOUCH	32	<b>72</b> SHE BOP
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)			BONNIE POINTER (Private I/CBS ZS4 04449)		CYNDI LAUPER (Portrait/CBS 37-04516)
<b>5</b> THE LAST TIME I MADE LOVE	6	10	<b>37</b> NEXT LOVE	27	<b>73</b> A NIGHT WITH THE BOYS
JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)			DENICE WILLIAMS (Columbia 38-04537)		LINDA CLIFFORD (Red Label RS 7000-S)
<b>6</b> JUST THE WAY YOU LIKE IT	7	12	<b>38</b> YOU'RE MY CHOICE TONIGHT (CHOOSE ME)	46	<b>74</b> GIVE ME THE DANCE
THE S.O.S. BAND (Tabu/CBS ZS04523)			TEDDY PENDERGRASS (Asylum 7-69696)		KYM (Award E7784008)
<b>7</b> GHOSTBUSTERS	4	14	<b>39</b> AM I STILL THE ONE	41	<b>75</b> LUCKY STAR
RAY PARKER, JR. (Arista AS 109212)			STAR POINT (Elektra/Asylum 7-69711)		MADONNA (Sire 7-29177)
<b>8</b> I JUST CALLED TO SAY I LOVE YOU	10	6	<b>40</b> SLOW DANCIN'	45	<b>76</b> STRIKE ON COMPUTERS
STEVIE WONDER (Motown 1745 MF)			PEABO BRYSON (Elektra/Asylum 7-69699)		JOHNNY "GUITAR" WATSON (Valley Vue VV 769)
<b>9</b> 17	5	12	<b>41</b> BULLISH	43	<b>77</b> FOX TRAPPIN'
RICK JAMES (Gordy/Motown 1730MF)			HERB ALPERT/TIJUANA BRASS (A&M 1655)		NUMONICS (Hodisk/Allegiance H 8009)
<b>10</b> YOU GET THE BEST FROM ME (SAY, SAY, SAY)	16	10	<b>42</b> HOT POTATO	47	<b>78</b> TODAY'S YOUR LUCKY DAY
ALICIA MYERS (MCA 52425)			LA TOYA JACKSON (Private I/CBS ZS4 04572)		HAROLD MELVIN & THE BLUE NOTES (Philly World/Atlantic 7-99735)
<b>11</b> YOUR LOVE'S GOT A HOLD ON ME	11	14	<b>43</b> HANGIN' DOWNTOWN	44	<b>79</b> ARE YOU THROUGH WITH MY HEART
LILLO THOMAS (Capitol B-5357)			CAMEO (Atlanta Artists 880 169-7)		THE EMOTIONS (Red Label RSLG-001-3A)
<b>12</b> DYNAMITE	13	10	<b>44</b> CRUSHED	49	<b>80</b> I CAN DREAM ABOUT YOU
JERMAINE JACKSON (Arista 1-9190)			THE CONTROLERS (MCA 52450)		DAN HARTMAN (MCA 52378)
<b>13</b> STUCK ON YOU	12	13	<b>45</b> PARTYLINE	51	<b>81</b> SOMEBODY
LIONEL RICHIE (Motown 1746 MF)			BRASS CONSTRUCTION (Capitol B-5382)		JUNIOR (London/PolyGram 882 008-7)
<b>14</b> WHEN DOVES CRY	9	17	<b>46</b> TENDERONI	54	<b>82</b> MR. T'S COMMANDMENT
PRINCE AND THE REVOLUTION (Warner Bros. 7-29286)			LEON HAYWOOD (Modern/Atlantic 7-99708)		MR. T (Columbia 38-04589)
<b>15</b> THE GLAMOROUS LIFE	14	18	<b>47</b> PRETTY MESS	57	<b>83</b> PHOTOGENIC MEMORY
SHEILA E. (Warner Bros. 7-29285)			VANITY (Motown 1752 MF)		PHILIP BAILEY (Columbia 38-04607)
<b>16</b> TORTURE	18	6	<b>48</b> COMPUTER AGE (PUSH THE BUTTON)	53	<b>84</b> BABY DON'T BREAK YOUR BABY'S HEART
JACKSONS (Epic 34-04575)			NEWCLEUS (Sunnyview Sun 3013)		KASHIF (Arista AS1-9200)
<b>17</b> SWEEP AWAY	23	5	<b>49</b> I OWE IT TO MYSELF	61	<b>85</b> SEX SHOOTER
DIANA ROSS (RCA PB-13864)			PRIME TIME (Total Experience/RCA Tes 1-2407)		APOLLONIA 6 (Warner Bros. 7-29182)
<b>18</b> 30 DAYS	15	10	<b>50</b> FAST LIFE	55	<b>86</b> HARMONY
RUN D.M.C. (Profile PRO-7051)			DR. JECKYLL & MR. HYDE (Profile PRO-7048)		R.J.'S LATEST ARRIVAL (Golden Boy BG-7122X)
<b>19</b> I FEEL FOR YOU	40	3	<b>51</b> TIME IS RUNNING OUT	56	<b>87</b> BLOODSTONE PARTY
CHAKA KHAN (Warner Bros. 7-29195)			JONZUN CREW (Tommy Boy 845)		BLOODSTONE (T-Neck/Epic ZS4 04592)
<b>20</b> DON'T STAND ANOTHER CHANCE	25	7	<b>52</b> SLIPPERY PEOPLE	65	<b>88</b> YOU ARE THE ONE
JANET JACKSON (A&M 2660)			THE STAPLE SINGERS (Private I/CBS ZS4 04583)		BEAU WILLIAMS (Capitol B-5395)
<b>21</b> YOU KEEP ME COMING BACK	17	13	<b>53</b> I CAN'T FIND	58	<b>89</b> TEARS
THE BROTHERS JOHNSON (A&M 2654)			SMOKEY ROBINSON (Tamlam/Motown 1756 TF)		FORCE M.D.'S (Tommy Boy TB 848-7)
<b>22</b> STATE OF SHOCK	19	14	<b>54</b> 8 MILLION STORIES (BLEEPED)	60	<b>90</b> WE DON'T WORK FOR FREE
JACKSONS (Epic 34-04503)			KURTIS BLOW (Mercury/PolyGram 880 170-7)		GRANDMASTER MELLE MEL AND THE FURIOUS FIVE (Sugar Hill SH-92011)
<b>23</b> THE MEDICINE SONG	31	6	<b>55</b> BETTER BE GOOD TO ME	68	<b>91</b> WE NEED SOME MONEY
STEPHANIE MILLS (Casablanca/PolyGram 880-180-7)			TINA TURNER (Capitol B 5387)		CHUCK BROWN AND THE SOUL SEARCHERS (T.T.E.D. TDE 83004)
<b>24</b> I'VE BEEN WATCHING YOU (JAMIE'S GIRL)	21	12	<b>56</b> I WISH YOU WOULD	62	<b>92</b> IF YOU'RE NOT HERE (BY MY SIDE)
RANDY HALL (MCA 52405)			JOCELYN BROWN (Vinyl Dreams/Prelude D 72)		MENUDO (RCA PB-13771)
<b>25</b> ICE CREAM CASTLES	20	14	<b>57</b> MAKE MY DAY	64	<b>93</b> HARDROCK
THE TIME (Warner Bros. 7-29247)			LAKESIDE (Solar/Elektra 7-69695)		HERBIE HANCOCK (Columbia 38-04565)
<b>26</b> THERE GOES MY BABY	23	7	<b>58</b> JUNGLE LOVE	70	<b>94</b> SUGAR BABY
DONNA SUMMER (Geffen 7-29291)			THE TIME (Warner Bros. 7-29181)		KIDS AT WORK (Sound of New York/CBS ZS4 04543)
<b>27</b> TAKE A CHANCE	28	10	<b>59</b> FRIENDS	67	<b>95</b> CLOSE TO ME
NUANCE featuring VIKKI LOVE (4th & B'Way/Island 0403)			WHODINI (Jive/Arista JS 1-9226)		BOBBY KING featuring ALFIE SILAS (Motown 1747 MF)
<b>28</b> DIRTY DANCER	22	12	<b>60</b> ALL TIME LOVER	52	<b>96</b> BREAKIN'...THERE'S NO STOPPING US
BAR-KAYS (Mercury/PolyGram 880 045-7)			LOU RAWLS (Epic 34-04550)		OLLIE & JERRY (Polydor/PolyGram 821-708-7)
<b>29</b> FRAGILE...HANDLE WITH CARE	37	7	<b>61</b> SOLID	—	<b>97</b> ALL I DO
CHERRELLE (Tabu/CBS ZS4 04556)			ASHFORD AND SIMPSON (Capitol B-5399)		NEXT MOVEMENT (Nuance NU 745)
<b>30</b> IN THE NAME OF LOVE	35	6	<b>62</b> OFF AND ON LOVE	75	<b>98</b> HOLD ME
RALPH MACDONALD with VOCALS BY BILL WITHERS (Polydor/PolyGram 882332-7)			CHAMPA:GN (Columbia 38-04600)		TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69701)
<b>31</b> GET OFF (YOU FASCINATE ME)	34	7	<b>63</b> MR. GROOVE	38	<b>99</b> SOMEBODY ELSE'S GUY
PATRICE RUSHEN (Elektra/Asylum 7-69702)			ONE WAY (MCA 2409)		JOCELYN BROWN (Vinyl Dreams/Prelude VND D71)
<b>32</b> COOL IT NOW	42	4	<b>64</b> RE-RON	66	<b>100</b> SHOOT THE MOON
NEW EDITION (MCA 52455)			GIL SCOTT-HERON (Arista JS 1-9226)		PATTI AUSTIN (Qwest/Warner Bros. 7-29234)
			<b>65</b> SHOW ME	83	
			GLENN JONES (RCA PB-13873)	74	
			<b>66</b> ARE YOU THE WOMAN	33	
			KASHIF (Arista AS 2-9263)	59	
			<b>67</b> BREAKIN' TOGETHER		
			O'BRYAN (Capitol B-5376)		
			<b>68</b> NO FAVORS		
			TEMPER (MCA 52412)		

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

A Night With The Boys (Creative—BMI)	73	Kuwa—ASCAP	50	Warner	57	Sugar Baby (Cal-Gene—BMI)	94
All I Do (Siegal/Redmond/Joy-Love—BMI)	97	Fox Trappin (Najuma/Busin—BMI)	77	Medicine Song (Overdue/W.B.—ASCAP)	23	Swept Away (Unichappell/Hot Cha/Fust Buzza—BMI)	17
All Time (Robeal—BMI)	60	Fragile (Flyte Time Tunes/Avant Garde—ASCAP)	29	Midnight (East/Memphis/Assigned to Irving/Cotillion—BMI)	33	Take A Chance (Fresh Ideas—ASCAP)	27
Am I Still (Harrindur/Licundiana/Marrenis/Adm. by Ensign—BMI)	39	Friends (Not Listed)	59	Mr. Groove (Perk's/Duckess—BMI)	63	Tears (T-Boy—ASCAP)	89
Are You (Kashif/Corp. of America—BMI)	66	Get Off (Babyfingers/SelMar—ASCAP/Freddie Dee—BMI)	31	Mr. T's Commandments (April/Monsteri—ASCAP)	82	Tenderoni (Jim-Edd—BMI)	46
Are You Through (Ritesonian/Aurora Oars Boredis)	79	Ghostbusters (Golden Torch/Raydiola—ASCAP)	7	Next Love (Black Eye W.B./Myceane—ASCAP)	37	The Glamorous (Girl's Song—ASCAP)	15
Baby Don't (Music Corp. of America/Kashif—BMI)	84	Give Me The Dance (Award Masters—BMI)	74	99½ (Spec-O-Lite—ASCAP)	34	The Last Time (Dyad/Steeple Chase—BMI)	5
Be A Winner (Temp Co.—BMI)	70	Hangin' (Cameo Jobe/Deronde Jay—BMI)	43	No Favors (Unitonic—ASCAP)	68	There Goes (Unichappell/Jot—BMI)	26
Better Be Good (Chinnichap/Land Of Dreams/c/o Arista/BMI)	55	Hardrock (Hancock/OAO—BMI)	93	Off And On (Walkin'/BMI)	62	30 Days (Protons/Original J.B./Rush Groove—ASCAP)	18
Bloodstone Party (Triple Three, Adm. by Blackwood/BMI)	87	Harmony (Arrival/Alva—BMI)	86	Partyline (One To One—ASCAP)	45	Time Is Running (Boston/T-Boy—ASCAP)	51
Breakin' (Ollie Brown Sugar/Almo/Crim-co—ASCAP)	96	Hold Me (Prince St./Almo—ASCAP/DeCreeed/Music Corp—BMI)	98	Photogenic (Almo/Crimco/Lillie's—ASCAP)	83	Today's Your (Philly World/Sullivan Perrier—BMI)	78
Breakin' Together (Big Train—ASCAP)	67	Hot Potato (Amirful—ASCAP/Larry-Lou—BMI)	42	Pretty Mess (Jobete/Wolftoons—ASCAP)	47	Torture (Sigg—BMI/Lady of the Lake, Adm. by April—ASCAP)	16
Bullish (Ram Wave—ASCAP)	41	I Can Dream (Multi-Level—BMI)	80	Re-Ron (Brouhaia—ASCAP)	64	We Don't Work (Sugar Hill—BMI)	90
Caribbean (Willesden/Zomba)	1	I Can't Find (Bertam—ASCAP)	53	17 (Stone City—ASCAP, Adm. by Jay Warner)	9	We Need (Z-Kidd/Some of Us—BMI)	91
Centipede (Miac, Adm. by Warner Tamerlane—BMI)	35	Ice Cream (Tionna—ASCAP)	25	Sex Shooter (Girlsong—ASCAP)	85	What's Love (Chappell/Rondor/Good Single/Irving—ASCAP)	3
Close To Me (Jobete/Scaramanga/Rare Blue)	95	I Feel For You (Controversy—ASCAP)	19	She Bop (Rella/Noyb/Perfect Punch—BMI/Hobler—ASCAP)	72	When Doves (Controversy—ASCAP)	14
Computer (Wicked Stepmother/Wedot—ASCAP)	48	If You're Not	84	Shoot The (Yellow Brick Road/MCA—ASCAP)	100	You Are The One (Screen Gems/EMI/Beau Williams—BMI)	88
Cool It Now (New Generation—ASCAP)	32	I Just Called (Jobete/Black Bull—ASCAP)	8	Show Me (The New Music Group/MCA—BMI)	65	You Get (Perk's/Duchess MCA—BMI)	10
Crushed (Platinum Star—BMI)	44	In The Name (Arista/Bleuig—ASCAP)	30	Slippery People (Index/Bleu Disque, Adm. by W.B.—ASCAP)	52	You Keep (Chappell/Richer—ASCAP)	21
Dirty Dancer (Warner-Tamerlane/Bar-Kays—BMI)	28	I Owe It (Temp Co.—BMI)	49	Slow Dancin' (Warner Bros./Peabo—ASCAP)	40	You, Me And He (Mtume—BMI)	2
Don't Stand (Vabritmar—BMI/Ram Wave—ASCAP)	20	I Wish You Would (Jocelyn Brown—BMI)	56	Solid (Nick-O-Val—ASCAP)	61	Your Loves' (Bush Burnin'/Johnnie Mac—ASCAP—BMI)	11
Dynamite (Nonpareil/Broozer Toones—ASCAP)	12	I Wonder (Peter Brown/Rod Soulsongs—ASCAP)	69	Somebody (Junior/SaMusic Ltd./Airs & Grace—ASCAP)	81	You're My Choice (April/Uncle Ronnies/Thriller Miller, Adm. by MCA—ASCAP)	38
8 Million Stories (KUWA—ASCAP)	54	Jungle Love (Tionna—ASCAP)	58	Somebody Else's (Joselyn Brown—BMI)	99	Your Touch (Rile/Larry Lov—BMI)	36
Fast Life (Protoons/Mofunk/Funk Groove/		Just The Way (Flyte Time/Avant Garde—ASCAP)	6	State Of Shock (Miac/Adm. of Warner-Tamerlane—BMI)	22		
		Let's Go Crazy (Controversy/ASCAP)	4	Strike On (Virjon—BMI)	76		
		Love (Emergency—ASCAP)	71	Stuck (Brockman—ASCAP)	13		
		Lucky Star (W.B./Bleu Disque/WEBU Girl)	75				
		Make My Day (Lakesound—ASCAP, Adm. by Jay					

## MOST ADDED SINGLES

- SOLID** — Ashford & Simpson — Capitol  
KPRS, WPEG, WNHC, WRAP, KOKA, WZAK, WWIN, WJLB, WQMG, WATV, WUFO, WENN, WCIN, WTLC, WJAX, WNOV, WLLC, WPLZ, WAMO, WILD, WDRQ, WQKS, WXYV, WWDM, WHUR, FM108, WAOK, WRBD
- OFF AND ON LOVE** — Champaign — Columbia  
WNHC, WPEG, KPRS, WDIA, KMJQ, KHYS, WJLB, WGIV, WWDM, WILD, WPLZ, WLOU
- SOMEBODY** — Junior — PolyGram  
KUKQ, KGFJ, KPRS, WPEG, WNHC, WPAL, WGIV, WTLC, V103, KSOL, WDAS, WQKS
- SEX SHOOTER** — Apollonia 6 — Warner Bros.  
KUKQ, KPRS, WPEG, WZAK, WQMG, WUFO, WENN, XHRM, KSOL, WWDM, WHUR
- SHOW ME** — Glenn Jones — RCA  
WPEG, WPAL, WDAS, WJLB, WATV, V103, XHRM, WXYV, KSOL, FM108

## RETAIL BREAKOUTS

- LUCKY STAR** — MADONNA — WARNER BROS.
- 8 MILLION STORIES** — KURTIS BLOW — POLYGRAM
- CENTIPEDE** — REBBIE JACKSON — COLUMBIA
- PRETTY MESS** — VANITY — MOTOWN
- FRIENDS** — WHODINI — ARISTA
- JUNGLE LOVE** — THE TIME — WARNER BROS.
- I CAN DREAM ABOUT YOU** — DAN HARTMAN — MCA
- YOU'RE MY CHOICE TONIGHT (CHOOSE ME)** — TEDDY PENDERGRASS — ASYLUM

## BLACK RADIO HIGHLIGHTS

### V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: J. Kennedy & J. Osborne, Mtume, S. Wonder, B. Ocean, C. Khan, Prince, Jermaine Jackson, D. Summer, Sheila E., S. Mills, S.O.S. Band, Menudo, D. Hartman, S. Robinson, A. Myers, D. Ross, ADDS: Jazzy Jay, E. Thomas, Bar-Kays, J. Novelle, Junior, Brass Construction, J. Taylor, R. Saulsberry, Midway, Pretty Poison, G. Jones, Staple Singers, Grandmaster Melle Mel.

### WWIN — BALTIMORE — KEITH NEWMAN, PD — #1 — S.O.S. BAND

HOTS: D. Hartman, A. Myers, B. Ocean, Nuance, Aleem, Prince, Jermaine Jackson, Menudo, Whodini, Mikki, K. Blow, J. Kennedy & J. Osborne, S. Wonder, D. Ross, C. Khan, Run D.M.C., Mtume, R. MacDonald, Temper, Jocelyn Brown, ADDS: J. Osborne, T. Turner, Ashford & Simpson, Staple Singers, Jazzy Jay, Midway, Kym.

### WENN — BIRMINGHAM — MYCHAEL STARR, MD

HOTS: R. Parker, Jr., B. Ocean, Mtume, Kashif, Bar-Kays, R. James, J. Kennedy, Run D.M.C., Roger, Brothers Johnson, L. Richie, S.O.S. Band, D. Williams, L. Thomas, Prince, Change, A. Myers, O'Bryan, R. Hall, C. Lynn Townes. ADDS: R. Jackson, Staple Singers, L. Haywood, Temper, New Edition, Janet Wright, B. Glover.

### WUFO — BUFFALO — MARK VANN, MD — #1 — MTUME

HOTS: Jermaine Jackson, Prince, Cherrelle, A. Myers, S.O.S. Band, D. Williams, Janet Jackson, Jacksons, S. Wonder, Windjammer, Jocelyn Brown, L. Holloway, S. Mills, Cameo, D. Summer, D. Ross, P. Rushen, Prime Time, I. Cara, Vanity. ADDS: Kagney, Apollonia 6, Temper, James Brown & Afrika Bambaataa, D. Simmons, R. J.'s Latest Arrival, P. Bailey, T. Comer, Newcleus, P. Bryson, Ashford & Simpson.

### WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — MTUME

HOTS: S. Wonder, Newcleus, Prince, Dr. Jeckyll & Mr. Hyde, Janet Jackson, Jacksons, New Edition, C. Khan, Cameo, B. Ocean, P. Austin, A. Myers, P. Rushen, D. Harman, T. Pendergrass, Force MD's, Grandmaster Melle Mel, R. Jackson, L. Thomas. ADDS: The Time, D. Summer, T. Turner, J. Novelle, Goodie, Junior, G. Jones, Amusement Park.

### WBMX — CHICAGO — LEE MICHAELS, PD — #1 — R. JAMES

HOTS: Mtume, J. Kennedy & J. Osborne, Next Movement, R. Hall, S. Clarke, S.O.S. Band, The Time, Valentine Bros., O'Jays, L. Holloway, C. Lynn Townes, Jermaine Jackson, A. Myers, Cherrelle, D. Williams, Cameo, Yarbrough & Peoples, H. Melvin & The Bluenotes, H. Hancock, Shannon. ADDS: Dr. Jeckyll & Mr. Hyde, Nuance, Rose Royce, Jonzun Crew, T.H.S.

### WCIN — CINCINNATI — SID KENNEDY, PD — #1 — S. WONDER

HOTS: J. Kennedy & J. Osborne, P. Bryson, D. Ross, Nuance, Prime Time, La Toya Jackson, S. Watanabe, P. Rushen, D. Summer, R. MacDonald, S. Mills, Brass Construction, L. Clifford. ADDS: B. Lee Eagar, Ashford & Simpson, Bloodstone, Detroit, D. Lasley, T. Turner, Cerone, The Time, Whodini, R. "Dimples" Fields, Egyptian Lover, Palmer Force 2, Valentine Bros., D. Simmons.

### WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — PRINCE

HOTS: S.O.S. Band, J. Kennedy & J. Osborne, Whodini, H. Hancock, Nuance, Jacksons, T. Pendergrass, Roger, S. Wonder, Lakeside, Jermaine Jackson, D. Summer, Cameo, D. Williams, P. Bryson, P. Rushen, L. Thomas, Midnight Star, D. Ross. ADDS: H. Melvin & The Bluenotes, Jermaine Stewart, J. "Guitar" Watson, Jazzy Jay, Junior, L. Rawls.

### WDRQ — DETROIT — MIKE STRATFORD, MD

HOTS: C. Khan, Debbie Deb, J. Kennedy & J. Osborne, Midway, Newcleus, Prince, R. Hall, The Time, Whodini. ADDS: Ashford & Simpson, Dreamboy, Invisibles, Prime Time, R. Jackson.

### WRBD — FT. LAUDERDALE — CHARLES MITCHELL, MD — #1 — S. WONDER

HOTS: Jacksons, New Edition, Prince, Mtume, S. Williams, Arthur Baker, Controllers, S. Brown, Pointer Sisters, Fatback, J. Kennedy & J. Osborne, Menudo, D. Summer, Starpoint, G. Scott-Heron, P. Bryson, Fast Lane, Grandmaster Melle Mel, R. MacDonald. ADDS: Force MD's, R. J.'s Latest Arrival, The Time, R. "Dimples" Fields, Ashford & Simpson, Cherrelle, Kleer, T. Wells, J. "Jellybean" Benitez, C.O.D.

### KMJQ — HOUSTON — BRUTE BAILEY, PD — #1 — J. KENNEDY & J. OSBORNE

HOTS: B. Ocean, Jermaine Jackson, D. Williams, Jacksons, D. Ross, R. Jackson, Dr. Jeckyll & Mr. Hyde, Vanity, C. Khan, Grandmaster Melle Mel. ADDS: P. Bailey, Pretty Poison, Jazzy Jay, Champaign, P. Rushen, Krystal, Divine Sounds, T. Turner.

### WTLC — INDIANAPOLIS — KELLY CARSON, PD — #1 — B. OCEAN

HOTS: J. Kennedy & J. Osborne, Amusement Park Band, A. Myers, Prince, Janet Jackson, Starpoint, Cherrelle, Mikki, Jermaine Jackson, R. Hall, S. Mills, Newcleus, Kazu-Matsui, S. Wonder.

### WYLD — NEW ORLEANS — DELL SPENCER — #1 — B. OCEAN

HOTS: J. Kennedy & J. Osborne, Rose Royce, Prince, P. Austin, S.O.S. Band, Mtume, Jermaine Jackson, R. Parker Jr., S. Wonder, T. Turner, Yarbrough & Peoples, Jacksons, Dr. Jeckyll & Mr. Hyde, Run D.M.C., R. James, Nuance, R. Jackson, D. Williams, R. Lewis, D. Ross. ADDS: The Time, D. Williams, Madonna, D. Morgan.

### WNHC — NEW HAVEN — JAMES JORDAN — #1 — L. THOMAS

HOTS: R. James, B. Pointer, Miami Sound Machine, S. Lattisaw & J. Gill, S.O.S. Band, La Toya Jackson, Kleer, Jermaine Jackson, C. Abrams, Prince, S. Wonder, New Edition, Sheila E., Jacksons, Change, The Dells, D. Williams, Pointer Sister, J. Kennedy & J. Osborne, Brothers Johnson. ADDS: Jermaine Stewart, Mr. T, G. Jones, T. Turner, Madonna, Sidney.

### WRAP — NORFOLK — CHESTER BENTON, PD — #1 — B. OCEAN

HOTS: R. James, S.O.S. Band, J. Kennedy & J. Osborne, Prince, Jermaine Jackson, L. Thomas, A. Myers, Run D.M.C., S. Wonder, Yarbrough & Peoples, R. Hall, D. Williams, C. Brown & The Soul Searchers, Nuance, Janet Jackson, Jacksons, D. Ross, B. Pointer, Menudo, D. Summer. ADDS: Ashford & Simpson, Force MD's, Circuit, T. Wells.

### KDIA — OAKLAND — DIANE BROWN, MD — #1 — PRINCE

HOTS: B. Ocean, New Edition, J. Kennedy & J. Osborne, S. Mills, Jocelyn Brown, S. Wonder, C. Khan, Jacksons, Madonna, Mtume, S.O.S. Band, Prince. ADDS: Lakeside, Kashif, Cherrelle, Vanity, Champaign, R. Saulsberry, Bar-Kays.

### WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — S.O.S. BAND

HOTS: B. Ocean, Mtume, J. Kennedy & J. Osborne, Jacksons, A. Myers, S. Wonder, Prince, C. Brown & The Soul Searchers, S. Mills, Newcleus, Madonna, R. Jackson, The Time, C. Khan, Cherrelle, Jermaine Jackson, Mikki, D. Ross, Temper, Dr. Jeckyll & Mr. Hyde. ADDS: P. Bailey, Jazzy Jay, Lakeside, T. Wells, G. Jones, T. Turner, J. Osborne, Staple Singers, R.J.'s Latest Arrival, Wrecking Crew, Dreamboy, Kagney.

### KUKQ — PHOENIX — RICK NUHN PD — #1 — PRINCE

HOTS: S.O.S. Band, J. Kennedy & J. Osborne, Mtume, Jermaine Jackson, C. Lauper, D. Summer, L. Thomas, Janet Jackson, S. Wonder, Jacksons, Menudo, B. Pointer, Cherrelle, La Toya Jackson, D. Williams, H. Hancock, Jacksons, L. Rawls, P. Austin, O'Bryan. ADDS: Apollonia 6, Jonzun Crew, Circuit, Kagney, Amusement Park Band, E. Thomas, Junior, Wham! UK.

### WAMO — PITTSBURGH — ALLEN HARRISON — #1 — PRINCE

HOTS: R. James, Mtume, J. Kennedy & J. Osborne, D. Ross, S. Wonder, R. Lewis, Jacksons, A. Myers, S.O.S. Band, Run D.M.C., Prime Time, Whodini, D. Summer, D. Williams, P. Rushen, Madonna, C. Khan, Newcleus, S. Mills, The Time. ADDS: Prince, T. Turner, Ashford & Simpson, Circuit, L. Clifford, R.J.'s Latest Arrival, P. Bailey, K. Rogers & K. Carnes & J. Ingram, Bar-Kays.

### KHYS — PORT ARTHUR — DOUG DAVIS, MD — #1 — B. OCEAN

HOTS: Mtume, R. Parker, Jr., T. Turner, J. Kennedy & J. Osborne, R. James, S.O.S. Band, Jermaine Jackson, L. Thomas, L. Richie, S. Wonder, A. Myers, Sheila E., Bar-Kays, R. Hall, Yarbrough & Peoples, Jacksons, D. Williams, C. Brown & The Soul Searchers, Janet Jackson, Nuance. ADDS: E. Wilde, Prince, R. Jackson, C. Khan, Champaign, Kym, L. Clifford, R. Saulsberry, Amusement Park Band, M. Love, Prime Time. LP ADDS: T. Turner, Jermaine Jackson, B. Ocean, A. Myers, R. Hall.

### WLE — RALEIGH — DOC HOLLIDAE, PD

HOTS: Madonna, Janet Jackson, Menudo, A. Myers, O'Bryan, S. Wonder, D. Summer, Jocelyn Brown, Brass Construction, D. Ross, Cameo, C. Lynn Townes, Anita Baker, S. Mills, K. Blow. ADDS: K. Rogers & K. Carnes & J. Ingram, Jocelyn Brown, Valentine Bros., Bar-Kays, Dreamboy, Ashford & Simpson, L. Haywood, B. Wofer, Mikki, D. Reeves, M. King, S. Harris, Michael Jackson, E. Wilde. LP ADDS: Janet Jackson, D. Reeves, Xavion, P. St. James, Beat Street Vol. 2, D. Summer.

### WPLZ — RICHMOND — HARDY JAY LANG, PD — #1 — B. OCEAN

HOTS: D. Hartman, R. Jackson, R. Hall, R. Lewis, S.O.S. Band, Prince, Janet Jackson, S. Wonder, R. James, Mtume, A. Myers, J. Kennedy & J. Osborne, D. Williams, C. Brown & The Soul Searchers. ADDS: Ashford & Simpson, S. Watanabe, Champaign, Madonna, Kashif. LP ADDS: S. Wonder.

### XHRM — SAN DIEGO — DUFF LINDSEY, PD — #1 — PRINCE

HOTS: S.O.S. Band, B. Ocean, Nuance, A. Myers, J. Kennedy & J. Osborne, Jermaine Jackson, P. Rushen, Mtume, L. Thomas, R. James, Jacksons, Janet Jackson, D. Ross, S. Wonder, C. Khan, D. Williams, D. Summer, New Edition, S. Mills, R. Hall. ADDS: Prime Time, Apollonia 6, T. Turner, G. Jones, Grandmaster Melle Mel, R. Saulsberry.



# SAULSBERRY IS SIZZLING

With his new single, "I WONDER."

From his soon-to-be released debut album

**RODNEY SAULSBERRY.**

*Produced by Stanley Clarke*

*and*

*Benjamin F. Wright, Jr.*



## TOP 75 ALBUMS

	Weeks On 9/22 Chart		Weeks On 9/22 Chart
<b>1</b> <b>PURPLE RAIN</b> PRINCE AND THE NEW POWER GENERATION (Warner Bros. 25110-1)	1 13	<b>40</b> <b>DANGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	38 25
<b>2</b> <b>PRIVATE DANCER</b> TINA TURNER (Capitol P-B5354)	2 16	<b>41</b> <b>CATS WITHOUT CLAWS</b> DONNA SUMMER (GHS 24040)	51 2
<b>3</b> <b>SUDDENLY</b> BILLY OCEAN (Jive/Arista JL 88213)	3 14	<b>42</b> <b>HAVE A GOOD TIME</b> VALENTINE BROTHERS (A&M SP 4989)	37 9
<b>4</b> <b>ICE CREAM CASTLES</b> THE TIME (Warner Bros. 9 25109-1)	4 10	<b>43</b> <b>EGO TRIP</b> KURTIS BLOW (Mercury 822 420-1 M-1)	52 3
<b>5</b> <b>VICTORY</b> JACKSONS (Epic QE 38946)	5 11	<b>44</b> <b>YOU'VE GOT ME LOVING YOU</b> BOBBY BLAND (MCA 5503)	45 4
<b>6</b> <b>YOU ME AND HE</b> MTUME (Epic FE 39473)	7 5	<b>45</b> <b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	43 93
<b>7</b> <b>THE GLAMOROUS LIFE</b> SHEILA E. (Warner Bros. 1-25107)	6 14	<b>46</b> <b>ESSAR</b> SMOKEY ROBINSON (Tamia 60987L)	46 15
<b>8</b> <b>REFLECTIONS</b> RICK JAMES (Motown 6095GL)	8 6	<b>47</b> <b>LEGEND</b> BOB MARLEY AND THE WAILERS (Island 79069-1)	48 4
<b>9</b> <b>JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu/CBS FZ 39332)	10 5	<b>48</b> <b>DON'T LOOK ANY FURTHER</b> DENNIS EDWARDS (Gordy/Motown 6057GL)	44 33
<b>10</b> <b>LOVE LANGUAGE</b> TEDDY PENDERGRASS (Asylum 60317-1)	9 11	<b>49</b> <b>SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	47 31
<b>11</b> <b>LOOKIN' FOR TROUBLE</b> JOYCE KENNEDY (A&M SP-4996)	14 5	<b>50</b> <b>BEAT STREET</b> ORIGINAL SOUNDTRACK (Atlantic 7 80154-1)	39 17
<b>12</b> <b>SEND ME YOUR LOVE</b> KASHIF (Arista AL 8 8205)	11 13	<b>51</b> <b>BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	40 42
<b>13</b> <b>ALL OF YOU</b> LILLO THOMAS (Capitol SF-12346)	13 7	<b>52</b> <b>TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	53 8
<b>14</b> <b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059 ML)	15 52	<b>53</b> <b>INTIMATE CONNECTION</b> KLEEEER (Atlantic 7 80145-1)	50 27
<b>15</b> <b>THE WOMAN IN RED</b> ORIGINAL SOUNDTRACK STEVIE WONDER (6108 ML—Motown)	35 2	<b>54</b> <b>UNIVERSAL RHYTHM</b> RALPH MACDONALD (Polydor 823 323-1 Y-1)	59 2
<b>16</b> <b>I APPRECIATE</b> ALICIA MYERS (MCA 5485)	19 5	<b>55</b> <b>WILD ANIMAL</b> VANITY (6102ML Motown)	— 1
<b>17</b> <b>BE MY LOVER</b> O'BRYAN (Capitol ST-12332)	18 23	<b>56</b> <b>(WHO'S AFRAID OF?)</b> ART OF NOISE (Island/Atco 7 90179-1)	54 19
<b>18</b> <b>OUT OF CONTROL</b> BROTHERS JOHNSON (A&M SP 496)	17 9	<b>57</b> <b>I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	56 41
<b>19</b> <b>SWEPT AWAY</b> DIANA ROSS (AFL-5009 RCA)	33 3	<b>58</b> <b>LET THE MUSIC PLAY</b> SHANNON (Mirage/Atco 7-90134-1)	60 34
<b>20</b> <b>RUN D.M.C.</b> (Profile PRO-1202)	12 24	<b>59</b> <b>PARTY</b> BLOODSTONE (T-Neck/CBS FZ 39146)	55 9
<b>21</b> <b>MADONNA</b> (Sire 9 23867-1)	23 53	<b>60</b> <b>RIGHT PLACE, RIGHT TIME</b> DENISE LaSALLE (Malaco 7417)	57 25
<b>22</b> <b>JERMAINE JACKSON</b> (Arista AL8-8203)	20 20	<b>61</b> <b>BE A WINNER</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5700)	58 22
<b>23</b> <b>BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	22 44	<b>62</b> <b>STEPPIN' OUT</b> GEORGE HOWARD (TBA TB201-N)	63 22
<b>24</b> <b>STRAIGHT FROM THE HEART</b> PEABO BRYSON (Elektra 60362-1)	16 12	<b>63</b> <b>I'M A BLUES MAN</b> Z.Z. HILL (Malaco 7415)	61 43
<b>25</b> <b>GHOSTBUSTERS</b> ORIGINAL SOUNDTRACK (Arista AL8-8246)	21 17	<b>64</b> <b>STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP 4940)	66 40
<b>26</b> <b>OUTRAGEOUS</b> LAKESIDE (Solar/Elektra 560355)	24 11	<b>65</b> <b>CHANGE OF HEART</b> CHANGE (Atlantic 7 80154-1)	64 21
<b>27</b> <b>NOW</b> PATRICE RUSHEN (Elektra 9-60360-1)	25 16	<b>66</b> <b>LOVE WARS</b> WOMACK & WOMACK (Elektra 9 60293-1)	62 20
<b>28</b> <b>JAM ON REVENGE</b> NEWCLEUS (Sunnyview 4901B)	26 14	<b>67</b> <b>THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003)	69 28
<b>29</b> <b>RENEGADES</b> BRASS CONSTRUCTION (Capitol SJ-12348)	31 10	<b>68</b> <b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	67 65
<b>30</b> <b>CHERRELLE</b> (Tabu/CBS BFZ 39144)	28 16	<b>69</b> <b>HEART DON'T LIE</b> LA TOYA JACKSON (Private I/CBS FZ 39361)	72 12
<b>31</b> <b>SOUND-SYSTEM</b> HERBIE HANCOCK (Columbia FC 39478)	34 5	<b>70</b> <b>IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23 9970-1)	70 47
<b>32</b> <b>BREAKIN'</b> ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1)	29 11	<b>71</b> <b>SINCERELY</b> THE EMOTIONS (Red Label RTL LP-001-1)	73 22
<b>33</b> <b>LADY</b> ONE WAY (MCA-5470)	30 24	<b>72</b> <b>CALL OF THE WILD</b> GENERATION BAND (TB 202N)	68 5
<b>34</b> <b>LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia FC 39366)	32 18	<b>73</b> <b>Mmm . . .</b> RICHARD "DIMPLES" FIELDS (RCA AFL 1-5169)	74 7
<b>35</b> <b>DREAM STREET</b> JANET JACKSON (A&M SP 4962)	49 2	<b>74</b> <b>BRYAN LOREN</b> (Philly World/Atlantic 7 90183-1)	71 5
<b>36</b> <b>THE SAGA CONTINUES . . .</b> ROGER (Warner Bros. 9-23975-1)	27 31	<b>75</b> <b>KOKO-POP</b> (Motown 6096 ML)	75 7
<b>37</b> <b>I BELONG TO YOU</b> RANDY HALL (MCA 5504)	41 6		
<b>38</b> <b>THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	42 4		
<b>39</b> <b>LOVE AND MORE</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 39367)	36 19		

## THE RHYTHM SECTION

**THE MIXER BEHIND THE MUSIC** — In light of Herbie Hancock's five-award blitz at the MTV ceremony and his current 35-city tour, Hancock-watchers have been reminded of the irony, graciously acknowledged by Hancock himself, that this giant of jazz and fusion, who has contributed so much to the American musical scene in terms of composition, innovation and experimentation, owes his recent success in large part to outside forces, the English video production team of **Godley and Creme** and **Bill Laswell**, who with **Michael Beinhorn** created the "Rockit" sound under the production group name, **Material**. But the "Rockit" sound greatly benefitted from the efforts of another artist who reflects what has to be the surprise musical trend of the 80s in black music — the role of the DJ/mixer in concert.



**FLOWER CHILDREN** — Trumpeter Jeff Tyzik was recently in New York to promote his recently-released Polydor/PolyGram LP, "Jammin' In Manhattan," and to attend a party for the opening of *Lillies Of The Field*, a floral arrangement company. Pictured at the party are (l-r): Jeff Tyzik; Diane Curry of *Lillies Of The Field*; recording artist Mtume, and Yvonne Curry, of *Lillies Of The Field*.

drums in local bands — which explains his acute sense of time. In 1975 he traded in his drumsticks for a pair of turntables. Influenced by **Kool DJ Herc**, the Bronx's king spinner, known for his technique of toasting over and between records, D. St. began to advance his own ideas. In 1982 he became the original resident DJ at New York's Roxy. His agility with the turntables, supported by good taste and an encyclopedic knowledge of music, helped create the Roxy's international reputation as a take-off point for hip-hop. That same year, D. St. released his first 12-inch single, "Grandmixer Cuts It Up" on Celluloid. Co-produced by Material, the record won popular and critical acclaim, as did the follow-up, "Crazy Cuts," which sold 100,000 copies in the U.S. alone. In 1983, Bill Laswell approached D. St. to work on sessions for Herbie Hancock's "Future Shock" LP. Typical of the Material collective's unorthodox match-making, the collaboration spelled success for Hancock. Besides performing on the cut "Earthbeat" and the Grammy-winning, million-selling "Rockit," D. St. also co-wrote "Rough." Not content to be the prime exponent of scratching on record, he also became the first scratch DJ to perform on stage as part of a live band. Having already appeared live with Material at the Montreux Jazz Festival in the summer of 1983, D. St. went on to tour Europe and America as part of Hancock's road band. He also visited Japan with Laswell recently, performing on television, in discos and at a scratch clinic for Japanese DJs.

After the success of "Rockit," D. St. put together "Mega Mix," an innovative mix of "Rockit" and other cuts from Hancock's "Future Shock" LP. He has just released "Mega Mix II (Why Is It Fresh?)" for Celluloid, utilizing some of the label's other releases for his turntable tricks. He also co-composed and is featured on Hancock's latest 12-inch, "Hard Rock," from the "Sound System" LP. It's been a dream association for the DJ from the Bronx. Hancock's new media visibility has pushed D. St. to the forefront of a group whose contributions were only hinted at when disco made celebrities of record spinners in the late seventies. Now, the DJ has proven that his ability to motivate dancers and to enhance pre-recorded music can make him a stage star in his own right. D. St. has arrived as one of the premier mixers on the hip-hop scene.



**TURN WRIGHT AT TINA** — New Cotillion recording artist Janet Wright was among the backstage visitors on hand to congratulate Tina Turner during her recent shows at *The Ritz* in New York City. Shown backstage at *The Ritz* are, from (l): Janet Wright, Capitol Records' Rod Butler, Tina Turner, WBLS music director Maye James, and Betty Bissram of Colette Productions.

**THE VOICE OF THE ROAD BAND** — Another important element in the Hancock/Hip-Hop/Laswell/Celluloid connection is **Bernard Fowler**, who is lead vocalist with Hancock's Rockit Band and will be heard as a backup vocalist on **Mick Jagger's** forthcoming solo lp (produced by Laswell). Fowler is now recording with **Steven Brown** under the name **The Rebels**, and Celluloid has released the group's first 12-inch, "You Can Make It." The single offers a little something for everyone, combining basic power-of-positive thinking rap ("As long as you believe in yourself/And you wake up in the morning and you have your health . . . you can make it") with a rock guitar power chord section, an infectious funk groove and some tight harmony singing. Brown and Fowler produced the track themselves and their experience shows. It's the kind of track that stays with you long after even a first listen, and one with tremendous crossover potential in a 7-inch format. Brown and Fowler have been collaborating since 1974 when they were both members of the band **Total Eclipse**. Later they were in the **NYC Peech Boys**, who had hits with "Don't Make Me Wait" and "Life is Something Special."

**PUNCH IN (NEW YORK)** — At Quadrasonic . . . **Pumpkin** is in the studio laying tracks for a new Profile LP called "Pumpkin Presents **Erroll Bedward**." This album features **James Crab Robinson**, **Desiree Lindsey**, **Lenny Underwood** and **Pumpkin**, who reveals his true identity . . .

rusty cutchin

## INTERNATIONAL DATELINE

### British Videos To Be Beamed To U.S.

by Chrissey Iley

LONDON — British music videos can now be instantly relayed to 500 TV stations across the United States thanks to a revolutionary new service. BrightStar Communications — jointly owned by Western Union and Visnews — is providing a satellite link specifically for music video. BrightStar Rockfeed offers mass distribution on a scale never before possible. Potential customers have the chance to be included in an hour-long broadcast-quality transmission relayed weekly from London to New York which can then be fed to US cable TV subscribers.

A spokesman for Rockfeed said, "With a potential US television audience of over

200 million viewers, BrightStar Rockfeed is the best possible support record companies can give their US sales and promotion personnel — especially when launching a new group on the market.

The service was due to come into operation on September 13 and there are already plans to extend it to Japan and Australia.

Visnews' managing director Brian Quinn said, "We see this new service as one which will stimulate the total market for transatlantic vision traffic. It will open the gate to any company with a need for broadcast-quality visual communications between North America, the UK and beyond, as well as providing a fully-managed service to broadcasters."



**FIRST DIGITAL DOWN UNDER** — The first Sony multi-track recorder to be put into service in Australia has been purchased by AAV-Australia Pty. Ltd. AAV, the largest Audio/Video production company in Australia has made the machine, a Sony PCM 3324, available in either of its two major music studios. Pictured with the Sony PCM 3324 is Ross Cockle, chief recording engineer at AAV-Australia.

artists the company introduced at the presentation were David Bowie, Diana Ross, J. Geils Band, Motels, America and Tina Turner.

Nippon Victor (JVC) will release VHD video-discs of movies from Columbia Pictures (USA) through a contract that the company signed with RCA Columbia Pictures Video K.K. This contract has been made as one of sales strategies of the company to expand its list of video disc movie titles. The main titles the company will release in this fall are *Kramer vs. Kramer*, *Gandhi*, *Taxi Driver*, *China Syndrome*, *Funny Girl* and *The Deep*.

kozo otsuka

### Italy

MILAN — Revolution in the TV sector in Italy: Silvio Berlusconi, owner of the Canale 5 and Italia 1 networks, has also bought Retequattro (the network created by Mondadori group), becoming head of the greatest independent TV group on the Italian market. Two record companies are also interested in the operation: Five Record, which is connected to Canale 5 and Siglaquattro, created by Retequattro in a joint venture with Brazilian TV Globo.

PolyGram organizes its 14th Expo dedicated to record retailers throughout Italy from Sept. 2 in Pescara ending on Oct. 1 in Sanremo: it will reach 21 cities presenting the new autumn releases in classical, pop rock and jazz.

Singer-songwriter Paolo Conte, formerly with RCA, signed with CGD . . . classical oriented label Laudis, previously distributed by WEA Italiana, is now with EMI . . . WEP signed a distribution agreement with CGD: formerly the label was with RCA.

Arrigo Polillo, the most important jazz critic and organizer in Italy, died in Milan on July 17, at the age of 65.

The 11th edition of Premio Tenco will take place in Sanremo from Oct. 11 - 13.

mario de luigi

### Argentina

BUENOS AIRES — CBS hosted a typical "asado" party (a barbecue for nearly 140 people) to celebrate the 25th anniversary of the Centro Cultural del Disco, one of the leading retailers in this market. The event was scheduled on Saturday to make it possible for all the employees of the seven branches of the Centro to attend. The CCD was started by Rodolfo Gonzalez in September 1959 as a discount retailer, offering prices 26 percent less than usual prices at that time and has been engaged lately in wholesaling and super-market branch operation.

Ruben Aprile of Interdisc reports that seven of the latest releases by his company are selling strongly: Lionel Richie's album has exceeded the 80,000 mark, while a compilation of melodic hits by Jose Velez has sold around 60,000 albums and the "Sound Explosion" LP has reached the 15,000 level. Another strong seller is the Facundo Cantal album, "Ferrocabral." Cabral recently had two SRO appearances at the Obras Stadium, after steady work at many smaller venues during the last several years.

miguel smirnoff

### World Youth Festival Set For Jamaica '85

LOS ANGELES — Senator Olivia Grange, coordinator of Jamaica's cultural events, recently announced in Kingston that the island will be the sponsor and host to the inaugural World Youth Festival Of The Arts. The gathering will include an international pop music concert as well as a film festival and a Jamaican showing of its traditional music and dance.

Set to be held in Kingston from April 1-9 in 1985, the showcase is separate from a United Nations activity but it is "Jamaica's own salute to the U.N. International Year of the Youth, 1985."

### United Kingdom

LONDON — WEA/UK has switched from a problem area to one of WEA International's best companies according to Nesuhi Ertegun, president of WEA International. Addressing the UK company's annual sales conference at the South Coast resort of Bournemouth, Ertegun said he had witnessed a "fantastic change" over the past year. "What Rob Dickins (chairman WEA UK) has done is absolutely extraordinary. The English company is the talk of WEA International."

Using the analogy of the British soccer leagues Dickins said, "The past year has seen us go from being Third Division straight into the first. Artists and managers find us either a strong alternative or first choice, radio and TV take us more seriously and the press has never been better. But we're not league champions yet. There's still a lot to do and complacency now would be a disaster."

Dickins said the company has broken major acts in the UK such as ZZ Top, Womack and Womack, Howard Jones, Everything But The Girl, Laura Branigan, Van Halen, Echo and the Bunnymen and Prince. The conference also heard that the new Aztec Camera album "Knife," produced by Mark Knopfler, is a major priority. It will have a virtually simultaneous US and UK release. The group, led by young Scotsman Roddy Frame, is to commence a UK tour later this month to help promote the record.

David Bowie's new single "Blue Jean" was released in the UK this week by EMI America. His album "Tonight" will be released on September 24. Recorded in Canada, it includes cover versions of Leiber and Stoller's "I Keep Forgettin'" and "God Only Knows" by Beach Boy Brian Wilson.

The long-awaited video "David Bowie — Live" will be released by Videoform

Music on September 26. The 60-minute tape was filmed during Bowie's "Serious Moonlight" Tour last year at the PNE Coliseum, Vancouver and includes an exclusive interview with the singer.

The UK's leading country music promoter Mervyn Conn has announced major expansion plans, including the launching of a new label and a move into music video. Conn, who will be presenting 160 live concerts between now and Christmas and plans 450 concerts next year, will include more jazz, MOR, nostalgia and contemporary acts. For the past 17 years he has promoted the UK's top country event, the Wembley Country Festival.

First signing to Conn's new record production division is Astrud Gilberto, whose "The Girl From Ipanema" is enjoying a new lease on life on the charts.

chrissey iley

### Japan

TOKYO — K.K. Pony has decided to enter the video field in Japan as its main business after October of this year through a contract with Walt Disney and the BBC which the company has recently signed. Up to the present, K.K. Pony has been providing an excellent video catalogue to the market in the cooperation with MGM/UA home video and Vestron video. However, the new contracts with these two video manufacturers, the video catalogue of K.K. Pony will be greatly expanded.

Through a "Capitol EMI America Presentation," Toshiba-EMI has introduced many international artists to the Japanese media. Mr. Otsukotsu, managing director of Toshiba said "the company will promote these American singers starting this autumn. In the international music field, the artists from the U.K. were predominant, however, we now see revivals of American artists, so we expect strong sales for all of them this fall." The main

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 Caminando Al Sol — Laid Back — PolyGram
- 2 La Noche Y Tu — Sheena Easton/Dyango — EMI
- 3 Ya Nunca Mas — Luis Miguel — EMI
- 4 A Esa — Pimpinela — CBS
- 5 Corazon Magico — Dyango — EMI
- 6 A Todas Las Chicas — Julio Iglesias — CBS
- 7 Radio Ga Ga — Queen — EMI
- 8 Haciendo El Amor — Maria Rosa Yorio — Interdisc
- 9 Yo No Le Pido A La Luna — Daniela Romo — Music Hall
- 10 Che Angelo Sei — Al Bano/Romina Power — Music Hall

#### TOP TEN LPs

- 1 Breakdance — Soundtrack — PolyGram
- 2 Thriller — Michael Jackson — CBS
- 3 Soy Como Soy — Sandra Mihanovich — Microfon
- 4 Sound Explosion — Various Artists — Interdisc
- 5 14 Grandes Exitos — Jose Velez — Discosa/Interdisc
- 6 No Puedo Aflojar — Lionel Richie — Interdisc
- 7 Ferrocabral — Facundo Cabral — Interdisc
- 8 FM USA — Various Artists — Music Hall
- 9 Hace 20 Anos — Joan Manuel Serrat — Microfon
- 10 Break Machine — Break Machine — Interdisc

—Prensario

### United Kingdom

#### TOP TEN 45s

- 1 I Just Called To Say I Love You — Stevie Wonder — Motown
- 2 Careless Whisper — George Michael — Epic
- 3 Ghostbusters — Ray Parker, Jr. — Arista
- 4 Dr. Beat — Miami Sound Machine — Epic
- 5 Passengers — Elton John — Rockit
- 6 Madame Butterfly — Malcolm McLaren — Charisma
- 7 Master And Servant — Depeche Mode — Mute
- 8 Like To Get To Know You Well — Howard Jones — WEA
- 9 Agadoo — Black Lace — Flair
- 10 I'll Fly For You — Spandau Ballet — Reformation

#### TOP TEN LPs

- 1 Now That's What I Call Music — 3 — Various Artists — EMI/Virgin
- 2 Private Dancer — Tina Turner — Capitol
- 3 Diamond Life — Sade — Epic
- 4 Legend — Bob Marley and the Wailers — Island
- 5 Parade — Spandau Ballet — Reformation
- 6 Purple Rain — Prince and the New Power Generation — Warner Bros.
- 7 Break Out — Pointer Sisters — Planet
- 8 Can't Slow Down — Lionel Richie — Motown
- 9 Phil Feardon & Galaxy — Ensign
- 10 The Works — Queen — EMI

—Melody Maker

### Japan

- 1 Hoshikuzo No Stage — Checkers — Canyon
- 2 Jikkay (1984) — Akina Nakamori — Warner Pioneer
- 3 Pink No Mozart — Seyiko Matsuda — CBS Sony
- 4 Momoyiro Toyuki — Mariko Takahashi — Victor
- 5 Kaonkaylta Renaylshosetsu — Toshihiko Tawara — Canyon
- 6 Zenryaku Michino Ueyeyori — Isseyi Fubi, Sebia — Tokuma Japan
- 7 Aamotowa Chopln No Shlrabe — Mami Kobayashi — CBS Sony
- 8 Nagaragawa Enka/Ohan — Hiroshi Itsuki — Tokuma Japan
- 9 Miss Brand-New Day — Southern All Stars — Victor
- 10 Kuchlbrlu No Privacy — Nahoko Kawayi — Nippon Columbia

#### TOP TEN LPs

- 1 Ninklmono De Ido — Southern All Stars — Victor
- 2 Footloose Sound Track — CBS Sony
- 3 Zettayi Checkersll — Checkers — Canyon
- 4 Cryptograph (Al No Shingo) — Mami Kobayashi — CBS Sony
- 5 Hold Your Last Chance — Goh Nagabuchi — Toshiba EMI
- 6 Blg Wave — Tatsuuro Yamashita — Alpha Moon
- 7 E' — Eyikichi Yazawa — Warner Pioneer
- 8 Michlga Oretachino Sewo Oshlta — Iseyifubi Sebia — Tokuma Japan
- 9 Victory — Jacksons — Epic Sony
- 10 Daydream Coast — Nahoko Kawayi — Nippon Columbia

—Cash Box of Japan

## 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

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

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

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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.

## 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 Llevelde, the Netherlands.

## 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.

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## New TV Shows Debut

(continued from page 14)

pany, headed by Charles Koppelman and Martin Bandier. The company's publishing arm boasts over 50,000 songs including the score to the Broadway musical *Cats*. The company has also registered successes in records (Eddie Murphy, Weathergirls), production (*Endless Love*, *Guilty*) and series music production (*Fame*).

The show, hosted by Livingston Taylor, will be seen as a half-hour daily show and a weekly, one-hour program. It will feature "hot 100" videos played every day of the week, in a rotation similar to Top 40 radio station programming. In addition, the show's studio audience and its core group of dancers are spotlighted against a background of videos projected on a 100-foot screen. Some of the artists scheduled to appear on the initial episodes include Tina Turner, Scandal, Juice Newton, Southside Johnny, Laura Branigan, John Waite and Bon Jovi.

Taylor sees an important role for the show in terms of the so-called music video revolution. "My feeling about video is that it's inherently limited. What people really want to see is interaction between artist and audience. And frankly, how long can

you watch people go through a dream sequence in a video? It's music that moves people, and the important thing is that interaction between human beings."

Up a different alley altogether is Clark's *Puttin' On The Hits*, which debuted last week on 125 stations, including outlets in every major market. The show combines comedy with music, as contestants are judged on appearance, originality and lip-synching ability, the latest talent to reap the rewards of commercial television. MCA-TV, the show's distributor, is sponsoring local audition contests at shopping malls around the country to find potential performers. Among the top prizes in the local promotions is a chance for a trip to Hollywood and an appearance on the national show.

After pioneering the rock music television show with *American Bandstand*, still running once a week on ABC, Clark has spent the ensuing years exhibiting his staying power in the field of network television. With the success of last year's *Star Search*, the amateur show has made a decisive comeback, and by playing on the fantasies of music-crazy viewers, Clark may once again have his finger on the popular pulse.

## NAB/NRBA Convention

(continued from page 18)

part of the marketing strategy of CHR stations, just as they were two decades ago. "High Profile," "Aggressive Marketing," and "On The Streets," were terms used frequently by the panelists in describing their promotional philosophies.

And Gary Berkowitz of WHYT in New York felt that audio processing is one of the most important things you can do to complete a successful CHR format," Berkowitz said. "CHR needs to be the

biggest, loudest sound on the dial. It has a psycho-acoustic effect on the listener. Put the reverb on the air chain, put 20dB of compression behind it and another 20dB on the microphone and go for it. There should be little finesse in CHR. It's got to crank."

Questioned as to how CHR will have evolved in five years, the panelists expressed optimism perhaps guarded by the gruel of too many format changes.

"Three or four years down the line I don't think there will be as many CHR competitors in each market," said WKTI's Cole. "I think the stations that are the most committed to the format are the ones that are going to make it. But I think there will always be room for at least one CHR station in each market."

"Radio is show business," said Kat Michaels of WZUU. "Personality and entertainment are things that people are going to want and need all the time. If we can keep that entertainment and excitement alive in this format, CHR will last a long time."



PLATINUM IN "THE WORKS" — EMI executives present Queen with platinum albums for sales in the UK topping 300,000 units of the band's album, "The Works." Pictured here are (l-r, back row) Ken East, EMI music president and CEO, Europe and International; Mack, the group's producer; Peter Jamieson, managing director, EMI Records, UK; Queen's Brian May; Paul Prenter, the group's manager; Jim Beach, their business manager. In front are (l-r) Queen's John Deacon, Freddie Mercury and Roger Taylor, and Jill Wall, product manager, EMI Records.

## ASCAP, BMI Score Big Victory

(continued from page 5)

license will continue to grow as new technologies create new ways of performing music."

BMI president Ed Cramer shared Dav-

id's happiness. "We are delighted with the courts decision in this matter, BMI's position once again being upheld. I believe that the court's decision was the right one, and one that to me, was never in doubt."



MOTELS CHECK IN — PG Productions, weekly call-in show, Live From The Record Plant recently featured the Motels. Pictured are (l-r): Brian Glascock and Marty Jourard of The Motels; Lou Simon, host of the show, Martha Davis, Guy Perry and Michael Goodroe of the Motels.



# CASH BOX

September 29, 1984

## AROUND THE ROUTE

by Camille Compasio

At the recent Sept. 6-8 distribs conference held at the Hyatt Embarcaero Center in San Francisco (Cash Box, Sept. 22), Bally Sente mapped out its plans for the coming months with regard to product, marketing, advertising/promotion, research and development, parts and service, et al and its intent to fully address the needs of operators and, hopefully, create a turnaround in the ailing coin machine industry. This was the first such gathering held since the acquisition of Sente Technologies by Bally Mfg. Corp. in April of this year and it drew a full distribs turnout plus a good number of reps from Bally corporate, Bally Midway and Bally Distg. Eight new games were premiered at the meeting (some in completed form) and will be featured at the Oct. 24-27 AMOA convention in Chicago. In speaking to the group, prexy **Bob Lundquist** referred to the industry's current ailments (market saturation, decrease in player interest, reduced buying, etc.) and advised distribs that Bally Sente is "coming back to the marketplace with a 'library' of games," to appeal to a wide range of player tastes. "We will be building to order," he said, adding that the company did not presently intend to en-

(continued on page 30)

## Digital Names Shaw; Klimek Promoted

CHICAGO — Mike Shaw has been named director of public relations and communications for Digital Controls, Inc. of Atlanta, according to Mike Macke, chairman of the board.

"We are particularly pleased to have Mike Shaw on our staff," said Macke. "His understanding of the needs of the coin game operator and his dedication to the advancement of coin-op amusement are important to our goal of playing a leading role in ensuring success and strength in our industry."

Shaw has been researching and writing about the coin-op industry since 1980 in various editorial positions with *Play Meter* magazine.

In his new position, he will provide information and formulate advertising on Digital Controls' products. He will assume responsibility for maintaining the firm's reputation as the marketer and manufacturer of top selling counter-top video games.

"I am happy to be a part of the company that had the vision to conceptualize and develop the counter-top game," Shaw commented. "Digital Controls' understanding of the adult market is helping the recovery of our industry from its recent slump. I am especially pleased that Digital Controls wants me to continue writing and speaking on behalf of the entire industry."

### Klimek Promoted

Michael Pace, DCI's vice president/engineering director, announced that David Klimek has been promoted to manager of research and development at Digital Controls. As an electronic engineer for the past two years, Klimek has been involved in design and quality control, helping develop DCI's 5-in-

1 counter-top video card game "Little Casino II", conversion kit "Little Casino III", and the "CounterCADE" video game system.

"David will be the information source on all projects we are planning or working on in research and development," Pace noted. "Of particular importance will be his role as liaison between our department and the DCI manufacturing division. His assistance in administrating this division enables both of us to contribute more effectively to the creative side of things, to get more products out, in essence to help Digital Controls keep its position as the leader of the counter-top amusement field," he concluded.

## Jerry Marcus Departs Atari

CHICAGO — In a joint communique, John Farrand, president and CEO of Atari Games, Inc., and Jerry Marcus, vice president-sales of the Coin-Op division, announced Marcus' resignation.

Farrand stated that Marcus will remain on special assignment with the company for a period of time. Marcus has, however, relinquished any responsibility for Atari sales and marketing.

It was further announced that Shane Breaks, formerly vice president of international sales, will assume responsibility for worldwide sales.

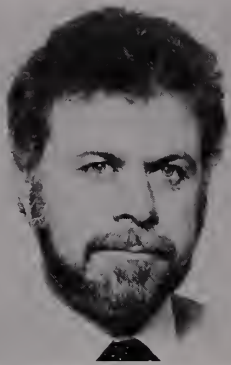
Kevin Hayes, whose previous duties included financial controller and managing director of Atari Ireland, now takes on the role of chief financial officer of Atari Games, Inc.

### CONTENTS

Industry News .....	30
Jukebox Programmer .....	31

# COIN MACHINE

# INDUSTRY NEWS



Mike Shaw



David Klimek

## Digital's New Executives

## AROUND THE ROUTE

(continued from page 29)

large its distribution, its philosophy being "to keep the distributor network small and the territory large. We intend to disclose our test figures to distributors and will encourage them to do likewise with operators," he added. "We also intend to give our distributors full support in marketing, advertising, sales assistance and service assistance as well." Board chairman **Nolan Bushnell** focused on the company's newly debuted SAC II system which adds a new dimension to the Sente Arcade Computer by combining actual player movement with video game screen action. The first game created for this system, "Strike Avenger," is slated for premiere at AMOA Expo '84. He also discussed the current market and revealed some personal projections for the future. "I believe this fall will mark the start of an era which will see the industry beginning to heal," he told distributors, and the SAC II system will be a contributing factor. He stressed the need for more promotion on the part of manufacturers and operators as well, suggesting several merchandising ideas that could be employed by both arcade and street opera-

tors. Contests are effective, he said, to generate play and create inter-active social situations. "We have not as yet addressed the currently prevailing health and physical fitness craze," in coin-op game design, he noted, and there should also be more emphasis on games that appeal to the player's sense of humor. The various holidays throughout the year are another source for game concepts, according to Bushnell. "We intend to start our holiday-related schedules with a Halloween game next year," he advised. The eight new Bally Sente games introduced at this conference ran the full gamut of themes from fun to sports to racing to trivia, the objective being to provide all of the essentials for bringing the players back . . . The Bally Midway facilities in Franklin Park, IL will be utilized for producing the SAC systems. First shipments of games from the new "library" will be out of Chicago in about October . . .

**Jerry Monday**, longtime member of the Betson Pacific executive team, has departed the firm to join Circle International as vice president and general manager in Los Angeles. We bumped into Jerry at the Bally Sente affair and he told us he's settled into his new office and is now concentrating on settling into his new residence.

## Bally Sente Is 'Back On Track'

CHICAGO — Bally Sente is aggressively charting a course that will result in the fall debut of seven new games, the revival of some old favorites and a fresh game marketing concept, as revealed to distributors during the company's September 6-8 conference in San Francisco.

According to Bally Sente president Robert Lundquist, Bally's recent acquisition of Pizza Time Theatre's game subsidiary has given his firm the financial backing and stability to pursue the potential of the first generation Sente Arcade Computer (SAC) interchangeable game system. The system gives arcade owners the latitude to change one game into an entirely new one by interchanging a hand-sized, 14-ounce cartridge, control panel and graphics panel.

"Bally acquired Sente because the company believes the interchangeable game system is the way of the future," Lundquist said. "We are in the process of building a design and engineering staff to produce a wide complement of games."

Lundquist, 34, said Bally Sente intends to create a library of software for its SAC I interchangeable video game systems and will also experiment with a new leasing program in which both the game frame and the software may be leased.

The impetus to create a "library" of software for the company's SAC I game system stemmed from a summer distributor's advisory council session (*Cash Box*, 9/22/84). Those participating agreed that Sente should not enter the marketplace until it has a large complement of games to offer distributors and operators.

This finding has resulted in a plethora of activity at the firm's Sunnyvale, California-based research and development complex. The recent acquisition of Imagic principal and award winning game designer Dennis Koble, combined with the talents of hardware designer Howard Delman, master programmer Ed Rothberg, senior vice president of engineering Roger Hector and others assembled under the direction of company chairman Nolan Bushnell make Bally Sente one of the most creative video game designing organizations in the industry, Lundquist said, "We still have some positions to fill," he added. "But we're only looking for the very

best game designers and programmers. At least 100 people apply for every job opening here."

Of the SAC II system, which is expected to be debuted at the upcoming AMOA convention in Chicago, Lundquist stated that this system will be the first game system to combine motion with screen graphics to create an entirely new dimension in video games. Bally Sente is also negotiating with licensees of former video game hits for the right to offer these proven performers as part of the Bally Sente software library.

Before the AMOA, however, the new games will undergo test marketing procedures not unlike those utilized in Hollywood. "The major movie studios wouldn't release a new film without advertising, publicity and test previews," Lundquist said. "We intend to experiment with all three marketing techniques in getting the word out about our games."

Backed by a strong parent company and what he feels is the most marketable product in the coin-operated video game industry, Lundquist feels encouraged and says that his sentiments are bolstered by Bally's enthusiasm for the SAC I interchangeable game system. "The industry is going through a shakeout situation that can be compared to the transition years of the movie or automobile businesses," he said.

"In the final outcome, what was once dozens of major manufacturers became a select handful. I believe we'll be one of those survivors in this industry and look forward to the challenges ahead."

## CALENDAR

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

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



**PARTY TIME!** The Bally Sente national distributors meeting in San Francisco offered a perfect combination of business and pleasure which was thoroughly enjoyed by everyone in attendance — and a good number of distributor wives were present to participate. Social activities began on Thursday evening with a western barbecue held at Bushnell Stables. Pictured (photo 1, l-r) are Will Laurie (Bally Advance), Bally Sente chairman Nolan Bushnell, Steve Palmer (Coin Machine) and Stan Larsen (Struve Dist.); (photo 2, l-r) Marianne (Mrs. Terry) Moss of Rowe-Moss, Vicki (Mrs. Bill) Kraft of Shaffer Dist., Mary Jo (Mrs. Steve) Shaffer of Shaffer Dist. and Nancy (Mrs. John) Shingler of Peach State; (photo 3, l-r) Nolan Bushnell, Bally Aladdin's Castle president Maury Ferchin, Bally Midwest's John Murnane and Bally Dist.'s Mike Rudowicz; (photo 4, l-r) Bally Sente's Shirley Dalton and Southwest's John Gatens. On Friday evening,

distributors and their wives were hosted to a San Francisco dining extravaganza which took them, via private cable cars, to four of the city's most notable dining establishments, each providing the specialties of the house (including the final stop for dessert and after dinner drinks). Pictured in the cable cars are (photo 5, l-r) Bally Dist. proxy Chuck Farmer, Mike Rudowicz (Bally Dist.), Maury Ferchin (Bally Aladdin's Castle) and John Murnane (Bally Midwest); (photo 6) Mary Jo and Steve Shaffer of Shaffer Dist.; (photo 7, l-r) Cash Box's Camille Compasio, Bally Corporate's Carol Mart Porth and Marianne and Terry Moss (Rowe-Moss Dist.); (photo 8) and here are the two motorized cable cars, decorated with the "Back On Track-Bally Sente" banner, which transported guests to Fisherman's Wharf for seafood, North Beach for pasta, Chinatown for Chinese cuisine and Union Square for dessert!

# THE JUKEBOX PROGRAMMER

\*indicates new entry

September 29, 1984

## POP

- 1 COVER ME  
BRUCE SPRINGSTEEN (Columbia 38-04561)
- 2 SHE BOP  
CYNDI LAUPER (Portrait/CBS 37-04516)
- 3 DRIVE  
THE CARS (Elektra 7-69706)
- 4 LET'S GO CRAZY  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 5 MISSING YOU  
JOHN WAITE (EMI America B-8212)
- 6 IF THIS IS IT  
HUEY LEWIS AND THE NEW (Chrysalis/CBS VS4 42803)
- 7 THE WARRIOR  
SCANDAL featuring PATTI SMYTH (Columbia 38-04424)
- 8 I JUST CALLED TO SAY I LOVE YOU  
STEVIE WONDER (Motown 1745MF)
- 9 WHAT'S LOVE GOT TO DO WITH IT  
TINA TURNER (Capitol B-5354)
- 10 THE GLAMOROUS LIFE  
SHEILA E. (Warner Bros. 7-29285)
- 11 CRUEL SUMMER  
BANANARAMA (London 810 127-7)
- 12 ROUND AND ROUND  
RATT (Atlantic 7-89693)
- 13 STUCK ON YOU  
LIONEL RICHIE (Motown 17466 MF)
- 14 WE'RE NOT GONNA TAKE IT  
TWISTED SISTER (Atlantic 7-89641)
- 15 ARE WE OURSELVES?  
THE FIXX (MCA 52444)
- 16 ROCK ME TONIGHT  
BILLY SQUIER (Capitol B-5370)
- 17 THE LUCKY ONE  
LAURA BRANIGAN (Atlantic 7-89636)
- 18 LIGHTS OUT  
PETER WOLF (EMI-America B-8208)
- 19 STRUTT  
SHEENA EASTON (EMI America B-8227)
- 20 WHEN YOU CLOSE YOUR EYES  
NIGHT RANGER (MCA 55420)
- 21 WHEN DOVES CRY  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29286)
- 22 WAKE ME UP BEFORE YOU GO-GO  
WHAM! (Columbia 38-04552)
- 23 GO INSANE  
LINDSEY BUCKINGHAM (Elektra 7-69714)
- 24 TORTURE  
JACKSONS (Epic 34-04575)
- 25 SUNGLASSES AT NIGHT  
COREY HART (EMI America B-8203)
- 26 FLESH FOR FANTASY  
BILLY IDOL (Chrysalis VS4 42809)
- 27 HARD HABIT TO BREAK\*  
CHICAGO (Warner Bros. 7-29214)
- 28 BLUE JEAN\*  
DAVID BOWIE (EMI America B-8231)
- 29 GHOSTBUSTERS  
RAY PARKER, JR. (Arista AS 10912)
- 30 ON THE DARK SIDE\*  
JOHN CAFFERTY & THE BEAVER BROWN BAND  
(Scotti Bros./CBS 4-04594)

## 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. 7-29218)
- 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 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)  
BILLY OCEAN (Jive/Arista JS 1-9199)
- 2 THE LAST TIME I MADE LOVE  
JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)
- 3 LET'S GO CRAZY  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 4 YOU, ME AND HE  
MTUME (Epic 34-04504)
- 5 I JUST CALLED TO SAY I LOVE YOU  
STEVIE WONDER (Motown 1745 MF)
- 6 17  
RICK JAMES (Gordy/Motown 1730GF)
- 7 YOU GET THE BEST FROM ME (SAY, SAY, SAY)  
ALICIA MYERS (MCA 52425)
- 8 GHOSTBUSTERS  
RAY PARKER, JR. (Arista AS 1-9212)
- 9 YOUR LOVE'S GOT A HOLD ON ME  
LILLO THOMAS (Capitol B-5357)
- 10 JUST THE WAY YOU LIKE IT  
THE S.O.S. BAND (Tabu/CBS ZS4 04523)
- 11 WHAT'S LOVE GOT TO DO WITH IT  
TINA TURNER (Capitol B-5354)
- 12 STUCK ON YOU  
LIONEL RICHIE (Motown 1746 MF)
- 13 DYNAMITE  
JERMAINE JACKSON (Arista 1-9190)
- 14 DON'T STAND ANOTHER CHANCE  
JANET JACKSON (A&M 2660)
- 15 YOU KEEP ME COMING BACK  
THE BROTHERS JOHNSON (A&M 2654)
- 16 SWEEP AWAY  
DIANA ROSS (RCA PB-13864)
- 17 BREAKIN' . . . THERE'S NO STOPPING US  
OLLIE & JERRY (Polydor/PolyGram 821 709-8)
- 18 IN THE NAME OF LOVE  
RALPH MacDONALD with VOCALS by BILL WITHERS (Polydor/PolyGram 881221-7)
- 19 MIDNIGHT HOUR — PART 1  
ROGER featuring THE MIGHTY CLOUDS OF JOY (Warner Bros. 7-29231)
- 20 THE MEDICINE SONG\*  
STEPHANIE MILLS (Casablanca/PolyGram 880-180-7)
- 21 COOL IT NOW  
NEW EDITION (MCA 52455)
- 22 BREAKIN' TOGETHER  
O'BRYAN (Capitol B-5376)
- 23 I FEEL FOR YOU  
CHAKA KHAN (Warner Bros. 7-29195)
- 24 FRAGILE . . . HANDLE WITH CARE\*  
CHERRELLE (Tabu/CBS ZS4 04556)
- 25 DIRTY DANCER  
BAR-KAYS (Mercury/PolyGram 880 045-7)
- 26 THERE GOES MY BABY\*  
DONNA SUMMER (Geffen 7-2929-1)
- 27 IN THE NAME OF LOVE  
RALPH MacDONALD with VOCALS BY BILL WITHERS (Polydor/Polygram 882332-7)
- 28 TORTURE  
JACKSONS (Epic 34-04575)
- 29 CRUSHED  
THE CONTROLLERS (MCA 52450)
- 30 I'VE BEEN WATCHING YOU (JAMIE'S GIRL)  
RANDY HALL (MCA 52405)

## RECORDS TO WATCH

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)  
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.)  
OUT OF TOUCH — Hall And Oates — (RCA)

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