

Billboard HOT 100

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Main chart table with columns for Rank, Title, Artist, and Week. Includes entries like 'Footloose' by Kenny Loggins, 'Against All Odds' by Phil Collins, and 'GIVE' by Missing Persons.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criteron/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z

Alphabetical index of songs and artists from the chart, including 'ADULT EDUCATION', 'AGAINST ALL ODDS', 'ALMOST OVER YOU', etc.

# Billboard Singles Reviews

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## Pop picks

**VAN HALEN**—I'll Wait (4:10); producer: Ted Templeman; writers: Edward Van Halen, Alex Van Halen, Michael Anthony, David Lee Roth; publisher: Van Halen, ASCAP; Warner Bros. 7-29307. Hot on the heels of their No. 1 triumph "Jump," the virtuosos of hard rock sock into another synth-laden stomper featuring a muscular guitar solo on the bridge.

**DENIECE WILLIAMS**—Let's Hear It For The Boy (4:20); producer: George Duke; writers: T. Snow, D. Pitchford; publisher: Ensign, BMI; Columbia 38-04417. Exuberant dance tune scores another smash from "Foot-loose," already halfway up the Hot 100 and bound to be Williams' biggest pop hit since "It's Gonna Take A Miracle."

**DURAN DURAN**—The Reflex (4:25); producers: Alex Sadkin, Ian Little, Duran Duran; writer: Duran Duran; publisher: Tritac; Capitol B-5345. Seems like the beat, the stylized harmonies and the layers upon layers of sound can't fail; hot tempo a la "Union Of The Snake" plus a Nile Rodgers remix suggest dance crossover.

**CYNDI LAUPER**—Time After Time (3:59); producer: Rick Chertoff; writers: C. Lauper, R. Hyman; publishers: Rella, BMI/Dub Notes, ASCAP; Portrait 37-04432. Follow-up to "Girls Just Want..." shows that there's more to Lauper than loony humor; the song is tuneful and melancholy, the performance subdued and evocative.

**KENNY ROGERS**—Eyes That See In The Dark (3:42); producers: Barry Gibb, Karl Richardson, Albhy Galuten; writers: B. Gibb, M. Gibb; publisher: Gibb Brothers, BMI; RCA PB-13774. Like "This Woman," an artful match of Rogers' personable manner and the acute craft of Bee Gees writing and production.

**HOWARD JONES**—What Is Love? (3:40); producer: Rupert Hine; writers: Howard Jones, William Bryant; publisher: Warner Bros, BMI; Elektra 7-69737. Second entry from the one-man, one-synth band whose "New Song" charmed both U.S. and U.K. audiences; hook and harmonies enough to melt hearts.

## recommended

**POCO**—Days Gone By (3:48); producers: Paul Cotton, Rusty Young; writer: Paul Cotton; publisher: Black Bayou; Atlantic 7-89674. Thoughtful rock song uses a curious assortment of synthesized chimes and hums.

**BLUE OYSTER CULT**—Take Me Away (3:45); producer: Bruce Fairbairn; writers: E. Bloom, A. Nova; publishers: ATV, BMI/Welbeck, ASCAP/Les Editions Musicales Caporuscio, ENRG; Columbia 38-04435. Metal with melody and menace.

**KAREN KAMON**—Manhunt (2:36); producer: Phil Ramone; writers: D. Cotler, R. Gilbert; publishers: Rightsong/Ensign, BMI; Casablanca 818 832-7. Energetic, danceable rocker from the "Flashdance" soundtrack.

**MICK BENTON**—Give It Up (4:10); producer: Daniel Priest; writer: Mick Benton; publisher: Copyright Control; Atlantic 7-89678. New British artist mines the commercial rock vein of Kansas and Toto.

## also received

**CHOICE**—Candy (2:30); producer: Choice; writer: Jay Mendelson; publisher: not listed; Choice (no number). Contact: (607) 272-4535.

**CRY BABY**—Criminal Love (3:05); producers: Stephen Benben, Ray De Tone; writer: Ray De Tone; publisher: Dancetone, ASCAP; Dancetone DTM 1001. Contact: (914) 963-3331.

**GUMBYS**—Surf City (2:33); producer: Adam Sandler; writer: Ralph Hansen; publisher: Lone Wolf, ASCAP; Rubr Rock (no number). Contact: (818) 785-7261.

**POPULAR SCIENCE**—Out Of This World (4:12); producer: not listed; writer: M. Gist; publisher: Ballyfungs; Austin Recording Studio ARS-443-4943. Contact: (512) 443-4943.

**IFF BAND**—I Need You (2:55); producer: Walter Grady; writers: Roger Clinard, Ronald Vample; publisher: Parman, BMI; Nickelodeon NL-101. Label based in Greensboro, N.C.

**EXODUS II**—Where's The Beef (4:00); producer: Jack McKnight; writers: J. Pirolo, G. Scarinici, J. Garson, T. Digilio, J. McKnight; publisher: League Island, BMI; Mediacomco F-3984-W. Contact: P.O. Box 162, Richboro, Pa. 18954.

**PAUL ORDER**—I'm Hung Up On Her—She Hung Up On Me (3:40); producers: Douglas Phillips, Paul Order; writer: Paul Order; publisher: Music Out of Order, BMI; Redro 310008. Contact: (301) 252-9325.

## Black picks

**LUTHER VANDROSS**—Superstar (Don't You Remember...) (4:23); producer: Luther Vandross; writers: L. Russell, B. Bramlett; publishers: Teddy Jack/Del-Bon, BMI; Epic 34-04441. 7-inch release of the song that is currently at number 14 on the Black chart in its 12-inch version.

**PICKS**—new releases with the greatest chart potential in the corresponding format **RECOMMENDED**—records with potential for significant chart action in the corresponding format **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review Pop (Hot 100) is listed first, as that chart surveys the broadest audience Adult Contemporary and Dance/Disco are listed, as those charts measure airplay only **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100)

**BAR-KAYS**—Freakshow On The Dance Floor (4:40); producer: Allen A. Jones; writers: Bar-Kays, Allen A. Jones; publishers: Warner-Tamerlane/Bar-Kays, BMI; Mercury 818 631-7. Ultra-funky, super-freaky look at the dancers on a night out; rockets to number 30 this week.

**BRYAN LOREN**—Lollipop Luv (3:51); producer: Bryan Loren; writer: Bryan Hudson; publishers: Philly World/Wiz Kid, BMI; Philly World 7-99760 (c/o Atlantic). 7-inch version of previously reviewed 12-inch, Billboard, Jan. 14, 1984.

**MELBA MOORE**—Love Me Right (4:15); producer: Paul Lawrence Jones III; writer: Paul Lawrence Jones III; publisher: Bush Burnin', ASCAP; Capitol B-5343. Sparkling production and Moore's alluring purr promise a third winning single from the "Never Say Never" LP; low-key and sensuous.

**GAP BAND**—I'm Ready (If You're Ready) (3:58); producers: Ronnie Wilson, Lonnie Simmons; writers: J. Hamilton, C. Wilson, M. Hayes Nestor, L. Simmons; publisher: Total Experience, BMI; Total Experience TE 8211. Third single from "V-Jammin'" cuts a deep groove with heavy funk rhythms and percolating guitars.

**RUN-D.M.C.**—Rock Box (4:12); producers: Russell Simmons, Larry Smith; writers: L. Smith, D. McDaniels, J. Simmons; publishers: Protoons/Rush-Groove, ASCAP; Profile PRO-5045 (12-inch version also available, Profile PRO-7045). Thundering heavy metal guitars make an adventurous setting for the group's aggressive rap style.

**BREAK MACHINE**—Street Dance (3:42); producer: Jacques Morali; writers: J. Morali, F. Zarr, H. Belolo, K. Rodgers; publishers: Can't Stop, BMI/Stop Light, ASCAP; Sire 7-29319. 7-inch version of previously reviewed 12-inch, Billboard, Mar. 24, 1984.

## recommended

**EARTH, WIND & FIRE**—Moonwalk (3:59); producer: Maurice White; writers: D. O'Conner, D. Porter; publishers: Ninth/Robsac/Walkeran, BMI; Columbia 38-04427. Third release from "Electric Universe" stresses grit over gloss.

**CARGO**—Tender Touch (3:15); producers: T. Cansfield, P. O'Duffy; writers: Carr, Cansfield, Collins; publishers: Ramalam/Belsize; Atlantic 7-89680. Easygoing, sweet-soul sounds, rich with ensemble harmonies.

**SUPERIORS**—Be My Girl (7:34); producers: Larry Wu Wedgeworth, Gordon Worthy, Gresham; writers: Larry Wu Wedgeworth, Gordon Worthy, Gresham; publisher: Solid Smash, ASCAP; Critique CRI 1204 (12-inch single). Bright, synthesized dance music with candy-coated lyrics that take up where "Loppipop Luv" leaves off.

**MALEMEN**—Baby Doll (3:55); producer: Anthony A. Lockett; writers: D.R. Montford, G.J. Massengill; publisher: AR an Bee, ASCAP; Mercury 818 624-7. Melodic, mid-tempo r&b including a nursery rhyme rap interlude.

**LAMBCHOPS**—Turn'in Me Out (4:42); producer: Lambchops; writers: Eugene Curry, Ron Parnelli; publishers: Mary Hill/Shelton/Six Strings, BMI; Pearl Harbor PHR 33302 (12-inch single). R&B funk featuring veteran session artists Michal Beckham on vocals and Lambchops on keyboards. Contact: (215) 477-7122.

## also received

**PAUL KELLY**—Livin' In A Dream (3:59); producer: not listed; writers: Verdel Kelly, Paul Kelly; publisher: Five of a Kind/Tree International; Laurence 112883. Contact: (404) 872-8543.

**AFRICAN IMAGE**—The Way I Feel (3:58); producer: not listed; writers: Tom Kihize, Glynn Storm; publisher: Gramavision, BMI; Gramavision GR 4506. Label based in New York.

**X-RAY VISION**—Video Control (8:20); producer: Jose "Animal" Diaz; writers: Derin Young, Jose "Animal" Diaz; publisher: not listed; Manhole (no number) (12-inch single).

**IMPERIAL BROTHERS**—We Came To Rock (6:24); producers: Aldo Marin, Jerry Calliste Jr.; writers: G. Caliste Jr., O. Gilliam; publishers: Cutting/Ha-shim, ASCAP; Cutting CR-201 (12-inch single). Contact: (212) 569-4589.

**T.C. & DANGEROUS THREE**—You Can Do It (5:00); producer: George Kerr; writers: D. Alexander, R. Griffin, V. Melvin; publishers: Wesaline/Gritbill/Cur-cop, BMI; Tra San TS 1000 (12-inch single). Label based in Englewood, N.J.

**EDDIE "D"** featuring GALAXY—Cold Cash \$ Money (6:10); producer: Lawrence Goodman; writers: Lawrence Goodman, Ed Drummond; publishers: Top Jam, BMI/Pop Art, ASCAP; Pop Art PA-1403 (c/o Montage) (12-inch single).

**BUDDY ACE**—Better Think Again (3:38); producer: C H G; writer: Joe M. Hughes; publisher: Velvet Chassis, BMI; Sunny 1001. Contact: (512) 733-6130.

## Country picks

**ALABAMA**—When We Make Love (3:36); producers: Harold Shedd, Alabama; writers: Troy Seals, Mentor Wil-

liams; publishers: Cavesson/Welbeck, ASCAP; Warner-Tamerlane, BMI; RCA PB-13763. A lingering, deliberate tribute to the heightening power of love.

**B.J. THOMAS**—The Whole World's In Love When You're Lonely (3:09); producer: Bob Montgomery; writers: D. Tyler, F. Knoblock; publishers: Unichappell/Intuit, BMH/Goodspout, ASCAP; Cleveland International 38-04431. Thomas sets this throbbingly paced dissection of loneliness to a distinct pop instrumental background.

**JUDDS**—Mama He's Crazy (3:11); producer: Brent Maher; writer: Kenny O'Dell; publisher: Kenny O'Dell, BMI; RCA PB-13772. This supremely harmonious mother-daughter team becomes the soul of youthful earnestness in an appraisal of love amazingly discovered.

**KAREN BROOKS**—Born To Love You (2:44); producer: Jim Ed Norman; writers: Charlie Black, Layng Martine Jr.; publishers: Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302. Brooks' sparkling, assertive voice rings (to an almost calypso rhythm) in this happy epiphany of love.

## recommended

**DAVID FRIZZELL**—Who Dat (3:07); producers: Snuff Garrett, Steve Dorff; writers: M. Brown, S. Dorff, S. Garrett; publishers: Peso/Wallet/Katsy, BMI; Viva 7-29332. Frizzell has forsaken his traditional country sound for what appears to be a minstrel routine.

**JOHNNY CASH**—That's The Truth (2:45); producer: Brian Ahern; writer: Paul Kennerly; publishers: Rondor, BMI; Columbia 38-04428. Haplessly, Cash narrates a wry account about finding out the truth about women.

**KAREN TAYLOR-GOOD**—Welcome To The World (1:17); producer: T. Sparks; writer: Karen Taylor-Good; publisher: Bil-Kar, SESAC; Mesa NSD/M-1116-C (c/o NSD, Nashville). Taylor-Good delivers a brief, buoyant soliloquy to her unborn child.

**PETER ISAACSON**—No Survivors (3:57); producer: Scott Tutt; writers: Arthur Fixel, Bobby Wood; publishers: Scott Tutt/Chriswood, BMI; Union Station ST-1005. A briskly paced appraisal of love that nourishes as it consumes. Label based in Nashville.

**TOMMY BELL**—Listen To The Music (2:59); producer: Tommy DeVito; writer: Tom Johnston; publisher: Warner-Tamerlane, BMI; Gold Sound GS-8018. A peppy and urgently sung version of the Doobie Brothers' hit. Label based in Las Vegas.

**JERRY PUCKETT**—How Can We Be Strangers Again (3:06); producer: Jerry Puckett; writers: G. Jackson, J. Puckett; publisher: Mighty Mississippi, BMI; Sun Belt SBR-840223-NSD. Passion clashes with domestic commitments here, and the sound is tragically convincing. Label based in Jackson, Miss.

**EARL DANIEL HYDE**—Music City Blues (3:31); producer: Phil Baugh; writer: Larry Bastian; publishers: Chablis/Fast Lane, BMI; Sound Factory S.F. 521. Hyde debuts with a listenable, husky voice and a fine, contemplative set of lyrics. Label based in Nashville.

## also received

**JOAN SPALDING**—Years (3:15); producer: Howard Walker; writers: Kye Fleming, Dennis Morgan; publisher: Pi-Gem, BMI; Walking Tree 010. Contact: (313) 752-2475.

**BUDDY SPICHER**—The Fiddle Convention (2:46); producer: Howard Walker; writer: not listed; publisher: Mitten, BMI; Walking Tree 008. Contact: (313) 752-2475.

**JOEY DAVIS**—Honky Tonk Angel On The Road (3:16); producer: Paul Franklin; writer: Joseph Davis; publisher: Dooms, BMI; MRC 5041. Label based in Waynesboro, Va.

**HOWARD EVERETT**—Rainbow Love (4:36); producer: Reginald Eskridge; writer: Howard Everett; publisher: Beth Ridge, BMI; Blue Town 84204. (c/o GCS, Memphis, Tenn.).

**JOY FORD**—Deeper In Love (1:55); producer: Timothy Thomas; writer: Mark James; publishers: Screen Gems/Stratton House/EMI, BMI; Country International 200. Label based in Nashville.

**MARK GROTHIER**—The Gaffer's Lament (2:38); producer: Tommy Hill; writer: Mark Grothier; publisher: Power Play, BMI; STOP 606. (c/o NSD).

**GEARY HANLEY**—That's A Lot Of Lovin' For \$1.69 (2:59); producers: Ronny Light, Kit Johnson; writer: Peter C. Richardson; publishers: Great Leawood/Carlson Kelly, ASCAP; Kansas 619. Label based in Nashville.

**J.C. AND THE MUSICMAKERS**—I'm Sticking With You (3:20); producer: J.C. Batchelor; writer: J. C. Batchelor; publisher: Creekside, BMI; Music-maker 036/03. Label based in Southport, N.C.

**RAY JONES**—Queen Without A Crown (2:38); producer: Otis J. Hull; writers: R. Jones, L. Voorhees, Otis Hull; publisher: Ho, Ho, Ho, Kus, BMI; Music Room 48 (c/o Cabin Corp., Richland, Ind.).

**RAY R. JONES**—My Cabbage Patch Doll (2:33); producer: not listed; writers: Les Voorhees, Ray R. Jones, Otis Hull; publishers: Ho, Ho, Ho, Kus/Cindy Jane, BMI; Soltie Sunshine 0013. Label based in Pensacola, Fla.

**SHANA LYNETTE**—Daddy's Song (2:40); producer: Gene Strasser; writers: Jim Lori, Gene Strasser; publishers: Paint Stallion, ASCAP/Country Party, BMI; Yellow Brick 10. Contact: (316) 231-6443.

**PATTI NICKELL**—Lean On Me Through The Hard Times (3:14); producers: Morris Goldberg, David Romberg, Richard Johnson, Ron Rolli, Dave Smith; writer: Morris Goldberg; publisher: M. Goldberg, BMI; Morris 405801/22388. Contact: (215) 923-9686.

**DAVIS NOLAN**—Fortunes Of Fame (2:15); producer: not listed; writers: Davis Nolan, Richard Ray; publisher: Cyclosongs, ASCAP; P.O. 45115. Contact: (615) 242-2548.

**PLEASANT MOUNTAIN BOYS**—V.F.W. Boogie (3:07); producer: not listed; writer: Paul T. Brown; publisher: New Rome, BMI; Starr 102783. Contact: (614) 253-4418.

**FRED SMOTHERS**—Where's The Beef (2:47); producer: Jack Eubanks; writers: R. Devore, R. McDowell, G. McKenzie, C. Roberts; publishers: Canyonland/Hitkit, BMI; NSD 187. Label based in Nashville.

## Adult Contemporary picks

**LANI HALL** with **HERB ALPERT**—Come What May (4:06); producer: Allee Willis; writers: Allee Willis, David Lasley; publishers: Irving, BMI/Almo, ASCAP; A&M AM-2632. Delicate Hall and down-to-earth Alpert trade vocals on a peaceful MOR love ballad.

## also received

**TANIA MARIA**—The Rainbow Of Your Love (3:36); producer: Tania Maria; writers: Tania Maria, Correa Reis, Van Gibbs; publishers: Tanoca/Lami-Lam, ASCAP; Concord Picante CPS-001. Contact: P.O. Box 845, Concord, Calif. 94522.

**CHARM CITY ORCHESTRA**—Preakness (1:46); producer: John Harper; writer: John Harper; publisher: Harlack, BMI; Harp NR15341. Contact: (301) 661-5300.

## Disco/Dance picks

**SCHERRIE PAYNE**—One Night Only (6:35); producer: Rick Gianatos; writers: H. Krieger, T. Eyan; publishers: August Dream, BMI/Miroku, ASCAP; Megatone MT-129 (12-inch single). Former Supreme returns with a sparkling disco treatment of a "Dreamgirls" tune; stellar supporting vocalists include fellow alumna Cindy Birdsong and the Honey Cone's Edna Wright.

**EARLENE BENTLEY**—I'm Living My Own Life (6:54); producer: Ian Levine; writers: Ian Levine, Fichra Trench; publisher: Copyright Bureau Service, BMI; TVI 2013 (12-inch single). Disco's recurring theme of gutsy self-assertiveness, with a no-nonsense thumping beat and powerful vocals by soul belter Bentley. Label based in New York.

**MATTHEW WILDER**—The Kid's American (6:01); producers: Peter Bunetta, Rick Chudacoff, Bill Elliot; writer: M. Wilder; publisher: not listed; Private I 429-04986. 12-inch version of previously reviewed 7-inch, Billboard, Feb. 11, 1984.

## recommended

**SLACK**—Slack (7:18); producer: John Robie; writer: J. Robie; publisher: Indulgent, BMI; Streetwise SWRL 2224 (12-inch single). Robie mixes up a fresh, surprising hip-hop concoction, practically untouched by human voice.

**BANDOLERO**—Hot "Paris Latino" (6:32); producers: Perez Brother, Alexis; writers: Jose Perez, Carlos Perez, Peter Sinfield; publishers: Bleu Disque/WB, ASCAP; Sire 0-20190 (12-inch single). Bi-lingual dance-rap combines exotic Latin sounds with the commercial clarity of a Jell-lybean mix.

**TENDERLOINZ**—Where's The Beef? (5:18); producer: Tom Marolda; writer: Tom Marolda; publishers: Song-Gram/Wendy's International, ASCAP; Next Plateau NP 50020 (c/o Quality) (12-inch single). Upbeat and peppy techno track, exploiting obvious double meanings in this season's favorite catch phrase.

**DOROTHY MOORE**—Just Another Broken Heart (7:05); producers: Bob Montgomery, Steve Buckingham; writers: J. Harrington, J. Pennig, G. Doering, J. E. Doering; publishers: Warner Bros./Bob Montgomery, ASCAP/Warner-Tamerlane/Writers House, BMI; Streetking SKDS-1120 (12-inch single). That old-time disco bounce, enlivened by Moore's earthy, soulful delivery. Label based in New York.

**PATRICK ADAMS**—Michael's Medley (6:11); producer: Patrick Adams; writers: various; publishers: various; Mirage 0-96954. Instrumental medley of ten Jackson hits from "I Want You Back" through "Thriller."

## New & Noteworthy

**LEVEL 42**—Micro-Kid (3:49); producers: Larry Dunn, Verdine White; writers: W. Badarou, M. King, P. Gould, B. Taylor, A. Willis; publishers: ATV, BMI/Island Visual Arts, PRS/Copyright Control; A&M AM-2631. Witty, literate lyrics don't detract from the danceability of this Brit-funk quartet's label debut; EWF's Dunn and White add authentic American soul polish.

**ICICLE WORKS**—Whisper To A Scream (Birds Fly) (3:38); producer: Hugh Jones; writer: McNabb; publisher: Chappell, ASCAP; Arista AS1-9155. Liverpool trio offers a most intriguing entry in England's developing tribal-electro-acoustic-power-folk genre. Terrifically earnest, forceful and pretty music, though the meaning is obscure.

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions.

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HOT 100 A-Z

Alphabetical index of songs and artists from the chart, including titles like ADULT EDUCATION, AGAINST ALL ODDS, and AGAINST ALL ODDS.

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## pop picks

**LAURA BRANIGAN**—Self Control (4:08); producers: Jack White, Robbie Buchanan; writers: Giancarlo Bigazzi, Raffaele Riefoli, Steve Piccolo; publisher: Edition Sunrise, BMI; Atlantic 7-89676 (12-inch version also available, Atlantic 0-86954). Title track of a new LP, in the Euro-disco mode of "Gloria" and "Solitaire," but with a more delicate delivery.

**SHEENA EASTON**—Devil In A Fast Car (3:46); producer: Greg Mathieson; writers: G. Mathieson, T. Veitch; publishers: Mighty Mathieson/Slapshot, BMI; EMI America B-8201. Moody midtempo rocker is a bit of a switch from Easton's usual AC-oriented repertoire.

## recommended

**BOB DYLAN**—Jokerman (4:05); producers: Bob Dylan, Mark Knopfler; writer: B. Dylan; publisher: Special Rider, ASCAP; Columbia 38-04425. Intense, tortuous poetry, much like the old days.

**TIGGI CLAY**—The Winner Gets The Heart (3:55); producer: Tiggi Clay; writers: B. Peaches, R. McCall; publishers: Jobete/Sweet-Thom, ASCAP; Morocco 1728CF (c/o Motown). Melodic, midtempo pop with full group harmonies.

**CHINA CRISIS**—Working With Fire And Steel (3:36); producer: Mike Howlett; writers: Garry, Eddie; publisher: Nymph, BMI; Warner Bros. 7-29304. 7-inch version of previously reviewed 12-inch, Billboard, Dec. 1, 1983.

**DON FELDER**—Who Tonight (4:55); producer: Don Felder; writer: Don Felder; publisher: Fingers, ASCAP; Asylum 7-69743. Alluring ballad by the ex-Eagle.

**LISA POPEIL**—Poor Connection (3:51); producer: Charlie Calello; writer: L. Popeil; publisher: Flowering Stone, ASCAP; Scotti Bros. ZS4-04409. Popeil's subtlety and restraint mold a rhythmic scorcher into a Motel-like torcher.

## also received

**EBN-OZN**—Stop Stop Give It Up (3:25); producer: EBN; writers: EBN, OZN; publisher: EBN-OZN, ASCAP; Elektra 7-697638.

**CRACKERS**—What Did I Do? (3:00); producer: not listed; writer: B. Aubry; publisher: Towhead, BMI; Edison ER-2001. Contact: (505) 242-6882.

**N-ZONES**—Ain't Got You (3:22); producer: Jonathan Heins; writer: Mark Ransom; publisher: White Crow, BMI; Burlington S101. Contact: (800) 451-5160.

**FRED SAVAGE**—Boy Sings/I Want You To Love Me (3:53); producers: Rhys O'Brien, Artie Schiff; writers: O'Brien, Schiff; publisher: Allegro International, BMI; Wordan AIP-80183 (c/o Allegro International Prod., Andover, N.J.).

**BOLD LIGHTNING**—Glad All Over (2:32); producer: not listed; writers: D. Clark, M. Smith; publisher: Piedmont, ASCAP; Black Forest 903037. Contact: P.O. Box 222, Black Hawk, S.D. 57718.



## Black picks

**CHERYL LYNN**—This Time (4:14); producer: Cheryl Lynn; writers: T. Johnson, D. Cohen; publishers: J. Flat/Koan, ASCAP; Columbia 38-04429. A silky ballad with muted strings follows Lynn's Black chart topper "Encore."

**DAZZ BAND**—Swoop (I'm Yours) (3:33); producer: Reggie Andrews; writers: R. Andrews, L. Chanler; publishers: J. Regg, ASCAP/Hey Skimo, BMI; Motown 1725MF. Furious, funky studio effects fill out an energetic effort by the band; more in their expected "Let It Whip" groove than the slower "Joystick."

**DREAMBOY**—Walk The Streets (4:13); producers: Jeffrey Stanton, Virgil Taylor; writer: Jeffrey Stanton; publisher: Rashida, BMI; Qwest 7-29303. Prince-ly vocals, instrumentation and subject matter from the group whose "Don't Go" went top 20 on the Black chart last month.

**MARGIE JOSEPH**—Ready For The Night (3:58); producers: Preston Glass, Randy "The King" Jackson; writers: Preston Glass, Narada Michael Walden; publishers: Bellboy, BMI/Gratitude Sky, ASCAP; Cotillion 7-99771. Label debut for the seductive stylist; a steamy r&b number that's ready for the heights reached by last year's "Knockout."

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

ber that's ready for the heights reached by last year's "Knockout."

**CHANGE**—Change Of Heart (4:16); producers: Jimmy Jam, Terry Lewis; writers: Terry Lewis, James Harris III; publisher: Flyte Tyme, ASCAP; RFC/Atlantic 7-89684. Title tune from a new LP features rich harmonies rooted in punchy bass; pretty and danceable.

## recommended

**COLORBLIND**—Just Like In The Movies (3:44); producer: Rahni P. Harris, Jr.; writers: Perry, Harris Jr., McDonald; publishers: Vinewood/Singland, BMI; Capitol B-5340. Off-the-wall novelty for idiots chants out film references to a strong techno-funk track.

**ROSE ROYCE**—New Love (5:18); producers: Bobby Eli, Rose Royce; writers: Ricci Benson, Michael Nash; publishers: Rose Royce/Ocean To Ocean, BMI; Montage MS 620 (12-inch single). Bright, airy sound and solid dance rhythm.

**JOCELYN BROWN**—Somebody Else's Guy (3:30); producers: Fred McFarlane, Allen George, Jocelyn Brown; writer: J. Brown; publisher: Jocelyn Brown, BMI; Vinyl Dreams VND D71 (c/o Prelude) (12-inch version also available, Vinyl Dreams VND D01). Former Inner Life lead singer belts a lost-love stomper with feeling and flash.

**PRETTY TONY**—Fix It In The Mix (6:00); producer: "Pretty" Tony; writer: Tony Butler; publisher: In The Mix, BMI; Music Specialists Incorporated MSI 104 (c/o Sun-n-yview) (12-inch single). Upbeat electronic melange of gimmicks and riffs out of hip-hop history.

**OHIO PLAYERS**—Sight For Sore Eyes (3:57); producer: Marshall Jones; writers: M. Jones, G. Roebuck, W. Beck, R. Middlebrook; publisher: Gem City, ASCAP; Air City A-402-OP-A7 (12-inch version also available, Air City A-402-OP-A12). Veteran soul group returns with a slow, sexy ballad. Label based in Dayton, Oh.

## also received

**BARBARA TUCKER**—Tell Me Now (2:41); producer: not listed; writer: Barbara Tucker; publisher: Joe Liggins, BMI; Lowe A-103. Contact: (213) 538-8039.

**LYNN DAYE**—Jesse (3:42); producer: Rudy Wilson; writers: L. Daye, R. Wilson; publisher: not listed; Boss KA-1003. Contact: (214) 289-1714.

**IMPERIAL BROTHERS**—We Come To Rock (6:24); producers: Aldo Marin, Jerry Calliste Jr.; writers: G. Caliste Jr., O. Gilliam; publishers: Cutting/Ha-shim, ASCAP; Cutting CR-201 (12-inch single). Contact: (212) 569-4589.



## Country picks

**CONWAY TWITTY**—Somebody's Needin' Somebody (3:52); producers: Conway Twitty, Dee Henry, Jimmy Bowen; writer: Len Chera; publishers: Intersong/Ja-Len, ASCAP; Warner Bros. 7-29308. It's "The Lonely Guy" theme prevalent in today's alienated society, sensitively delivered in Twitty textures.

**STATLER BROTHERS**—Atlanta Blue (2:45); producer: Jerry Kennedy; writer: D. Reid; publisher: Statler Brothers, BMI; Mercury 818 700-7. The Statlers unleash their rumbling lows and tormented highs (in a galloping rhythm) to an old love remembered.

**BANDANA**—Better Our Hearts Should Bend (Than Break) (3:38); producers: Jim Ed Norman, Eric Prestidge; writer: Bill McCarthy; publisher: Bankable, ASCAP; Warner Bros. 7-29315. The vocal harmonies are subdued but persuasive on these well-reasoned lyrics, and the orchestral background gives the whole production a fitting sense of significance.

## recommended

**LOIS JOHNSON**—It Won't Be Easy (3:53); producer: Don Silvers; writer: Don Silvers; publishers: Almarie/Eno River, BMI; EMH 0030. Stunning performance, stunning song. Contact (615) 255-7366.

**WYNN STEWART**—Wishful Drinkin' (2:58); producer: Stan Cornelius; writer: Diane Pfeifer; publisher: Strawberry Patch, ASCAP; Phonorama PR 45-564. A good hook and good thoughts link to a fine and respected country voice. Label based in Nashville.

**SISSY SPACEK**—If You Could Only See Me Now (2:50); producer: Rodney Crowell; writer: Keith Sykes; publisher: Keith Sykes, BMI; Atlantic America 7-99773. Laid-back and acoustic.

**BOXCAR WILLIE**—Not On The Bottom Yet (2:48); producer: Pete Drake; writers: Llonne Martin, Bobby Carraway; publisher: Miz Box, ASCAP; Main Street MS 93020 (c/o MCA). Boxcar makes his personal declaration of independence to a brisk, peppy instrumental backing.

**LARRY LEE JONES**—Lost And Found (3:08); producer: Stan Cornelius; writer: Larry Lee Jones; publisher: Who's Got Publishing, ASCAP; Memory Machine 1080. A thematic twist on classified advertising ties in two broken hearts. Contact: (412) 391-8182.

**JIMMY MAC**—You Really Know How To Break A Heart (3:30); producers: A.V. Mittelstedt, Kenny Dale; writer: David Lynn Jones; publisher: Pubit, BMI; A.V. Mittelstedt Productions MS-924. A superbly produced and written record wherein Mac's husky vocals are perfectly matched to the ironic, taunting-from-hurt pose of the lyrics.

**BILLY PARKER**—When I Need Love Bad (3:05); producer: Joe Gibson; writers: Gary Lumpkin, John Riggs; publishers: HitKit, BMI/SunBelt, ASCAP, Soundwaves 4729. Country's most charted DJ gives another entirely credible performance.

## also received

**CAGLO MAC & KITTY WILLOW**—You Got To Be A Great Lover (To Be A Great Love Of Mine) (3:17); producer: C. Bogdonoff; writers: Bogdonoff, Fox; publisher: J'Sali, ASCAP; Medical 29103. Contact: (703) 524-5631.

**RHONDA MOORE**—Who's Gonna Stand By A Woman (3:13); producers: L. Hodges, Mary B. Rains; writer: Carolyn Spence; publisher: Buttilla, ASCAP; Buttilla 111782-3. Label based in Winchester, Ky.

**JOHNNY PAWNSHOP**—Alcohol Of Fame (3:24); producer: Buzz Clifford; writer: Cisco Pabon; publisher: not listed; Coconut Harley 99. Contact (404) 733-2296.

**BOB SANDERSON**—A Full Time Job (2:26); producer: Jerry Gillespie; writer: Gerry Teifer; publisher: Acull-Rose, BMI; Jay Gee 101. Label based in Nashville.

**KEN SCOTT**—The Cave (3:24); producer: Charlie Fields; writer: L. Kingston; publishers: Dream City/Window, BMI; Charta 184. Contact: (615) 244-5220.

**B.B. SECRIST**—Take A Number (2:38); producer: Gene Kennedy; writer: Marjorie L. Price; publisher: Door Knob, BMI; Door Knob 84-210. Label based in Nashville.

**STEW STEWART**—Violin Lady (2:34); producer: Charlie Robinson; writers: H. Barrett, S. Stewart; publisher: Larkin, BMI; River 13. Contact: (916) 868-5927.

**SUNDOWN BROTHERS**—What Have We Got Left (If They're Right) (3:29); producer: Tim Lewis; writer: Tim Lewis, Charles E. Brown, Steve Campbell; publisher: Southern Breeze, BMI; First Touch 001. Contact: (205) 852-1517.

**NORMAN WADE**—90 Proof Prison (3:04); producer: Johnny Elgin; writer: Gary Gentry; publishers: Troll/Play, BMI; NCR 325. Contact: (615) 320-0282.

**BOBBY CARAWAY**—I'll Just Have Another Cup Of Coffee (2:50); producers: Roland Jones, B. Caraway; writer: Bill Brock; publishers: Tree/Mixer, BMI; Foundation 1004. Label based in Orange, Tex.

**DON COX**—It's All In Your Mind (2:55); producer: Hoyet Henry; writer: Bobby Braddock; publisher: Tree, BMI; Gold Canyon 001 (c/o Fischer & Lucas, Nashville).

**BITTER CREEK**—Saturday Night Revival (2:58); producer: Bobby Boyd; writer: Paul Springfield; publisher: Boyd Catalpa, BMI; Boyd 84. Label based in Oklahoma City, Okla.

**TOMMY DURDEN**—I Might Have Known (2:50); producer: not listed; writer: Tommy Durden; publisher: Mitten, BMI; Walking Tree 009. Contact (313) 752-2475.

**MIKE HALL**—Computerized Woman (2:59); producer: Johnny Elgin; writers: M. Hall, L. Parker; publisher: Second Base, BMI; Uptown 140 (c/o AMI Studios, Nashville).

**VINCE HATFIELD**—Let's Fan The Flame (2:48); producer: Charlie McCoy; writers: Betty Jo Gibson, Jerry D. Duncan, Gary Lumpkin; publisher: HitKit, BMI; Soundwaves 4730 (c/o NSD).

**CARLA THOMASON HILL**—The Guy In The Car On The Freeway (2:49); producer: Ron Demmans; writers: Gary Harrison, Rick Giles; publishers: Dick James, BMI/Dejonus, ASCAP; Audiograph 45-482 (c/o Indigo).

**JIMMY LEE HUFF**—Eve's Dropping Adam (2:40); producer: Jack Eubanks; writers: M. Paul, R. Parker; publisher: Second Base, BMI; A.M.I. 1910. Label based in Hendersonville, Tenn.

**DARWIN KEITH**—Hearts On The Line (2:57); producers: Joe Gibson, Al Maggard; writer: Keith Durham; publisher: Tenpenny, BMI; Soundwaves 4728 (c/o NSD).

**MARGIE L'LANE**—A Boy From Texas A Girl From Tennessee (3:03); producer: not listed; writers: Brooks, McCarthy, Segal; publisher: Bourne-Bernstein, ASCAP; Driftwood 52383. Label based in Nashville.

**CHRIS MATTHEWS**—I Don't Want My Sister To Be A Truckdriver (2:49); producers: Gracie O'Neal, Rick Althona; writer: Rick Althona; publisher: Menio, BMI; G & R (no number). Contact: (415) 591-4208.

**TIM PERRY**—Freeborn Man (2:39); producer: Bill Green; writers: Allison, Lindsay; publisher: Boom, BMI; bgm 40184. Label based in San Antonio, Tex.

**DEBBIE PETERS**—She Don't Love You Like I Love You (2:49); producer: Joe Bob Barnhill; writer: Debbie Peters; publishers: Tourmaline/Songpeddler, BMI; Phonorama 563 (c/o Indigo).

**KEN POLLARD**—That Make Love To Me Look (In Your Eyes) (2:34); producer: Durwood Haddock; publisher: Lamasco, BMI; Eagle International 1180. Contact: (615) 876-1729.

**CRYSTAL RIVER**—Opposite Sides Of The Heart (2:38); producer: Richard Carpenter; writers: Thomas K. Jenkins, Robert W. McCollum; publisher: Let There Be Music, ASCAP; R.C.P. 101. Label based in Nashville.



## also received

**KIM LOVE**—Can We Stop (4:12); producer: James Taylor; writer: James Taylor; publisher: Vicksburg, BMI; GSP GSP-003. Contact: (601) 636-5692.



## Disco/Dance picks

**ORBIT (Featuring CAROL HALL)**—Too Busy Thinking About My Baby (3:53); producers: Bruce Nazarian, Jerome Q. Jones; writers: N. Whitfield, J. Bradford; publishers: Jobete/Stone Agate, ASCAP; Quality QUS-058 (12-inch single). Imaginative Marvin Gaye cover replaces soulfulness with circuitry.

## recommended

**WANG CHUNG**—Dance Hall Days (7:22); producers: Chris Hughes, Ross Cullum; writer: Hues; publisher: Chong, BMI; Geffen 0-20194 (12-inch single). A-side is propelled by mock-tribal percussion and horn riffs; group's recent pop hit "Don't Let Go" is on the flip.

**T-CONNECTION**—Take It To The Limit (5:05); producer: Theophilus Coakley; writer: T. Coakley, K. Coakley; publisher: Coakley, BMI; Capitol V-8584. 12-inch version of previously reviewed 7-inch, Billboard, Mar. 10, 1984.

## also received

**KERR**—Back At Ya (3:30); producers: George Kerr, Reggie Griffin; writers: George Kerr, Reggie Griffin; publishers: Wesaline/Gribbit, BMI; Tra San TS 1001 (12-inch single). Label based in Englewood, N.J.

**DAVID CAMON**—Living Underground (4:47); producer: David Camon; writer: David Camon; publisher: It's About, BMI; AVI 85536 (c/o MCA) (12-inch single).



## New & Noteworthy

**STYLE COUNCIL**—My Ever Changing Moods (4:02); producers: Peter Wilson, Paul Weller; writer: Paul Weller; publisher: EMI, ASCAP; Geffen 7-29359. English band fronted by ex-Jam leader Paul Weller emerges with a new LP, new label, and continuing Curtis Mayfield fixation. Great '60s soul from an unlikely source.

**WORLD'S FAMOUS SUPREME TEAM**—Hey D.J. (4:10); producer: Stephen Hague; writers: R. Larkins, Jr., L. Price., S. Hague, M. McLaren; publishers: April/Chappell, ASCAP/Copyright Control; Island 7-99772. N.Y.C. underground DJs and McLaren cohorts alternate tuneful melody with wild electronics; a lyrical approach to the scratch-funk genre.

**TOM TEELEY**—She Got Away (3:35); producers: Neil Kernon, Tom Teeley; writer: Tom Teeley; publishers: Tee-pee Tea/Irving, BMI; A&M AM-2624. Energetic pop song with a great hook, layers of guitars and synths, and a Lennoxesque vocal (though in the Broadway cast of "Beatlemania," Teeley played George).

**MI-SEX**—Castaway (3:25); producer: Bob Clearmountain; writers: P. Dunningham, M. Burns, K. Stanton; publisher: April, ASCAP; Epic 34-04419. Hard techno-rock sextet from New Zealand brings power and passion to a song which was a hit Down Under in '82.







# Billboard Singles Reviews

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## Pop picks

**BILLY JOEL**—The Longest Time (3:32); producer: Phil Ramone; writer: Billy Joel; publisher: Joel, BMI; Columbia 38-04400. Another Joel reminiscence of more innocent days; '50s streetcorner doo-wop, almost a capella.

**BERLIN**—No More Words (3:54); producers: Giorgio Moroder, Richie Zito; writer: John Crawford; publisher: Berlin Era, BMI; Geffen 7-29360. The Moroder stamp is unmistakable on this first single from "Love Life", already halfway up the Hot 100.

**IRENE CARA**—Breakdance (3:02); producer: Giorgio Moroder; writers: Moroder, Cara, Hull; publishers: Giorgio Moroder/Carub/AlCor, ASCAP/Brass Heart, BMI; Network/Geffen 7-29328. This may be a little mild for the hip hop crowd, but it's an effective vehicle for the Grammy-winning vocalist.

## recommended

**REAL LIFE**—Catch Me I'm Falling (3:30); producer: Steve Hillage; writers: D. Sterry, R. Zatorski; publishers: Australian Tumbleweed, BMI; MCA/Curb 52362. Upbeat harmonies phased into spaciousness will make old-time listeners recall the Nazz.

**ALARM**—Sixty Eight Guns (3:15); producer: Alan Shacklock; writers: Macdonald, Peters; publisher: Illegal, BMI; I.R.S. IR-9924. Gale-force U.K. outfit may be the last bastion of punk spontaneity and D.I.Y. enthusiasm.

**MODERN ENGLISH**—Hands Across The Sea (4:02); producer: Hugh Jones; writer: Modern English; publisher: Beggars Banquet, ASCAP; Sire 7-29339. Attractive if meandering tune from the group's second U.S. album, "Ricochet Days".

**MINK DEVILLE**—Pick Up The Pieces (2:46); producers: Ron Albert, Howard Albert; writer: Willy DeVille; publishers: Fire Escape/CBS, ASCAP; Atlantic 7-89682. Pop with a punch to it; saxes, soul and sentiment.

**JULES SHEAR**—When Love Surges (4:00); producers: John Robie, Don Was; writer: Jules Shear; publishers: Funzalo/Jeters, BMI; EMI America B-8199. 7-inch version of previously reviewed 12-inch, Billboard Feb. 4, 1984.

**JUMP 'N THE SADDLE BAND**—It Should've Been Me (3:05); producers: T.C. Furlong, Barney Schwartz, Mike Rasfeld; writer: Memphis Curtis; publisher: Progressive, BMI; Atlantic 7-89691. Chicago zanies have so endeared themselves to Curly Shufflers that they may be able to sustain interest through a somewhat straighter bit of '50s pop.

**EXPRESSION**—With Closed Eyes (3:35); producer: Charles Fisher; writer: Tom Haran; publisher: EMU, BMI; A&M AM-2612. Earnestly cryptic lyrics and reedy vocals give this Australian band a techno-folk ambience.

**SHERRY KEAN**—I Want You Back (3:47); producer: Mike Thorne; writers: S. Kean, D. Baxter; publishers: Colgems-EMI/Derry, ASCAP/CAPAC; Capitol B-5320. Spiffing Canadian entry, so suited to the current pop mainstream that it should be subtitled "Girls Just Want To Break Their Stride."

**KIDD GLOVE**—Good Clean Fun (3:42); producers: Steve Barri, Tony Peluso; writers: P. Sabu, M. Price, D. Walsh; publishers: Jobete, ASCAP/Kreimers/Jungle Boy, BMI; Morocco 1717CF (c/o Motown). Hard rock of the sort beloved by male teens.

**SCORPIONS**—Rock You Like A Hurricane (4:10); producer: Dieter Dierks; writers: R. Schenker, K. Meine, H. Rarebell; publisher: Summer Breeze, ASCAP; Mercury 818 440-7. Metal and muscle; an MTV favorite.

## also received

**DAVID GILMOUR**—Blue Light (3:45); producers: Bob Ezrin, David Gilmour; writer: D. Gilmour; publisher: Pink Floyd, BMI; Columbia 38-04378.  
**TED NUGENT**—(Where Do You) Draw The Line (3:27); producer: Ashley Howe; writers: Adams, Vallance; publisher: Irving, BMI; Atlantic 7-89681.  
**SPECIMEN**—Returning From A Journey (4:12); producer: John Punter; writers: Klein, Wisdom, Melton, Trevisick, Mills; publisher: Metropolis, PRS; Sire 7-29371.  
**JIM CARROLL BAND**—Sweet Jane (4:05); producer: Earl McGrath; writer: Reed; publishers: Oakfield Avenue/Unichappel, BMI; Atlantic 7-89687.  
**(J.) BIRD**—Body Harmony (2:17); producer: not listed; writer: J. Bird; publisher: LauraBob, BMI; Bermuda Dunes BD-1-008. Contact: (619) 345-2851.  
**JUMPIN' JOHN GOLDSMITH**—You're Still Not Safe In A Japanese Car (3:37); producer: John Goldsmith; writer: Goldsmith; publishers: Painted Desert/Sweet Caroline, BMI; Atlantic 7-89686.  
**BITCH**—I'm In Love (timing not listed); producer: not listed; writer: not listed; publisher: Doug Moody, BMI; Mystic M745131. Contact: (213) 462-9005.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format. Other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone 615-748-8100).

## Black picks

**JUICE**—Rock Your Body Down (6:37); producer: Kurtis Blow; writers: Orange Krush, Steve Breck, Orin Jones; publishers: Kuwa/Funk Groove, ASCAP; Elektra 0-66971 (12-inch single). New York singer Orin Jones dazzles with a sexy, sensual performance up in the falsetto stratosphere; beat-box tracks are hypnotically produced by Kurtis Blow.

**ALISHA**—All Night Passion (3:35); producers: Mark Berry, Lou Bolognese, Rick Tarbox; writer: Rick Tarbox; publishers: Jackaroe/Baby Raquel/Starbo, ASCAP; Vanguard VSD 35244 (12-inch version also available, Vanguard SPV 72). No, it's not Madonna, but 15-year-old Alisha who is propelling this hot disco number up the dance chart; black radio shouldn't be far behind in catching on.

**JENNIFER HOLLIDAY**—Just For A While (3:45); producer: Maurice White; writers: Ross Vannelli, Gino Vannelli; publishers: Rockwood/Ironbark, BMI; Geffen 7-29320. Simple ballad arrangement showcases Holliday's power and range.

**JENNY BURTON**—Rock Steady (3:52); producer: John Robie; writer: Paul Rodgers; publisher: Badco, BMI; Atlantic 7-89683. Producer Robie continues to startle with electronic funhouse effects piled around Burton's rich voice.

## recommended

**PLANET PATROL**—It Wouldn't Have Made Any Difference (4:58); producers: Arthur Baker, John Robie; writer: T. Rundgren; publishers: Earmark/Fiction/Screen Gems Columbia, BMI; Tommy Boy TB 843. 12-inch version of previously reviewed 7-inch, Billboard, Mar. 3, 1984.

**FORCE M.D.'s**—Let Me Love You (3:44); producers: Tom Silverman, Mr. Magic; writers: Force M.D.'s, Halpin, LeBlanc; publishers: T-Boy, ASCAP/Tee Girl, BMI; Tommy Boy TB 841-7. Six man close-harmony group with a pop appeal similar to New Edition.

**BOBBY KING**—Lovequake (3:59); producers: Brian Potter, Steve Barri; writers: T. Cashman, M. Mugrage; publisher: PKM, ASCAP; Motown 1726MF. 7-inch version of previously reviewed 12-inch, Billboard, Mar. 17, 1984.

**OMNI**—Let Me Run It (4:22); producers: R.G. Massey, Lawrence Hanks, Larry Williams; writers: R.G. Massey, L. Williams; publishers: Halwill/Jahmilla, ASCAP; Mercury 818 584-7. Cool midtempo soul with a catchy, repetitive chorus.

**AL DI MEOLA**—Sequencer (3:58); producer: Al Di Meola; writer: J. Hammer; publisher: Country and Eastern, ASCAP; Columbia 38-04411. 7-inch version of previously reviewed 12-inch, Billboard, Feb. 11, 1984.

## also received

**E.K.G.**—Give Me Love (3:45); producers: C. Walker, E. Gold; writers: C. Walker, W. Lyons; publisher: Ron Banko, BMI; Roadrunners 310044. Contact: (816) 921-5454.

## Country picks

**DOLLY PARTON**—Downtown (3:19); producer: Val Garay; writer: Tony Hatch; publisher: MCA, ASCAP; RCA PB-13756. With the most delicate of vocals, Parton deftly recreates the sense of wonder embodied in the Petula Clark original.

**SYLVIA**—Victims of Goodbye (3:01); producer: Tom Collins; writers: Dennis W. Morgan, Don Pfimmer; publishers: Tom Collins/Collins Court, BMI/ASCAP; RCA PB-13755. Although the insistent keyboard figure and sweeping strings bring Donna Summer to mind, country programmers with an ear for crossover should jump on Sylvia's new sound.

**GENE WATSON AND HIS FAREWELL PARTY BAND**—Forever Again (2:25); producers: Russ Reeder, Gene Watson; writers: Warren Robb, Dave Kirby; publishers: Tree/Cross Keys, BMI/ASCAP; MCA 52356. Watson is the essence of male tenderness in this poetic reflection on loss.

**STEVE WARINER**—Why Goodbye (3:33); producers: Norro Wilson, Tony Brown; writers: Mark Wright, Richard Leigh; publishers: Land of Music, BMI/Lion Heated, ASCAP; RCA PB-13768. Irresistible, intriguing—and Wariner's best in some time, thanks to a great track.

**GARY MORRIS**—Between Two Fires (3:59); producer: Jim Ed Norman; writers: Jan Buckingham, Sam Lorber, J.D. Martin; publishers: Warner-Tamerlane/Duck/Music

Corp. of America, BMI/WB/Bob Montgomery, ASCAP; Warner Bros. 7-29321. Another beautiful soul-searching ballad from this fast-rising, big voiced talent.

## recommended

**BIG AL DOWNING**—There'll Never Be A Better Night For Bein' Wrong (3:34); producer: Ray Baker; writers: Murry Kellum, Dan Mitchell, Larry Cheshire; publisher: Baray, BMI; Team TRS 1008. To bar-piano accompaniment, titanic-voiced Downing redefines the blues in this plea to come in from the cold. Contact: (215) 569-1400.  
**SAMI JO COLE**—Emotions (3:15); producer: Jim Ed Norman; writers: Mel Tillis, Ramsey Kearney; publisher: Cedarwood, BMI; Warner Bros. 7-29368. Cole and lush production breathe new life into Brenda Lee's 1960 top ten hit.

**BILL ANDERSON**—Your Eyes (2:53); producers: Bill Anderson, Mike Johnson; writer: Terry Carisse; publishers: Mercey Bros./Stallion/Rocky Bell, BMI; Southern Tracks ST 1026. It's been a long time since Anderson has sounded this country (and a shade gospel), and the earnest sound is right on target. Label based in Atlanta, Ga.

**THRASHER BROTHERS**—A Good Love Died Tonight (2:25); producer: Jim Fogelsoy; writer: Roger Murrah; publisher: Shobi, BMI; MCA 52357. This group sounds like a cross between the Statlers and the Oaks, especially here.

**J.C. CUNNINGHAM**—Light Up (2:56); producers: Snuff Garrett, Steve Dorff; writer: J.C. Cunningham; publishers: Senor/Cible/Welbeck, ASCAP; Viva 7-29311. The production is brisk and buoyant, and Cunningham's voice is fresh, enthusiastic, and a bit reminiscent of Billy Swan on this peppy tribute to a lover.

**TERRY GREGORY**—Cowgirl In A Coupe DeVille (3:35); producers: Dave Pell, Bill Traut; writers: C. Pyle, T. Gregory, M. Burdine, J. Brandes, R. Brandes, B. Traut; publishers: Quad Songs/Variena, ASCAP/BMI; Scotti Bros. ZS4 04410. The song is charmingly sung, though the lyrics are outdated and gimmicky.

**PENNY DEHAVEN**—Friendly Game Of Hearts (2:44); producer: Mark Sherrill; writers: Curly Putman, Don Cook, Ron Hellard; publishers: Tree/Cross Keys, BMI/ASCAP; Main Street MS 9301. DeHaven sounds a little like Patti Page in this rhythmic argument for casual love. Label based in New York.

**RANDY WRIGHT**—If You're Serious About Cheating (2:58); producer: Eddie Kilroy; writers: R.C. Bannon, John Schweers; publishers: Warner-Tamerlane/Jack and Bill, BMI/ASCAP; MCA 52358. Effervescent approach to a weighty issue; strong arrangement.

**JUDI KELLAR**—This Isn't Love But It Will Do (3:08); producers: Dick O'Beats, J.L. Wallace; writer: Ronaye Hudyma; publisher: Happy Man, ASCAP; Pacific Sounds Ltd. P.S.R. 1006. Kellar's convincing on this high-energy release. Contact: (213) 978-4592.

**BOB WESTBERRY**—She's Gonna Know I Lied (2:37); producer: Rob Crosby; writer: R.E. Welch; publisher: Great Hills, BMI; RMO America U 10235 M. Feisty production, catchy lyrics and a Greek chorus of female backup vocals help Westberry drive home the point about hurt too harsh to conceal.

**JACK YOUNG**—Half Moon Heart (3:27); producer: Bill Green; writers: Marc Younger, Jeff Snyder; publishers: Elektra/Asylum/Refuge, BMI/ASCAP; BGM 012084. Young's rockabilly twang and the song's danceable rhythm could make this a honky-tonk favorite. Contact: (512) 654-8773.

**KATIE MCKINZIE**—You'll Never Get To Heaven (3:07); producers: Ronnie Gant, Jim Vienneau; writer: Steve Colom; publisher: Milene, ASCAP; Poverty 41335. McKinzie delivers this cautionary tale with a firm, believable voice. Label based in San Diego.

## also received

**BILL BUDDENBERG, JR.**—Follow The Sun to California (3:17); producer: Johnny D. Minick; writer: Richard Ross; publisher: Home Style, ASCAP; Shine 9383.  
**J.D. CATHLE**—Sing A Song We Both Can Sing (2:30); producer: Stuart Smith; writer: John D. Lauterbach; publisher: Lydian Pines, ASCAP; Three Leaf 1003. Label based in Silver Spring, Md.  
**KENNY JACKSON**—Pay Back Is Hell (2:34); producer: Kenny Jackson; writer: K. Marion; publishers: Ken-Mar/J-K-Jac, BMI; EMG 1006. Label based in Nashville.  
**JUDY LINDSEY**—I'm Learning (2:58); producer: not listed; writers: J. Schweers, C. Quinn; publisher: Collins Court, ASCAP; Gypsy 10237. Label based in Abilene, Tex.  
**JOHNNY MAGGARD**—Momma's Gift (3:20); producer: B.J. Carnahan; writers: Max Velt, B.J. Carnahan; publisher: History, BMI; History 1020.  
**LARRY JO MILLER AND HIS ROCKABILLY ROCKETS**—Six Pretty Girls In My Black Limousine (2:20); producer: not listed; writer: L.J. Miller; publisher: Artec, BMI; By-My 6443-3. Label based in Ft. Lauderdale, Fla.  
**KAY RIVES**—Why Can't It Be Me (3:00); producers: Tom DeVito, A Gottschalk; writer: Patti Jenner; publisher: Moondance, SESAC; Challenge 109. Contact: Music Artist Promotions, Las Vegas.  
**CHRISTINA SHARLOW**—(I Wanna Be) Somebody's Baby (2:59); producer: Mark Moseley; writers: Joanne Christy, Johnny Pierce; publishers: Wood-grain/Pierce, ASCAP; Mossrite 504. Label based in Nashville.  
**CARNEL SPENCER**—Country Singer (Leave My Love Alone) (2:20); producer: not listed; writer: Carnel Spencer; publisher: not listed; Fig 4378.  
**DON TIBEAUX**—Put Me In My Place (3:16); producer: Patty Parker; writer: Judy Hinger; publisher: White Cat, ASCAP; Comstock 1735. Contact: (913) 631-6060.

## Adult Contemporary picks

**DENISE DRAPER & BILL LAMB**—Holdin' On To You (3:39); producer: Jimmy Bowen; writers: Bill Lamb, Denise Draper, Margo Pendarvis; publishers: Elektra-Asylum/Sobvious, BMI; Warner Bros. 7-29335. Songwriters-turned-singers combine a country-flavored vocal blend with full orchestral treatment for an AC ballad with crossover possibilities.

## recommended

**DONNA LOREN**—Somewhere Down The Road (3:46); producers: Nick DeCaro, Donna Loren; writers: Tom Snow, Cynthia Weil; publishers: ATV/Mann & Weil, BMI; Warner Bros. 7-29326. Conservative MOR performance on a Snow/Weil ballad that was a hit for Barry Manilow in 1982.

**KENT JORDAN**—Theme From "Terms Of Endearment" (2:54); producer: Stanley Clarke; writer: M. Gore; publisher: Ensign, BMI; Columbia 38-04414. The movie theme delicately arranged for orchestra and flute.

## also received

**PATTI NICKELL**—Lean On Me Through The Hard Times (3:14); producers: Morris Goldberg, David Romberg, Richard Johnson, Ron Rolli, Dave Smithlin; writer: Morris Goldberg; publisher: M. Goldberg, BMI; Morris 22388. Contact: (215) 923-9686.

**LIZZ FIEDORA**—Midnight Fantasies (3:25); producers: Betsy Fiedorczyk, Michael Peyer; writer: Betsy Fiedorczyk; publisher: Free & Show, ASCAP; Satin Sounds SSR-1001. Contact: (213) 822-7629.  
**T.C. WATERS**—Life's A Bubble (3:09); producer: T.C. Waters; writer: Norman Fishelman; publishers: Memnon/MNF, ASCAP; Memnon MS-8401. Label based in Glen Cove, N.Y.

## Disco/Dance picks

**AKABU**—Watch Yourself (5:18); producer: Adrian Sherwood; writers: S. Beresford, V. Edghill, V. Skeete, R. Halpin; publishers: T-Boy, ASCAP/Tee Girl, BMI; Body Rock BR 5003 (c/o Tommy Boy Records) (12-inch single; 7-inch version also available, Body Rock BR 2003). Exciting, fiercely inventive beat box music with an equally fierce storyline; the next step in this new art in noise?

**GWEN McCRAE**—Do You Know What I Mean? (6:15); producer: Wayne E. Kobham; writer: Lee Michaels; publishers: Labrea/Sattwa, ASCAP; Black Jack BJ 0021 (c/o Quality Records) (12-inch single). A revved-up rendition of Lee Michaels' 1971 top ten stomper; first released for the new Quality-distributed label.

## recommended

**ROMAN SANDALS**—This Is It (6:33); producer: Sylvain Sylvain; writers: Sylvain, Johansen, Halpin; publishers: Tee Girl, BMI/T-Boy/Subway Rhythm, ASCAP; Body Rock BR 5002 (c/o Tommy Boy Records) (12-inch single; 7-inch version also available, Body Rock BR 2002). Complex mix of Latin percussion, jazz horns and entertaining, accented vocals.

**GOODY GOODY**—Make Me Hot (4:49); producer: not listed; writers: D.C. Grigsby III, V. Montana III, T.M. Jeffries; publisher: Vincent Montana, Jr. ASCAP; Philly Sound Works PSW 779 (12-inch single). Spare electro funk tracks support breathy lead by vocalist Nadiyah; a sizzling combination. Contact: (609) 662-0096.

**CHARLES EARLAND**—(It's A) Doggie Boogie Baby (8:39); producer: not listed; writers: C. Earland, S. Kendrick, L. Ming; publisher: Ivory Touch, BMI; Strut ST 445 (12-inch single). Tongue twisting rap set to crisp disco tracks. Label based in New York.

## also received

**SUZANN RICHES**—Hungry For Your Love (7:15); producers: Paul Klein, Anand Maharaaj; writers: P. Gauthier, C. Laserrriere; publishers: Fudge/1984, BMI; Savoir Faire SF 204 (c/o Quality Records) (12-inch single).

## New & Noteworthy

**VICKI DAWN**—Red Roses (Won't Work Now) (3:20); producer: Walter Stewart; writers: Jimbeau Hinson, David Murphy; publishers: Goldline/N2D, ASCAP; Boundary 1018. This country newcomer sings with a wise and wounded voice about a last-straw affair. Contact: (615) 256-3264.

**JOEY MOLLAND**—Here Comes Heartache (3:38); producer: Joey Molland; writer: Joey Molland; publishers: Joekat/Ferret Hole, ASCAP; Earthtone EI-7002. Ex-Badfinger member returns with some stylish technopop; gloomy lyrics are cancelled out by the carnival gaiety of synthesized steel drums. Contact: (212) 397-1920.



# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	2	12	<b>OUT OF TOUCH</b> D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
2	4	7	7	<b>THE WILD BOYS</b> N.RODGERS, DURAN DURAN/CAPITOL 5417	◆ DURAN DURAN
3	11	21	5	<b>LIKE A VIRGIN</b> N.RODGERS/SIRE 7-29210/WARNER BROS.	◆ MADONNA
4	3	3	15	<b>I FEEL FOR YOU</b> A.MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
5	7	11	10	<b>SEA OF LOVE</b> NUGE TRE, FABULOUS DRILL BROS./ES PARANZA 7-99701/ATCO	◆ HONEYDRIPPERS
6	6	10	10	<b>NO MORE LONELY NIGHTS</b> G.MARTIN/COLUMBIA 38-04581	◆ PAUL MCCARTNEY
7	9	13	13	<b>COOL IT NOW</b> V.BRANTLEY, R.TIMAS/MCA 52455	◆ NEW EDITION
8	2	1	15	<b>WAKE ME UP BEFORE YOU GO-GO</b> G.MICHAEL/COLUMBIA 38-04552	◆ WHAM
9	10	14	8	<b>WE BELONG</b> N.GERALDO, P.COLEMAN/CHRYSALIS 4-42826	◆ PAT BENATAR
10	5	6	11	<b>ALL THROUGH THE NIGHT</b> R.CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
11	8	8	11	<b>PENNY LOVER</b> L.RICHIE, J.CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
12	16	18	9	<b>VALOTTE</b> P.RAMONE/ATLANTIC 7-89609	◆ JULIAN LENNON
13	13	15	14	<b>I CAN'T HOLD BACK</b> R.NEVISON/SCOTTI BROS. 4-04603/EPIC	◆ SURVIVOR
14	20	24	9	<b>ALL I NEED</b> G.BALLARD, C.MAGNESS/QWEST 7-29238/WARNER BROS.	JACK WAGNER
15	21	27	6	<b>BORN IN THE USA</b> B.SPRIENSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT/COLUMBIA 38-04680	BRUCE SPRINGSTEEN
16	23	29	7	<b>RUN TO YOU</b> B.ADAMS, B.CLEARMOUNTAIN/A&M 2686	◆ BRYAN ADAMS
17	14	9	17	<b>STRUT</b> G.MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON
18	18	19	9	<b>WALKING ON A THIN LINE</b> HUEY LEWIS & NEWS/CHRYSALIS 4-42825	HUEY LEWIS AND THE NEWS
19	22	25	8	<b>DO WHAT YOU DO</b> J.JACKSON, D.RUDOLPH/ARISTA AS1 9279	◆ JERMAINE JACKSON
20	12	5	14	<b>BETTER BE GOOD TO ME</b> R.HINE/CAPITOL 5387	◆ TINA TURNER
21	17	17	12	<b>IT AIN'T ENOUGH</b> J.ASTLEY, P.CHAPMAN/EMI-AMERICA 8236	◆ COREY HART
22	24	26	8	<b>HELLO AGAIN</b> R.J. MUTT LANGE, CARS/ELEKTRA 7-69681	◆ THE CARS
23	28	36	5	<b>YOU'RE THE INSPIRATION</b> D.FOSTER/FULL MOON/WARNER BROS 7-29126	CHICAGO
24	27	34	6	<b>UNDERSTANDING</b> B.SEGER, PUNCH/CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
25	26	28	11	<b>WE ARE THE YOUNG</b> D.HARTMAN, J.IOVINE/MCA 52471	◆ DAN HARTMAN
26	15	4	11	<b>PURPLE RAIN</b> PRINCE/WARNER BROS. 7-29174	PRINCE
27	33	40	5	<b>JAMIE</b> R.PARKER, JR./ARISTA 1-9293	RAY PARKER JR.
28	30	32	11	<b>CENTPEDE</b> M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
29	34	42	6	<b>THE BOYS OF SUMMER</b> D.HENLEY, D.KORTCHMAR, G.LADANYI, M.CAMPBELL/GEFFEN 7-29141/WARNER BROS.	◆ DON HENLEY
30	37	45	4	<b>EASY LOVER</b> P.COLLINS, KALIMBA/COLUMBIA 38-04679	◆ PHILIP BAILEY
31	32	35	8	<b>STRANGER IN TOWN</b> TOTO/COLUMBIA 38-04672	◆ TOTO
32	45	-	2	<b>I WANT TO KNOW WHAT LOVE IS</b> M.SADKIN, M.JONES/ATLANTIC 7-89596	FOREIGNER
33	35	39	8	<b>(PRIDE) IN THE NAME OF LOVE</b> B.ENO, D.LANNOIS/ISLAND 7-99704/ATCO	◆ U2
34	38	43	8	<b>THE BELLE OF ST. MARK</b> SHEILA E., STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
35	40	56	3	<b>LOVER BOY</b> K.DIAMOND/JIVE/ARISTA 1-9284	◆ BILLY OCEAN
36	29	31	8	<b>I DO'WANNA KNOW</b> K.CRONIN, G.RICHATH, A.GRATZER/EPIC 34-04659	◆ REO SPEEDWAGON
37	39	46	5	<b>TENDER YEARS</b> K.VANCE/SCOTTI BROS 4-04682/EPIC	◆ JOHN CAFFERTY AND THE BEAVER BROWN BAND
38	42	51	5	<b>BRUCE</b> T.PERRY, J.D.VIEIRA/MERCURY 880405-7/POLYGRAM	RICK SPRINGFIELD
39	19	12	19	<b>CARIBBEAN QUEEN</b> K.DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
40	52	64	3	<b>LOVE LIGHT IN FLIGHT</b> S.WONDER/MOTOWN 1769	STEVIE WONDER
41	49	59	4	<b>FOOLISH HEART</b> S.PERRY, BRUCE BOTNICK/COLUMBIA 38-04693	◆ STEVE PERRY
42	<b>NEW</b>			<b>I WOULD DIE 4 U</b> PRINCE/WARNER BROS 7-29121	◆ PRINCE
43	46	47	9	<b>TWO TRIBES</b> T.HORN/217/ISLAND 7-99695	◆ FRANKIE GOES TO HOLLYWOOD
44	47	52	6	<b>CALL TO THE HEART</b> G.GUIFFRIA/CAMEL/MCA 52497	◆ GUIFFRIA
45	25	16	18	<b>I JUST CALLED TO SAY I LOVE YOU</b> S.WONDER/MOTOWN 1745	◆ STEVIE WONDER
46	54	65	4	<b>NEUTRON DANCE</b> R.PERRY/PLANET JR. 13951	◆ THE POINTER SISTERS
47	55	71	3	<b>IN NEON</b> C.THOMAS/GEFFEN 7-29111/WARNER BROS.	◆ ELTON JOHN
48	48	50	10	<b>HAD A DREAM (SLEEPING WITH THE ENEMY)</b> R.HODGSON/A&M 2678/RCA	◆ ROGER HODGSON
49	44	48	10	<b>DON'T STOP</b> G.DUKE/A&M 2687	◆ JEFFERY OSBORNE
50	<b>NEW</b>			<b>METHOD OF MODERN LOVE</b> D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13970	DARYL HALL & JOHN OATES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
51	58	62	6	<b>SOLID</b> N.ASHFORD, V.SIMPSON/CAPITOL 5397	◆ ASHFORD & SIMPSON
52	61	67	4	<b>MISLED</b> J.BONNEFOND, R.BELL, KOOL & THE GANG/DE-LITE 880431-7/DELIGHT	KOOL & THE GANG
53	31	20	15	<b>DESERT MOON</b> D.DEYOUNG/A&M 2666	◆ DENNIS DEYOUNG
54	57	61	8	<b>JUNGLE LOVE</b> M.DAY, STARR COMPANY/WARNER BROS. 7-29181	◆ THE TIME
55	56	57	7	<b>TI AMO</b> J.WHITE, R.BUCHANAN/ATLANTIC 7-89608	LAURA BRANIGAN
56	63	68	5	<b>TENDERNESS</b> GENERAL PUBLIC, G.MACKILLOP, C.FAIRLEY/I.R.S. 9934/A&M	◆ GENERAL PUBLIC
57	71	84	3	<b>OPERATOR</b> R.CALLOWAY/SOLAR 7-69684/ELEKTRA	MIDNIGHT STAR
58	62	74	3	<b>TONIGHT</b> D.BOWIE, D.BRAMBLE, H.PODGHAM/EMI-AMERICA 8246	DAVID BOWIE
59	36	33	14	<b>WHAT ABOUT ME?</b> K.ROGERS, D.FOSTER/RCA 13899	KENNY ROGERS WITH K.CARNES & J.INGRAM
60	72	82	3	<b>MISSING YOU</b> L.RICHIE, J.A.CARMICHAEL/RCA 13966	DIANA ROSS
61	<b>NEW</b>			<b>MISTAKE NO. 3</b> S.LEVINE/VIRGIN/EPIC 34-04727	CULTURE CLUB
62	43	23	20	<b>HARD HABIT TO BREAK</b> D.FOSTER/FULL MOON/WARNER BROS 7-29214	◆ CHICAGO
63	<b>NEW</b>			<b>MAKE NO MISTAKE, HE'S MINE</b> B.CUOMO, K.CARNES/COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES
64	81	-	2	<b>THE HEAT IS ON</b> K.FORSEY, H.FALTERMEYER/MCA 52512	GLENN FREY
65	41	37	9	<b>TEARS</b> J.WAITE, D.THOENER, G.GERSH/EMI-AMERICA 8238/CAPITOL	◆ JOHN WAITE
66	50	53	7	<b>CATCH MY FALL</b> K.FORSEY/CHRYSALIS 4-42840	◆ BILLY IDOL
67	51	41	9	<b>HANDS TIED</b> M.CHAPMAN/COLUMBIA 38-04650	◆ SCANDAL FEATURING PATTY SMYTH
68	60	38	12	<b>I CAN'T DRIVE 55</b> T.TEMPLEMAN/GEFFEN 7-29173/WARNER BROS.	◆ SAMMY HAGAR
69	53	22	14	<b>BLUE JEAN</b> D.BOWIE, D.BRAMBLE, H.PADGHAM/EMI-AMERICA 8231	◆ DAVID BOWIE
70	70	72	6	<b>THE WILD LIFE</b> T.SWAIN, S.JULLEY/LONDON 882019-7/POLYGRAM	◆ BANANARAMA
71	73	54	20	<b>I'M SO EXCITED</b> R.PERRY/PLANET 13857/RCA	◆ THE POINTER SISTERS
72	64	30	11	<b>THE WAR SONG</b> S.LEVINE/VIRGIN/EPIC 34-04638	◆ CULTURE CLUB
73	59	60	5	<b>TAXI DANCING</b> R.SPRINGFIELD, B.DRESCHER/RCA 13861	RICK SPRINGFIELD WITH RANDY CRAWFORD
74	67	44	10	<b>I NEED YOU TONIGHT</b> M.JONZUN, P.WOLF/EMI-AMERICA 8241	◆ PETER WOLF
75	76	79	5	<b>AMNESIA</b> G.DUKE/SOLAR 7-69682/ELEKTRA	SHALAMAR
76	80	85	4	<b>BIG IN JAPAN</b> ORLANDO/ATLANTIC 7-89665	◆ ALPHAVILLE
77	<b>NEW</b>			<b>EAT MY SHORTS</b> R.DEES, A.JOHNSON/ATLANTIC 7-89601	◆ RICK DEES
78	82	-	2	<b>I WANNA GO BACK</b> D.GEHMAN/CAPITOL 5409	◆ BILLY SATELLITE
79	<b>NEW</b>			<b>LOVER GIRL</b> T.MARIE/EPIC 34-04619	◆ TEENA MARIE
80	90	-	2	<b>TRAGEDY</b> J.HUNTER, P.BONANNO/PRIVATE 1-4-04643/EPIC	◆ JOHN HUNTER
81	65	66	6	<b>HEAVEN (MUST BE THERE)</b> N.GRAY/COLUMBIA 38-04626	◆ EUROGLIDERS
82	89	-	2	<b>EYE ON YOU</b> B.SQUIER, J.STEINMAN/CAPITOL 5416	◆ BILLY SQUIER
83	86	-	2	<b>DON'T WAIT FOR HEROES</b> D.DEYOUNG/A&M 2692	DENNIS DEYOUNG
84	85	95	3	<b>LET IT ALL BLOW</b> R.ANDREWS, B.HARRIS/MOTOWN 1760	◆ THE DAZZ BAND
85	<b>NEW</b>			<b>20/20</b> R.TITELMAN/WARNER BROS 7-29120	GEORGE BENSON
86	87	87	4	<b>THIEF OF HEARTS</b> G.MORODER, HAROLD FALTERMEYER/CASABLANCA 880308-7/POLYGRAM	◆ MELISSA MANCHESTER
87	<b>NEW</b>			<b>NAUGHTY NAUGHTY</b> P.SOLLEY/ATLANTIC 7-89612	JOHN PARR
88	<b>NEW</b>			<b>ALL RIGHT NOW</b> M.OMARTIAN/WARNER BROS 7-29122	◆ ROD STEWART
89	<b>NEW</b>			<b>LONELY SCHOOL</b> M.STONE/A&M 2696	◆ TOMMY SHAW
90	<b>NEW</b>			<b>TREAT HER LIKE A LADY</b> R.R.JOHNSON/GORDY 1765/MOTOWN	THE TEMPTATIONS
91	68	49	12	<b>TEACHER TEACHER</b> R.MILLS, 3B SPECIAL/CAPITOL 5405	◆ 3B SPECIAL
92	83	80	10	<b>HEAVEN'S ON FIRE</b> P.STANLEY/MERCURY 880205-7/POLYGRAM	◆ KISS
93	74	58	12	<b>GIRLS WITH GUNS</b> M.STONE/A&M 2676	◆ TOMMY SHAW
94	75	55	18	<b>ON THE DARK SIDE</b> K.VANCE/SCOTTI BROS 4-04594/EPIC	◆ J.CAFFERTY & BEAVER BROWN BAND
95	93	73	14	<b>SUGAR DON'T BITE</b> S.BARRI, T.PELUSO/MOTOWN 1743	◆ SAM HARRIS
96	79	76	17	<b>SOME GUYS HAVE ALL THE LUCK</b> M.OMARTIAN/WARNER BROS 7-29215	◆ ROD STEWART
97	77	63	7	<b>CONCEALED WEAPONS</b> S.JUSTMAN/EMI-AMERICA 8242	◆ J. GEILS BAND
98	84	81	4	<b>SEX CRIME (NINETEEN EIGHTY-FOUR)</b> D.A.STEWART/RCA JK 13958	EURYTHMICS
99	69	70	5	<b>SUNSHINE IN THE SHADE</b> R.HINE/MCA 52498	◆ THE FIXX
100	78	69	6	<b>THE GAP</b> A.SADKIN, T.BAILEY/ARISTA 1-9290	◆ THOMPSON TWINS

Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 12/8/84

Table of music charts for Britain, listing singles and albums with their respective positions and titles.

CANADA (Courtesy The Record) As of 12/8/84

Table of music charts for Canada, listing singles and albums with their respective positions and titles.

AUSTRALIA (Courtesy Kent Music Report) As of 12/10/84

Table of music charts for Australia, listing singles and albums with their respective positions and titles.

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/10/84

Table of music charts for West Germany, listing singles and albums with their respective positions and titles.

JAPAN (Courtesy Music Labo) As of 12/10/84

Table of music charts for Japan, listing singles and albums with their respective positions and titles.

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/8/84

Table of music charts for Netherlands, listing singles and albums with their respective positions and titles.

ITALY (Courtesy Germano Ruscitto) As of 12/4/84

Table of music charts for Italy, listing singles and albums with their respective positions and titles.

Billboard HOT 100

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Table with columns: Rank, Title, Artist, Weeks on Chart, Last Week, This Week. Includes songs like 'OWNER OF A LONELY HEART', 'KARMA CHAMELEON', 'TALKING IN YOUR SLEEP'.

Table with columns: Rank, Title, Artist, Weeks on Chart, Last Week, This Week. Includes songs like 'THE SIGN OF FIRE', 'REMEMBER THE NIGHT', 'NEW MOON ON MONDAY'.

Table with columns: Rank, Title, Artist, Weeks on Chart, Last Week, This Week. Includes songs like 'RUNNER', 'LOVE HAS A MIND OF ITS OWN', 'JUST ONE MORE TIME'.

JANUARY 28, 1984, BILLBOARD

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Music; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Critteron/Joie Goldferd; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z

Large alphabetical listing of songs and artists, including tracks like 'BODY TALK', 'BREAK MY STRIDE', 'CHURCH OF THE POISON MIND'.

# Billboard Singles Reviews

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## Pop picks

**EURYTHMICS—Here Comes The Rain Again (3:50);** producer: David A. Stewart; writers: Lennox, Stewart; publisher: Blue Network, ASCAP; RCA PB-13725. From the new LP "Touch"; another stunning single as rich in dance rhythms as in haunted emotion.

**38 SPECIAL—Back Where You Belong (3:52);** producer: Rodney Mills; writer: G. O'Connor; publishers: April/Contaminated, ASCAP; A&M AM-2615. Tasteful power pop in the group's predictable idiom (cf "Caught Up In You").

**POINTER SISTERS—Automatic (3:59);** producer: Richard Perry; writers: Brock Walsh, Mark Goldenberg; publishers: Music Corp. of America/Fleedleedle, BMI/MCA, ASCAP; Planet YB-13730. Growly, funny, seductive tune could play as successfully on pop and black radio as it has in the clubs (its LP version is lodged at number 2 on the Dance chart.)

## recommended

**ADAM ANT—Strip (3:55);** producers: Phil Collins, Hugh Padgham; writers: A. Ant, M. Pirroni; publisher: Colgems-EMI, ASCAP; Epic 34-04337. The Ant philosophy with its historical justification; beat is almost martial.

**PAUL YOUNG—Come Back And Stay (3:30);** producer: Laurie Latham; writer: J. Lee; publisher: Red Admiral, BMI; Columbia 38-04313. Gravel-voiced midtempo pop; singer was England's blue-eyed soul sensation of '83.

**PAUL RODGERS—Morning After The Night Before (4:12);** producer: Paul Rodgers; writer: Paul Rodgers; publisher: Sundown Kingston, ASCAP; Atlantic 7-89709. The ex-Free, ex-Bad Company vocalist in his second solo single, a slow rocker.

**JACQUI BROOKES—Lost Without Your Love (3:57);** producers: Jimmie O'Neill, Laurie Latham; writers: J. O'Neill, B. Wiczling; publisher: WB, ASCAP; MCA 52334. Thumping techno-rock; smart, rubbery bassline steals the show.

**CHAD STUART & JEREMY CLYDE—Bite The Bullet (3:47);** producer: Chad Stuart; writer: Chad Stuart; publisher: Chadivarius; Rocshire XR95046 (c/o MCA). '60s duo reunites in a bouncy synth-pop number; the harmonies are unchanged.

## also received

**OZZY OSBOURNE—Bark At The Moon (4:14);** producers: Ozzy Osbourne, Bob Daisley, Max Norman; writer: O. Osbourne; publisher: Nymph, BMI; CBS Associated ZS4-04318.

**KATHY WILSON AND KWILS—After The Fall (4:31);** producers: Rick Witkowski, Carl Maduri; writer: Bobby Arvon; publishers: Majo/Barton/Adlab, ASCAP; BMI WS 4-04351 (c/o CBS). 7-inch version of previously reviewed 12-inch, Billboard, Nov. 12, 1983.

**LLOYD ALLEN—I Keep Looking At You (Keep Pumping) (3:30);** producer: Jay Aaron; writer: L. Allen; publisher: Lloyd Allen; Epic 34-04252.

**31 PIER AVENUE—Coffee And Cigarettes (timing not listed);** producer: Mickey McMeel; writer: Eric Schmitz; publisher: not listed; Mad Hamster MH 10657. Contact: (213) 462-9005.

**ERIC SOLAN—American Boy (3:15);** producer: Brett Solan; writer: E. Solan; publisher: Diceroy, BMI; Dice DR 829. Contact: (213) 462-9005.

**SEX EXECES—My Ex (3:53);** producer: not listed; writers: T. Pine, S. Slade; publisher: T. Pine/S. Slade, ASCAP; Sex Execs SE-22 (12-inch single). Contact: P.O. Box 8394, JFK Station, Boston, Mass. 02114.

**BATTALION OF SAINTS—Sweaty Little Girls (timing not listed);** producer: Doug Moody; writer: not listed; publisher: Doug Moody, BMI; Mystic M745132. Contact: (213) 462-9005.

**10000 HURTS—Punishment (3:25);** producer: not listed; writer: not listed; publisher: not listed; Snuff Box Vinyl (no number). Contact: (213) 462-9005.

## Black picks

**DENNIS EDWARDS—Don't Look Any Further (4:00);** producer: Dennis Lambert; writers: D. Lambert, F. Golde, D. Hitchings; publishers: Vandorf, ASCAP/Rightsong/Franne Golde/Hitchings, BMI; Gordy 1715GF. Powerful midtempo r&b for the first solo outing of Temptations vocalist; guest singer Siedah Garrett also shines in interweaving harmonies.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## recommended

**ASHFORD & SIMPSON—I'm Not That Tough (3:59);** producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val, ASCAP; Capitol B-5310. Well-crafted ballad; third single from "High Rise".

**TEMPTATIONS—Sail Away (4:00);** producer: Norman Anthony Whitfield; writers: N. Whitfield, A. Bond; publishers: Stone Diamond/Golden Touch, BMI; Gordy 1720GF. Lilted vocals and a light Latin rhythm.

**TOM SCOTT—Lollipopin' (4:09);** producer: Tom Scott; writer: Tom Scott; publisher: Tomscot, BMI; Atlantic 7-89763. Easygoing jazz-pop instrumental.

**CURTIS HAIRSTON—We All Are One (6:42);** producer: Earl Monroe; writers: H. Harris, R. Harris; publishers: Hu-Har, BMI/Scorpio Rose, ASCAP; Pretty Pearl P.P. 515 (12-inch single). Soulful, convincing plea for brotherhood. Contact: (212) 581-5398.

**ROZ RYAN—Boy Where Have You Been (3:40);** producer: Butch Ingram; writer: Terry Price; publishers: Sloopus/Family Productions/Green Mirage, BMI; Mirage 7-99800 (12-inch version also available, Mirage 0-96969). Current "Dreamgirls" cast member handles dance-r&b with clarity and power.

**PIPEDREAM—Quicksand (3:59);** producer: Kandor Walter Kahn; writers: Holland, Dozier, Holland; publisher: Jobete, BMI; Zoo York WS4-04305 (c/o CBS). 7-inch version of previously reviewed 12-inch, Billboard, Jan. 7, 1984.

**LEGEND—Whip Your Hips (3:38);** producer: Aubrey Taylor; writer: Melvin Campbell; publisher: Pamela, BMI; Zoo York WS4-04306 (c/o CBS). Snappy funk; 7-inch version of previously released 12-inch.

## also received

**WILLIE CLAYTON—Tell Me (3:50);** producer: General Crook; publisher: Germaine, BMI; Compleat CP-120. Contact: (615) 255-8855.

**BOOBIE KNIGHT—Juicy Fruit My Love (6:28);** producers: Eric Edwards, Boobie Knight; writer: M. Edwards; publisher: Mahogany, BMI; Starship EEE 91046 (12-inch single). Contact: (212) 789-6558.

**BOBBY BOWENS & SHADES OF MAGIC featuring RON ENGRAM—Your Love Is A Tower Of Power (4:15);** producers: B. Bowens, Tony Gilliard; writer: Bobby Bowens; publisher: Bobby Bowens, BMI; Galactic Star 10-4-4152. Contact: (212) 991-4565.

## Country picks

**ANNE MURRAY—That's Not The Way (It's S'posed To Be) (3:13);** producer: Jim Ed Norman; writers: A. Goldmark, P. Galdston; publishers: Nonpareil/Kazzoom, ASCAP; Capitol B-5305. Murray embraces a striding, percussive pop sound in this tale of vowed restraint that goes awry.

**MAC DAVIS—Most Of All (4:28);** producer: Garth Fundis; writer: M. Davis; publishers: Songpainter/Tree, BMI; Casablanca 818 168-7. Sounding as unctuous as a loan applicant, Davis recites a mildly erotic catalog of bodily delights—to a Dixieland sound.

**FRIZZELL & WEST—Silent Partners (3:13);** producers: Snuff Garrett, Steve Dorff; writers: T. Rocco, K. Chater, A. Roberts; publishers: Vogue, BMI/Bibo/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404. Soulfully resigned to living together, loving apart, this doleful duo traces love's dilemma via a solid country interpretation.

## recommended

**STEVE CLARK—That It's All Over Feeling (All Over Again) (3:04);** producer: Jerry Kennedy; writers: S. Clark, J. MacRae; publisher: Music City, ASCAP; Mercury 818 058-7. The love-dissolving theme treated with pleasant MOR vocals and a pensive, string-drenched backing.

**JACK GREENE—I'd Do As Much For You (3:06);** producer: not listed; writers: Cliff Cochran, Barbara Cochran; publisher: Tree, BMI; EMH 0028. Greene gives a superb reading of these eloquently direct lyrics. Contact: (615) 255-7366.

**DURHAM BROTHERS—Do You Still Drink Margarittas (2:15);** producer: Earl E. Owens; writer: Rick Smith; publisher: Chad Bra Shane, ASCAP; Sugarfoot SR 001. Close and energetic harmonies help compensate for the commonplace lyrics and storyline. Contact: (615) 242-7587.

## also received

**BRENTWOOD—Anything For Your Love (3:07);** producer: Rick Alves; writers: Roger Murray, Stewart Harris; publishers: Shobi/Blackwood, BMI; Hot Schatz 0052. Label based in Nashville.

**RAMBLERS—Someday You're Gonna Pay (2:06);** producer: Jim Fortini; writer: Terry Hamilton; publisher: Nuyve, ASCAP; Fortini 0539200. Label based in Winter Park, Fla.

**BOBBY BRIDGES—If I Had It To Do Over (2:38);** producer: A. Mayhew; writers: Z. Taylor, A. Mayhew; publisher: Dream City, BMI; Roxy 3014.

**BRENDA HAYNES—I'll Stop Drinking (2:34);** producer: not listed; writers: D. Gilliam, R. Chandler, B. Hoekstra; publishers: Intermountain, BMI/Dee-Pam, ASCAP; M.C. 3581. Label based in Hollywood.

**BILL HERSH—Happy Hour (2:40);** producer: Patty Parker; writer: Don Roth; publishers: Ronzomatic, BMI; Comstock 1731. Label based in Shawnee, Kan.

**SUZI DEVERAUX—No Way Jose (2:39);** producer: L.C. Parsons; writers: Max D. Barnes, Frank Dycus; publishers: Blue Lake, BMI/Lorville, SESAC; MSR 1984. Label based in Nashville.

**BEN SANDERS—16 Tons (2:30);** producer: Randy Hauser; writer: Travis; publishers: Elvis Presley/Unichappell, BMI; Sound On Sound 1014. Label based in Dallas.

**J.W. HUTCHINS—Especially Yours (2:28);** producer: Joe Deaton; writer: J.W. Hutchins; publisher: not listed; Tandem 024. Label based in Bristol, Va.

**SANDY BAILEY—The Wind Still Blows In Tulsa (2:23);** producer: Jason Hawkins; writers: J. Strickland, N. Brown; publishers: Dixie Darlin'/Middle 40, BMI; Fox Fire 180. Label based in Mt. Juliet, Tenn.

**BUFORD T.J. & THE COUNTRY PIONEERS—Silver Ring (3:21);** producer: Jack Casey; writer: Larry E. Butcher; publisher: New Tone, BMI; Starr 1783. Label based in Columbus, Oh.

**A.J. WOLF—The Ways Of A Woman In Love (2:12);** producer: Roy Hall; writer: Charrie Rich; publisher: Watanna, BMI; Judd 1233. Label based in Nashville.

**SILVER RIVER BAND—Stand Back And Let Our Love Die (2:30);** producer: John Christopher Owens; writer: Jimmy Norton; publisher: Hot Summer, BMI; Blue Island 017. Label based in Ockinson, Tex.

## Adult Contemporary

## recommended

**GEORGE FISCHOFF—Boogie Piano Man (2:06);** producer: George Fischhoff; writer: George Fischhoff; publishers: George Fischhoff/Reward, ASCAP; Reward WS4-04354. Fischhoff's instrumentals are consistent AC charters; this one adds female vocals over galloping piano chords.

**ROSEMARY BUTLER—You Light Up The Night (3:27);** producer: Peter Bernstein; writers: D. Keen, E. Rathbun; publisher: Meadowgreen, ASCAP; Capitol B-5316. Expert midtempo rock track showcases Butler's attractive, MOR-styled delivery.

## also received

**MODERN ROMANCE—Just My Imagination (Running Away With Me) (3:52);** producer: Modern Romance; writers: Whitfield, Strong; publisher: Jobete, Atlantic 7-89711.

**MAXINE WATTA—Real Love (5:01);** producer: Dik Darnell; writers: Dik Darnell, Chuck Pyle; publisher: not listed; Rocshire XR95052.

**VICTORIA SHAW—Break My Heart (2:59);** producer: not listed; writer: not listed; publisher: MPB, BMI; MPB 1006. Label based in Encino, Calif.

**DELL VAUGHAN—Won't You Take My Hand (4:50);** producer: not listed; writer: Dell Vaughan; publisher: Cindy & Jeff, BMI; Neta 312613. Label based in Lupton, Mich.

**PATTIE NICKELL—Love City (3:47);** producers: Richard Johnson, David Romberg, Morris Goldberg; writer: Morris Goldberg; publisher: not listed; Morris 22237. Label based in Philadelphia.

## Disco/Dance picks

**JULIUS BROWN—Never Too Late (5:41);** producer: Butch Ingram; writers: Darnell Jordan, Joel Bryant; publisher: Sugar Biscuit, ASCAP; West End WES 22168 (12-inch single). All-out vocal attack from the singer whose "Party" went top 10 on the Dance chart last spring.

**VICKIE SUE ROBINSON—Everlasting Love (6:30);** producer: Warren Schatz; writers: B. Cason, M. Gayden; publisher: Rising Sons, BMI; Profile PRO-7039 (12-inch single). Robinson discotizes another '60s smash to follow her successful comeback with "To Sir With Love."

## recommended

**CITISPEAK FEATURING JEANNE HARRIS—I Don't Need Your Handouts (8:20);** producers: Alan Mitchell, Leon Askew; writers: A. Mitchell, L. Askew, J. Montague; publishers: Alamitell/Streetwise Sounds, BMI; Partytime PT-106 (c/o Streetwise) (12-inch single). Bright, energetic vocals highlight a studio-smart dance track.

**ZENA DEJONAY—I've Got To Find A Way (5:15);** producer: Tony Valor; writers: Bill Wheller, Tony Valor, Oren Canterbury; publisher: Listi, BMI, TVI 2011 (12-inch single). Busy arrangement with lots of strings and studio gimmicks. Label based in New York.

**LADY JANE—I'm Your Lover (4:21);** producer: Chocolate Cholly; writers: L. Williams, Q. Huit; publisher: Chocolate Cholly's, ASCAP; Kat Family ZS4-04350. Techno-disco; aggressive vocals.

## also received

**STREET RIZE—Love Me Into A Coma (3:30);** producer: Nick Masi; writer: Nick Masi; publisher: Nick Masi, BMI; The Keeper of the Beat KLM-554 (12-inch single; 7-inch version also available, The Keeper of the Beat KLM-45). Contact: (609) 698-4484.

## New & Noteworthy

**WENDY & THE ROCKETTS—Have You Been Telling Me Lies (3:43);** producers: Paul Muggleton, John Hudson; writer: W. Stapleton; publishers: Mushroom/EMU, BMI; A&M AM-2617. Vocalist Wendy Stapleton fronts this Australian rock quartet; debut single is a power-pop ballad delivered with post-punk fervor.

**CATCH—Get On Freak (4:15);** producers: Al Daniels, Arne Frager; writers: James White, Catch; publisher: Cook-Angi-Poo, BMI; Variety International VIR-1109 (12-inch single). Well-polished techno-funk dance track uses synth-guitar interplay more cleverly than most; clean ensemble vocals are impressive as well. Contact: (213) 292-1705.

**HEAVEN—Rock School (4:23);** producer: George Tutko; writers: A. Fryer, Kelly, M. Cocks; publishers: Music Corporation of America/Browning, BMI; Columbia 38-04352. Metal from Down Under; chartable anthem should click with the grade school set.

**AMERICAN COMEDY NETWORK—Breaking Up Is Hard On You (a/k/a/ "Don't Take Ma Bell Away From Me") (2:26);** producers: American Comedy Network, Bob Rivers; writers: Howard Greenfield, Neil Sedaka; publisher: Screen Gems-EMI, BMI; Critique CRI-704. Novelty parody scores topical points by mourning the passing of an institution; boasts a not-half-bad Neil Sedaka imitation, too. Contact (if you can get through): (617) 944-0423.

**E.P.M.—Trudy (3:31);** producer: Bernard Edwards; writer: Eddie Martinez; publisher: Zenitram, BMI; Cotillion 7-99796. Rock approaches funk via the heaviest kick drum of the week in a precise mix by Bernard Edwards; new band features New York session guitarist Eddie Martinez.

**PENN AVENUE BOYS featuring "RALPHEAL"—Lover Tonight (6:40);** producer: Roy-Town Productions; writer: Royal Bayyan; publisher: Roy-Town, ASCAP; Atlantic 0-86969 (12-inch single). Not new ideas, but nicely assembled: tinkly toy piano tones recall Kashif productions; lead singer has really studied his Michael Jackson records.

Billboard

HOT 100

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JANUARY 21, 1984, BILLBOARD

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes songs like 'OWNER OF A LONELY HEART', 'SAY SAY SAY', 'KARMA CHAMELEON'.

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes songs like 'NIGHTBIRD', 'NOBODY TOLD ME', 'REMEMBER THE NIGHT'.

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes songs like 'IF ONLY YOU KNEW', 'HEART AND SOUL', 'FOR A ROCKER'.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z

Alphabetical list of songs and artists from the Hot 100 chart, including 'YOU CAN STILL ROCK IN AMERICA', 'CHURCH OF THE POISON MIND', 'I WILL FOLLOW'.

# Billboard Singles Reviews

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## Pop picks

**JOHN LENNON**—*Nobody Told Me* (3:34); producer: not listed; writer: J. Lennon; publisher: Ono, BMI; Polydor 817 254-7. The first of the long-awaited other songs recorded during the "Double Fantasy" sessions. Fierce. Indispensable.

**KENNY ROGERS**—*This Woman* (3:55); producers: Barry Gibb, Karl Richardson, Alby Galuten; writers: B. Gibb, A. Galuten; publisher: Gibb Brothers, BMI; RCA PB-13710. The pop side of Rogers' current double-sided hit zooms to 51 on this week's Hot 100. The unmistakable sound and structure of a Barry Gibb rocker.

**POLICE**—*Wrapped Around Your Finger* (5:12); producers: Hugh Padgham, Police; writer: Sting; publisher: Magnetic, BMI; A&M AM-2614. Fourth single from "Synchronicity," with the same mysterious quality as "Every Breath You Take."

**JACKSON BROWNE**—*For A Rocker* (4:23); producers: Jackson Browne, Greg Ladanyi; writer: Jackson Browne; publisher: Night Kitchen, ASCAP; Asylum 7-69764. A thinking man's pop single; equal doses of rockabilly and philosophical musing.

**KENNY LOGGINS**—*Footloose* (3:46); producers: Kenny Loggins, Lee DeCarlo; writers: K. Loggins, D. Pitchford; publishers: Famous, ASCAP/Ensign, BMI; Columbia 38-04310. High-powered, good-time rocker from the film soundtrack of the same name.

## recommended

**KIM CARNES**—*You Make My Heart Beat Faster (And That's All That Matters)* (3:58); producer: Keith Olsen; writers: K. Carnes, D. Ellingson, M. Page, B. Fairweather; publishers: Moonwindow/Zomba, ASCAP; EMI America B-8191. Excitable, nervous dance music.

**MELISSA MANCHESTER**—*I Don't Care What The People Say* (3:29); producer: Arif Mardin; writer: Tom Snow; publisher: Snow, BMI; Arista AS1-9162. Another in Manchester's new techno-torch style.

**BILLY IDOL**—*Rebel Yell* (3:43); producer: Keith Forsey; writers: Idol, Stevens; publishers: Bonaideol/Rock Steady/Rare Blue, ASCAP; Chrysalis VS4-42762. Yell he certainly can, this time over a bass-heavy mix of megaton guitars.

**BLUE OYSTER CULT**—*Shooting Shark* (4:20); producer: Bruce Fairbairn; writers: D. Roeser, P. Smith; publisher: Mega-Diz, ASCAP; Columbia 38-04298. Monolithic wall-of-sound rock.

**MOTLEY CRUE**—*Looks That Kill* (4:07); producer: Tom Werman; writer: Nikki Sixx; publishers: Warner-Tamerlane/Motley Crue, BMI; Elektra 7-69756. Industrial-strength metal.

**CURE**—*The Love Cats* (3:38); producers: Phil Thornally, Chris Parry, Cure; writer: Smith; publisher: APB, ASCAP; Sire 7-29376. 7-inch version of previously reviewed 12-inch, Billboard, November 26, 1983.

**STARBUCK**—*Another Beat Of My Heart* (4:05); producers: Bruce Blackman, Mike Clark; writer: Bruce Blackman; publisher: Miss Delta, ASCAP; AVI AV183141 (c/o MCA). Amiable, hummable pop that recalls the group's 1976 hit "Moonlight Feels Right."

## also received

**MAYA**—*Murder By Love* (3:59); producer: Ed Cobb; writer: Ed Cobb; publisher: Equinox, BMI; AVI AV183138 (c/o MCA).  
**GREG JACKSON**—*You And I* (3:50); producer: Dave Maswick; writer: Greg Jackson; publisher: not listed; Muse Art M336. Contact: (212) 755-9562.  
**FRENZD**—*This Life* (3:49); producer: Don Garvin; writer: T. Banner; publisher: Gravenhurst, BMI; Jerec 31783. Label based in Clanton, Pa.  
**BOB WILLIAMS**—*Hold On To Your Dream* (3:22); producer: Jason Blume; writers: J. Blume, D. Abravanel; publisher: Moonstream, ASCAP; Sonrise BWP 101. Contact: (213) 876-7049.  
**GARY DAVIS**—*Cried All Night Over You* (2:35); producers: Gary Wayne, Doc Paul; writer: Gary Davis; publisher: Squeeze Play, BMI; Blank BR 1000. Contact: P.O. Box 2592, Nashville, Tenn. 37219.  
**GABRIEL**—*This Is My Island* (3:33); producer: G. Maciocia; writer: G. Maciocia; publisher: Slack, BMI; Slack (no number). Contact: (213) 259-3472.  
**ROBERT CRAY BAND**—*Got To Make A Comeback* (2:50); producer: not listed; writer: E. Floyd-Shamwell; publisher: East, BMI; Hightone 451. Contact: P.O. Box 8064, Emeryville, Calif. 94662.  
**AVALON BOULEVARDE**—*Party Rock* (3:24); producers: Avalon Boulevard, Mike Razor; writers: T. Mason, M. Mason; publisher: Woochacho, BMI; A&R International 282566. Contact: (415) 386-5916.  
**REBELS**—*I Need The Pay* (2:34); producer: not listed; writer: Tom Delaney; publisher: Meadowland, BMI; Meadowland TD-13. Contact: (201) 773-0921.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone 615-748-8100).

## Black picks

**RUFUS AND CHAKA KHAN**—*One Million Kisses* (4:12); producer: Russ Titelman; writers: J. Osborne, K. Murphy; publishers: Almo/March 9, ASCAP; Warner Bros. 7-29406. A full-throttle performance from Khan; less subtle and more powerful than the No. 1 "Ain't Nobody."

**EARTH, WIND & FIRE**—*Touch* (4:54); producer: Maurice White; writers: M. Page, J. Lind; publishers: Saggitario/Zomba, ASCAP/Ninth/Deertrack/Charleville, BMI; Columbia 38-04329. The gorgeous production values of "Magnetic" applied to a midtempo ballad.

**MELBA MOORE**—*Livin' For Your Love* (4:58); producer: Kashif; writer: Lala; publishers: Music Corp. of America/New Music, BMI; Capitol B-5308. Lights-down-low love song.

**SHALAMAR**—*You Can Count On Me* (3:47); producer: Leon F. Sylvers III; writers: Carrie Lucas, Ken Rarick; publishers: Spectrum VII/Carrific, ASCAP/Hip-Trip, BMI; Solar 7-69765. Contented love ballad of much warmth and delicacy.

## recommended

**BERNARD WRIGHT**—*Video Generation* (3:40); producers: Lenny White, Bernard Wright; writers: Bernard Wright, Lenny White; publishers: Ola's Kid/Mchoma, BMI; Arista AS1-9142. Funk and falsetto in several keys at once; fashionably weird.

**DELLS**—*You Just Can't Walk Away* (3:41); producers: Chuck Jackson, Marvin Yancy; writers: M. Yancy, C. Jackson; publishers: Baby Love/Yancie Toons/Lindee, ASCAP; Private I ZS4-04343 (c/o CBS). Veterans of dozens of pop and soul hits in the '60s and '70s reprise a classic r&b group sound.

**KENNY G**—*Hi, How Ya Doin'?* (4:16); producer: Wayne Braithwaite; writer: Steve Horton; publishers: Music Corp. of America/New Music Group, BMI; Arista AS1-9105. Snappy midtempo r&b; punchy bass and cushiony harmonies.

**MAZE FEATURING FRANKIE BEVERLY**—*I Wanna Thank You* (3:50); producer: Frankie Beverly; writer: Frankie Beverly; publisher: Amazement, BMI; Capitol B-5312. Potent r&b phrasing on an easygoing midtempo tune.

**LILLO THOMAS**—*Just My Imagination (Running Away With Me)* (3:59); producer: Paul Lawrence Jones III; writers: N. Whitfield, B. Strong; publisher: Stone Gate, BMI; Capitol B-5313. Respectful re-polishing of the Temptations' 1971 gem.

**MARILYN SCOTT**—*10 X 10* (3:47); producer: Michael Sembello; writers: M. Scott, J. Haslip; publisher: Poke Fun, ASCAP; Mercury 814 959-7. Classy, witty production on a danceable, jazzy tune.

**JIMMY CLIFF**—*We All Are One* (3:59); producers: Amir Bayyan, Jim Bonnefond, Ronald Bell; writers: A. Bayyan, H. Harris, R. Harris, J. Williams; publishers: Miracle/Hu-Har/Bayyan Internationale, BMI; Columbia 38-04335. Sleek soul, closer to the EWF sound than Cliff's reggae roots.

## also received

**MAJOR HARRIS**—*I Want Your Love* (6:03); producer: Lawrence Goodman; writers: Lawrence Goodman, Terri M. Jeffries; publisher: Pop Art, ASCAP; Pop Art PA-1402 (12-inch single). Contact: Montage Records, Los Angeles.  
**WHATNAUTS**—*Still I'll Rise* (timing not listed); producer: James Carter; writer: James Carter; publisher: J. Carr, BMI; Pick Hit PH 1001 (12-inch single). Contact: P.O. Box 2641, Baltimore, Md. 21215.  
**ROY MALONE**—*Keep On Dancing* (3:40); producers: Reginald Eskridge, Roy Malone; writer: Roy Malone; publishers: Beth-Ridge/Shun-Co./Jesse Guy, BMI; GCS 3203. Contact: P. O. Box 41062, Memphis, Tenn. 38174.  
**STEVE TURNER FEATURING JEANNIE HARRIS**—*Downtown* (4:44); producer: Julius Brockington; writers: Julius Brockington, Charles McCloud; publisher: Joel & Mich, BMI; AVI AV183144 (c/o MCA).

## Country picks

**MICHAEL MURPHEY**—*Will It Be Love By Morning* (2:23); producer: Jim Ed Norman; writers: L. Anderson, F. Koller; publisher: Old Friends, BMI; Liberty B-1514. Love is still the subject, but Murphy forsakes his usual ballad form for this uptempo percussion-heavy inquiry into the ends of affection.

**JOHNNY RODRIGUEZ**—*Too Late To Go Home* (2:46); producer: Richie Albright; writer: L. Chera; publisher: Music City Music, ASCAP; Epic 34-04336. The wages of sin are harsher in the reality of morning; Rodriguez's performance is soulful with meaning.

**JOHNNY LEE**—*The Yellow Rose* (2:24); producer: Jimmy Bowen; writers: PD, John Wilder; publishers: WB, ASCAP/Elektra/Asylum, BMI; Warner Bros. 7-29375. Updated version of a traditional number pairs Lee with Capitol/Liberty's lovely Lane Brody. Flip side, "Say When," is also worth airplay.

**MARK GRAY**—*Left Side Of The Bed* (3:07); producers: Bob Montgomery, Steve Buckingham; writers: M. Gray, B. Woods, S. Lemaire; publishers: Warner-Tamerlane/Daticabo/Tree, BMI; Columbia 38-04324. Gray elevates moaning to a high art in this moody and deliberate contemplation of loss.

## recommended

**JIM STAFFORD**—*Little Bits And Pieces* (3:40); producer: Bob Montgomery; writer: J. Hadley; publisher: Tree, BMI; Columbia 38-04339. A serio-comic essay on the horrors of recalling one's lapses of the night before.

**4 GUYS**—*Fanny Mae* (2:24); producer: Ron Demmans; writers: Steve Messer, James Valentini, Frank Saulino; publishers: Refuge, ASCAP/Noreale, SESAC; Audiograph 45478. Fast-paced quartet romp spiced up with harmonica.

**HUGH X. LEWIS**—*Snap Your Fingers* (2:54); producer: Ron Demmans; writers: Grady Martin, Alex Vanetis; publisher: Fred Rose, BMI; Phonorama PR 45 560. Lewis gives a suitably cool and laconic reading to this pop/country standard.

**JOHNNY GRAY**—*A Simple Goodbye* (2:38); producer: Jason Hawkins; writer: J. Gray; publisher: Upper 40, ASCAP; Fox Fire F.F. 190. Gray's hard-country vocals are consummately suited to this loving-to-losing complaint. Contact: (615) 754-0417.

**PETE PETERSON**—*A Thing Called Love* (2:45); producer: Harvey Arnold; writer: H. Arnold; publisher: Paw; HMC 10683. Lyrics aren't weighty, but the energy and arrangement are appealing. Label based in Nashville.

**ROGER ALAN DENNIS**—*I'm Gonna Love You In* Slow Motion (3:10); producers: Jim Martin, Steve Messer; writers: Jan Shuster, Wild Bill Emerson; publishers: Column One, ASCAP/Column Two, BMI; Column One 4501. Nice feeling in this ballad, a male's interpretation of "Slow Hand"'s sentiment. Label based in Springfield, Mo.

## also received

**ROSS HORN**—*Woman, What Do You Want With Me* (3:13); producer: Jim Pierce; writers: Dee Carestia, Bill Goodwin; publisher: HitKit, BMI; Soundwaves 4723. Label based in Nashville.  
**BILLY DEE HAINES**—*This Is Where It Was All The Time* (2:56); producer: Royce G. Clark; writer: Nick Shrode; publisher: Shrode, BMI; Soundwaves 4721. Label based in Nashville.  
**CRUTCH WILLIAMS**—*Walkin', Talkin', Fallin'* (3:03); producers: R. Turner, D. Singleton; writer: C. Williams; publisher: Clear Lake, ASCAP; Clear Creek 693. Label based in Kemah, Tex.  
**AL GORE**—*Burt* (3:36); producers: Jimmy Darrell, Budy Cannon; writer: Al Gore; publishers: Sawgrass/Pannin' Gold, BMI; Mr. Music 019. Label based in Nashville.  
**COUNTRY BLUES BAND**—*Give Back My Heart (If You're Just Gonna Use Me)* (2:35); producer: Donnie Scates; writer: Donnie Scates; publisher: Broadcast Sounds, ASCAP; BSU 21-1908. Label based in Benton Harbor, Mich.  
**BILL HERSH**—*Happy Hour* (2:40); producer: Patty Parker; writer: Don Roth; publisher: Ronzomatic, BMI; Comstock 1731. Label based in Shawnee, Kan.  
**RONNY COLLINS**—*I'm Learning Not To Love You* (3:01); producer: Rhonda Collins; writers: Ronny Collins, Vicki Smith; publishers: Sonny Christopher/Key Made, BMI; New Horizon 127. Label based in Nashville.  
**JUDY LINDSEY**—*Please Tell Him* (3:30); producer: not listed; writers: Mike Shepstone, Peter Dibbens; publisher: Gobion, ASCAP; Gypsy UR-4410.

**SONNY CHRISTOPHER**—*Little Green Men* (2:40); producer: Jack Dory; writers: Vicki Smith, Sonny Christopher; publishers: Sonny Christopher/Key Made, BMI; New Horizon 128. Label based in Nashville.

**LORETTA PIERCE**—*Fire And The Wine* (2:41); producer: Joe Anderson; writers: Charlie Quinton, Flavy LeSell; publisher: Natasha Dawn, BMI; Natasha Dawn 1016. Label based in Hendersonville, Tenn.  
**JEFF LEWIS**—*Build Me A Woman* (3:27); producer: Elmer Willett; writers: David Palmieri, S. Stephansson, E. Eillett; publishers: Palmieri/Willett, ASCAP; Jerec 112683.

**TINY WELLMAN & THE TWE**—*Hank* (2:43); producers: Jack Casey, Tiny Wellman; writer: Don Wayne; publisher: not listed; Rome RF112183. Label based in Columbus, Oh.

## Adult Contemporary picks

**PETER ALLEN**—*You And Me (We Wanted It All)* (3:58); producer: Richard Landis; writers: Peter Allen, Carole Bayer Sager; publishers: Irving/Woolnough/Begonia Melodies/Unichappell, BMI; Arista AS1-9161. Old-style MOR ballad with real strings.

## also received

**JUAN TOMAS**—*Sweet Brandy* (timing not listed); producer: Juan Tomas; writer: Juan Tomas; publisher: C. Martin, CAPAC/ASCAP; C. Martin CMR-702. Contact: P.O. Box 203, Lewiston, N.Y. 14092.  
**BOB HARRIS ORCHESTRA & CHORUS**—*Go Giants Go!* (2:26); producer: Bob Dar; writers: Bob Harris, F.C. Reardon; publisher: Hillcrest, ASCAP; Hillcrest 1427. Label based in Westbury, N.Y.

## Disco/Dance recommended

**KAREN YOUNG**—*Hot For You* (6:30); producer: Kendor Walter Kahn; writers: Walter Kahn, Karen Young; publisher: Scully, ASCAP; Sunshine SG 810 12 (12-inch single). Springy disco tune; singer had a pop-dance hit with "Hot Shot" in 1978. Label based in Philadelphia.

**LURIECE HUDSON**—*Automatic Lover* (7:10); producer: Curtis Hudson; writer: Curtis Hudson; publishers: Publishing Corp. of America/Pure Energy/Rightsons, BMI; Easy Street EZS-7507 (12-inch single). Techno-r&b track makes all the expected moves with beat boxes and vocoders. Label based in New York.

**TA'BOO**—*Over The Ledge* (6:38); producers: Mark Kamins, Ta'boo; writers: W. Visnich, T. Rogers, T. Willoughby; publishers: West 10/Ta'boo/Suigenis, ASCAP; Acme AMC 8304 (12-inch single). Loose, shambling dance music founded on a bizarre dying-dinosaur sound from bassist Tim Rogers. Label based in New York.

## also received

**GAZEBO**—*Lunatic* (6:24); producer: P.L. Giombini; writers: Gazebo, P.L. Giombini; publishers: Ed. Televis/Quality, PROCAN; Baby BR 0115 (c/o Quality) (12-inch single).  
**JOHN FEKNER CITY SQUAD**—*Rock Steady* (timing not listed); producer: John Fekner; writer: John Fekner; publisher: not listed; Vinyl Gridlock VG10539 (12-inch single). Contact: (212) 651-3388.

## New & Noteworthy

**HOWARD JONES**—*New Song* (4:15); producer: Colin Thurston; writer: Howard Jones; publisher: Warner Bros.; Elektra 7-69766. Cheery, hook-laden pop, melodically akin to "Solsbury Hill." British synth wizard has been dazzling crowds and critics in Europe; brought this solo effort to the U.K. top 5.

**BLUEBELLS**—*Cath* (3:11); producers: Colin Fairley, Bluebells; writer: Robert Hodgins; publisher: Al Gallico, BMI; Sire 7-29426. Exuberant Scottish group enters the second British invasion sounding endearingly like the first; except for good recording quality, this one could have come from a "Live At The Cavern" reissue.

**HOTBOX**—*Do You Wanna Lover* (6:24); producers: Mark Berry, Rick Tarbox, Jon Morales; writers: R. Tarbox, J. Morales; publishers: Baby Raquel/Starbo, ASCAP; Polydor 817 414-1 (12-inch single; 7-inch version also available, Polydor 817 034-7). "I.O.U."/"Rockit"-style synth work in a dynamic dance track from a new vocal/instrumental trio.

**EXOTIC BIRDS**—*No Communication* (3:54); producer: Tom Cossie; writer: Andrew Kubiszewski; publisher: Street Stuff, BMI; Saturn SR 1100 (12-inch single; 7-inch version also available, Saturn 2102-45). Three former Cleveland Institute of Music classmates abandon their classical background in favor of trebly techno-dance music reminiscent of Devo. Label based in New York.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for Rank, Title, Artist, Weeks on Chart, and Last Week. Includes entries like 'SAY SAY SAY' by Paul McCartney and Michael Jackson, 'MIDDLE OF THE ROAD' by The Pretenders, and 'I WANT A NEW DRUG' by Huey Lewis and The News.

JANUARY 14, 1984, BILLBOARD

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HOT 100 A-Z

Alphabetical index of the Hot 100 chart, listing song titles and artists in A-Z order for easy reference.

# Billboard Singles Reviews

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## Pop picks

**VAN HALEN**—Jump (4:04); producer: Ted Templeman; writers: Edward Van Halen, Alex Van Halen, Michael Anthony, David Lee Roth; publisher: Van Halen, ASCAP; Warner Bros. 7-29384. Tough, synth-dominated rocker, already all over the airwaves; could be the group's biggest pop hit ever.

**DURAN DURAN**—New Moon On Monday (4:18); producers: Alex Sadkin, Ian Little, Duran Duran; writer: Duran Duran; publisher: Tritone; Capitol B-5309. Unexpected key changes and cryptic lyrics vary the familiar vocal/harmonic sound.

**HUEY LEWIS AND THE NEWS**—I Want A New Drug (3:29); producer: Huey Lewis and the News; writer: C. Hayes, H. Lewis; publisher: Hulex, BMI; Chrysalis VS4-42766. Actually a love song from an oblique angle; gruff and humorous.

### recommended

**JOHN CAFFERTY AND THE BEAVER BROWN BAND**—Tender Years (3:33); producer: Kenny Vance; writer: J. Cafferty; publisher: John Cafferty, BMI; Scotti Brothers ZS4-04327. Springsteen-style rock ballad from the soundtrack of "Eddie and the Cruisers."

**MEN WITHOUT HATS**—I Got The Message (3:30); producer: Marc Durand; writer: Ivan; publishers: Off Backstreet/Les Editions Chapeau, BMI; MCA 52332. Frantic dance music, gratifyingly bonkers.

**VELVETEEN**—Nightline (3:40); producers: Sal Maida, Lisa Burns, Justin Strauss; writers: Sal Maida, Lisa Burns; publisher: Fishnet, ASCAP; Atlantic 7-89758. Moody modern rock; lead singer Lisa Burns recalls a subdued Chrissie Hynde.

**MANFRED MANN'S EARTH BAND**—Runner (3:38); producer: Manfred Mann; writer: Mark Cain; publisher: Mark Cain; Artista AS1-9143. Melodic power pop.

**PAUL ENGEMANN/"SCARFACE" SOUNDTRACK**—Scarface (Push It To The Limit) (3:00); producer: Giorgio Moroder; writers: Giorgio Moroder, Pete Bellotte; publisher: On Backstreet, ASCAP; MCA 52326. Seamless fusion of two successful movie theme styles: "Eye of the Maniac?"

### also received

**ALAN PRICE**—I Don't Feel No Pain No More (Time And Tide) (4:27); producer: Alan Price; writer: A. Price; publisher: April, ASCAP; Epic 34-04319.  
**RON SCARLETT**—Deep Fire (4:15); producer: Ron Scarlett; writer: Scarlett; publisher: not listed; Varulven 310057. Contact: (617) 569-4685.  
**TED HIGGINS**—Champagne Rhapsody (3:40); producer: Ted Higgins; writer: Ted Higgins; publisher: Melody To The Petal, BMI; Nouveau Cliche TH 452. Contact: P.O. Box 374, Seattle, Wash. 98101.  
**BRUCE MICHAELS**—No Easy Cool (2:45); producer: Bruce Michaels; writer: B. Lehto; publisher: B. Lehto, ASCAP; Body BD 001. Contact: P.O. Box 3353, Centerline, Mich. 48015.  
**EUGENE BEVALE**—Lone Wolf (4:13); producer: Marie Samuel; writer: Eugene Bevale; publisher: Eagle Chanter, ASCAP; Eagle Chanter EC-492. Contact: (212) 989-9617.

## Black picks

**COMMODORES**—Turn Off The Lights (3:59); producer: William King; writers: H. Hudson, S. King, W. King; publishers: Hanna/Snousie, ASCAP; Motown 1719MF. Brisk, glossy and uptempo.

**STEVE ARRINGTON'S HALL OF FAME**—Hump To The Bump (3:50); producers: Steve Arrington, Jimmy Douglas; writers: Steve Arrington, Charles Carter, Buddy Hankerson; publisher: Konglather, BMI; Atlantic 7-89715. Loose-jointed party funk.

**TINA TURNER**—Let's Stay Together (3:36); producers: Martyn Ware, Greg Walsh; writers: Green, Mitchell, Jackson; publishers: Irving/Al Green, BMI; Capitol B-5322. Turner's extraordinary energy cushioned by Heavens 17-style arrangements; just off the U.K. Top 10.

### recommended

**BILL SUMMERS AND SUMMERS HEAT**—It's Over (3:46); producers: Bill Summers, Scott Roberts; writers: B. Freeman, S. Roberts; publishers: Freebo/Bilsum, BMI; MCA 52325. Ska lives! Number 63 on the Black chart this week.

**LENNY WELCH**—You Picked A Fine Time (To Change Your Mind) (5:33); producers: Lenny Welch, Doug Frank; writer: not listed; publisher: not listed; Big Apple BAR-01 (12-inch single). Veteran soul stylist makes a welcome return in a chugging, midtempo dance track. Label based in New York.

**TYRONE DAVIS**—Let Me Be Your Pacifier (4:01); producer: Leo Graham; writers: Willard Burton, Willy L. Hitchcock; publishers: Burton/Content/Tyronza, BMI;

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

**Ocean Front OF 2004**. Strong performance on an old-fashioned r&b ballad. Label based in Marina del Rey, Calif.

**ROCKWELL**—Somebody's Watching Me (3:57); producers: Curtis Anthony Nolen, Rockwell; writer: Rockwell; publisher: Jobete, ASCAP; Motown 1702MF (12-inch version also available, Motown 4515MG). Splashy, theatrical recitation on timely Orwellian theme; first-rate backing vocals merit special attention.

**KEITH & DARRELL**—Work That Body (3:50); producers: Smokey Robinson, Randy Dunlap; writers: B. Durham, L. Jackson; publishers: Somkey/Stone Diamond, BMI; Tamlia 1712TF (12-inch version also available, Motown 4515MG). Tenor-falsetto duo soars over a galloping rhythm and acrobatic bassline.

**BRYAN LOREN**—Lollipop Luv (5:21); producer: Bryan Loren; writer: Bryan Hudson; publishers: Philly World/Wiz Kid, BMI; Philly World PWR 2015 (12-inch single). Teen-oriented dance-pop incorporating strong influences of Prince and Kashif.

**INNER LIFE**—No Way (3:25); producers: Greg Carmichael, Leroy Burgess; writers: L. Burgess, S. Davenport; publisher: Personal, ASCAP; Personal P19805. 7-inch version of previously reviewed 12-inch, Billboard, December 10, 1983.

**HURT 'EM BAD & THE S.C. BAND**—Martin Luther (5:20); producer: Hurt 'Em Bad & The S.C. Band; writers: Hurt 'Em Bad, M. Johnson, K. Johnson; publisher: Protons, ASCAP; Profile PRO-5040. Rap tribute to Dr. King, delivered over pared-down beat-box rhythms.

### also received

**CAUTION CREW**—Westside Storie (7:00); producers: Cliff Richey Jr., Caution Crew; writers: P. Smith, M. Ross, R. Oliver; publisher: Ship to Shore, ASCAP; Galleon GAL-0621W (12-inch single). Label based in Riverside, Calif.  
**REMI**—Mr. Lee (3:59); producer: not listed; writer: Bobbette; publishers: Progressive/Uni Chappell, BMI; Renaissance RE 001. Contact: (901) 458-4496.

**CHRIS THOMAS**—Celebrity Funk (6:37); producer: David J. Robbins; writers: Chris Thomas, David J. Thomas; publishers: Divad Snibbor/Padarac, BMI; DOC International JC-101 (12-inch single). Contact: (202) 889-3009.  
**MISS LOUSTINE**—Tired Of Being Alone (timing not listed); producer: Thomas Fletcher; writer: Al Green; publishers: Irving/Al Green, BMI; NWE (no number). Contact: (404) 696-9522.

**DR. JOHN BLAIR**—Respect (6:15); producer: Dr. John Blair; writers: J. Blair, D. Perdue; publisher: Versoul, BMI; 3C 12C-1004 (12-inch single). Label based in Monsey, N.Y.

## Country picks

**ALABAMA**—Roll On (Eighteen Wheeler) (3:42); producers: Harold Shedd, Alabama; writer: Dave Loggins; publisher: Leeds, ASCAP; RCA PB-13716. Alabama takes on a favorite country theme and does it up stylishly, with driving energy, crisp harmonies and infectious enthusiasm.

**KENNY ROGERS**—Buried Treasure (4:08); producers: Barry Gibb, Karl Richardson, Alby Galuten; writers: B. Gibb, R. Gibb, M. Gibb; publisher: Gibb Brothers, BMI; RCA PB-13713. This cut won't get the multifaceted airplay of "Islands In The Stream," but it's a strong country production that features the Gatlin Brothers on vocal harmonies.

**BURRITO BROTHERS**—Almost Saturday Night (2:40); producer: Brent Maher; writer: J.C. Fogerty; publisher: Greasy King, ASCAP; MCA/Curb MCA-52329. Fiddle replaces the electric guitar of Fogerty's original version, but the rhythmic pulse and joyous feel remain as strong as ever in this great adaptation.

**JIM GLASER**—If I Could Only Dance With You (2:53); producer: Don Tolle; writer: Pat McManus; publisher: Music City Music, ASCAP; Noble Vision NV-104. Glaser sings of love recoverable in his smooth, soaring style; the rhythm is suitably danceable.

### recommended

**LARRY WILLOUGHBY**—Building Bridges (3:36); producer: Rodney Crowell; writers: Hank DeVito, Larry Willoughby; publishers: Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797. Willoughby's second outing is a striking song with irresistible harmonies, strong lyrics and rhythmic production.

**KATY MOFFATT**—Reynosa (3:44); producer: Jerry Crutchfield; writer: Amanda McBroom; publishers: McBroom/Careers, BMI; Permian 82004. From the writer of "The Rose" comes a Mexican flavored song of romance among the palms, delivered by this Texas redhead.

**DAVID ROGERS**—I'm A Country Song (3:39); producer: Hal Wayne; writer: Jonmark Stone; publisher: Movieville, EMI; Hal Kat Kountry HKK-2083. An effective promo for country music, made moving by Rogers' cutting-edge vocals. Label based in Nashville.

**JIMMY BUFFETT**—Brown Eyed Girl (3:53); producers: Jimmy Buffett, Michael Utley; writer: Van Morrison; publisher: Web IV, BMI; MCA 52333. Buffet brings his Caribbean party sound to a classic song with classic results.

**JAN GRAY**—Bad Night For Good Girls (2:32); producer: Ralph Childs; writer: Mitch Johnson, Harry Shannon; publishers: Welbeck/King Cole, ASCAP; Jamex J-45-012. Gray's emphatic styling really sets the hook on this uptempo cautionary tale. Label based in Sherman Oaks, Calif.

**BUCK CODY**—They Don't Make Up Those Cheatin' Songs (2:53); producer: Larry Morton; writer: Todd Cerny; publisher: Colgems/EMI, ASCAP; Prairie Dust PD-12183. Cody has a natural honky-tonk voice that provides a convincing reading of these thoughtful lyrics.

**KATHY LYNN SACRA**—Afraid To Love Again (2:29); producer: Harold Bradley; writers: Jack Broadford, K.L. Sacra; publisher: Four-T, ASCAP; Rustic 1017. Sacra's got a nice vocal style, which works well on this soaring production.

**JIM POOLE**—Tomorrow Looks Like Yesterday Again (3:17); producers: Don Bryant, David Leonard; writers: Louis Brown, Anne Louise, Peggy Brown; publisher: Songwriters' Co-op, BMI; Songwriters' SC 8401. Lyrics, production and the vocal unite to create an unexpected gem, Contact: P.O. Box 35158, Decatur, Ga. 30035

**MARK MOSELEY & PAM RAYMOND**—(Our Love Is) Half True, Half Faults (2:58); producers: Gary Sanford Paxton, Mark Moseley; writers: G.S. Paxton, L.V. Butler; publisher: M.U.D.A.S.A. Int'l., ASCAP; Mosrite M-547-83. A sharp hook, superb duet harmonies and a good story combine to make this a memorable production. Contact: P. O. Box 40013, Nashville, Tenn. 37204.

**MARGO SMITH**—Please Tell Him That I Said Hello (3:35); producer: Andy DiMartino; writers: Shep Stone, Dibbels publisher: Chrysalis, ASCAP; Moon Shine 3021. A Light-hearted sing-a-long by this country stalwart.

### also received

**KEN POLLARD**—Hangin' On To What I've Got (2:37); producer: Durwood Haddock; writer: Bob Mispag; publisher: Ironside, ASCAP; Eagle International CWID 1178. Contact: (615) 876-1729.

**PATTY GOODMAN**—I'll Depend On You (2:52); producer: not listed; writers: Stuart and Patty Goodman; publisher: Alvera, BMI; Osage AV 1178. Contact: Box 9304, Tulsa, Okla. 74157.

**DANNY WHITE**—Then You Can Tell Me Goodbye (2:35); producer: Knox Phillips; writer: J.D. Loudermilk; publisher: Acuff-Rose, BMI; Grand Prix 4. Contact: (615) 329-2278.

**JOHNNY C. NEWMAN**—I Found Somebody (3:32); producer: Hal Wayne; writers: Glen Frey, Jack Tempchain; publishers: Night River/Red Cloud, ASCAP; Hal Kat 2085. Label based in Nashville.

**KARON HUFF**—Love Inside of Me (3:09); producer: not listed; writers: Glenda Rodgers, Donna Clay; publisher: Oakridge, BMI; Oakridge 5330. Label based in Haltom City, Tex.

**KARON HUFF**—Memories Are My Souvenirs (2:11); producer: not listed; writers: L.T. Childress, Eddie King; publisher: Oakridge, BMI; Oakridge 5329. Label based in Haltom City, Tex.

**CARROLL MATTHEWS**—The Story Ends Sad (2:42); producers: Buzz Clifford, H.R. Lamoureux; writer: H.R. Lamoureux; publisher: Coconut Harley, ASCAP; Coconut Harley 33.

**WICKLINE BAND**—Ski Bumpus/Banjo Fantasy II (2:53); producers: David Maddux, Scott Gavin, Bob Wickline; writers: S. Gavin, W. Shields; publisher: Cascade Mtn. ASCAP; Cascade Mountain 4045. Label based in Torrance, Calif.

**CHARLIE HARRISON**—Her Memories Come Walking (3:18); producer: not listed; writer: Charlie Harrison; publisher: Clays Ferry, BMI; Ark 1006. Label based in Nashville.

**CLYDE OWENS**—Marty And The Duke (2:36); producer: Lloyd Green; writers: Arless E. Clark, J.R. Langston; publishers: Hitkit/COS, BMI; C.O.S. 1984. Label based in Nashville.

**MARTY MERCHANT**—100 Proof Love (2:09); producer: George; writer: Dallas Cody; publisher: Baja, BMI; Fresville 1043. Label based in Nashville.

**DANNY DAY AND RODEO**—Open Letter (timing not listed); producer: not listed; writers: R. Aubert, D. Day; publisher: Son Bright; Sundial 1001. Label based in Portland, Ore.

## Adult Contemporary

### picks

**MICHAEL SEMBELLO**—Talk (3:27); producer: Phil Ramone; writers: Michael Sembello, Danny Sembello; publishers: WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP; Warner Bros. 7-29381. Low-key ballad; duet with guest vocalist Cruz Baca Sembello.

### recommended

**LANI HALL**—Send In The Clowns (2:21); producer: Herb Alpert; writer: Stephen Sondheim; publishers: Revelation/Rilting, ASCAP; A&M AM-2616. Firm, latinized treatment of the Sondheim classic.

### also received

**RITA**—Back Home Again (3:30); producers: J. Hall, R. Leach; writers: E. Morgan, B. Murphy; publisher: Hot Bullet, BMI; Ren Cen RC 45-104. Label based in Detroit.  
**BOB DUFFEE**—Manger Of My Heart (timing not listed); producer: not listed; writer: not listed; publisher: not listed; Valley Of Jordan LEE 363. Contact: (312) 499-3013.

## Disco/Dance picks

**SLINGSHOT** featuring **KATHY KOSINS**—You Shook Me All Night Long (6:23); producers: Gex Sawton, John Lewis Jr., Jack Tann; writers: Angus Young, Brian Johnson, Malcolm Young; publisher: J. Albert & Sons, BMI; Quality QUS 056 (12-inch single). Group topped the Dance chart with its "Do It Again/Billie Jean Medley"; now fits an AC/DC hit with a Kraftwerk "Tour De France" arrangement.

### recommended

**NORMA**—Life Is The Reason (8:40); producers: Marvin Howell, Peter Green; writers: Boone, Murfin; publisher: ERC, ASCAP; ERC MHD-101 (12-inch single). The '70s disco queen style, again in fashion; rises to 65 on the Dance chart this week. Label based in Los Angeles.

**ANGIE**—Let's Get On With It (5:51); producer: Steve Alaimo; writers: Bob Garrett, Marilyn McLead; publisher: Jobete, ASCAP; West End WES 22165 (12-inch single). Straightforward dance-r&b; unassuming but gutsy.

### also received

**SATIN**—City Boys (5:30); producers: Glenn Dorsey, John Gomez, Elliot Rosoff; writer: Glenn Dorsey; publishers: Proboscis/Glen Rose, BMI; Silver Cloud SC 20 (12-inch single). Contact: (201) 943-6438.

## New & Noteworthy

**DAMARIS**—What About My Love? (3:40); producer: Deborah McDuffie; writer: P. Moten; publishers: Beverly Glen/Spaced Hands, BMI; Columbia 38-04325. Sleek midtempo r&b from a young female soloist whose vocal timbre and phrasing are uncannily similar to Dionne Warwick's.

**FRESH 3 M.C.'s**—Fresh (3:56); producers: Dave Ogrin, Bill Moore; writers: Dave Ogrin, Jay Robinson; publishers: Protoons/Green Ogre, ASCAP; Profile PRO-5037. Trio of New York-area high school guys takes an approach to rap that really is refreshing: lots of youthful bravado, but broken up by a sweet, melodic chorus and surprising breaks on the bass.

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Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'WKS ON CHART'. It lists 100 songs and their chart positions.

OCTOBER 6, 1984, BILLBOARD

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z

Alphabetical index of the Hot 100 chart, listing song titles and artists in A-Z order.

# Billboard Album Reviews

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**JEFFREY OSBORNE—Don't Stop, A&M SP-5017.** Producer: George Duke. Osborne's solo career went into a higher orbit with his last album and the explosive singles success for "Stay With Me Tonight," so this repeat match with producer George Duke is a predictable treat: more lean but melodic uptempo funk stylings, balanced against silky, rhapsodic ballads, with both suits tailored to the singer's strong, lissome voice. Expect broad pop, black and AC acceptance, starting with the title single.

**THE HONEYDRIPPERS—Volume One, Es Paranza 90220 (Atlantic).** Producers: Nugetre, the Fabulous Brill Brothers (EP). Fans of the early Atlantic sound will no doubt recognize the name of producer Nugetre (*nom du disque* for chairman Ahmet Ertegun) as well as the repertoire ("I Got A Woman," "Rockin' At Midnight" and "Young Boy Blues," among others). Fans of the later Atlantic sound will have no trouble recognizing the uncredited vocalist as Robert Plant. An homage to the roots of rock'n'roll done with love and grace.

**SHEENA EASTON—A Private Heaven, EMI America ST-17132.** Producer: Greg Mathieson. Easton's current mixture of solid pop material and punchy, techno-pop production continues here, starting with the brassy allure of the defiant "Strut," the first top 40 single. If synthesizers predominate, Easton still offers dramatic ballads (such as Joan Armatrading's "Love And Affection") that should sustain AC interest.

**ROGER HODGSON—In The Eye Of The Storm, A&M SP-5004.** Producer: Roger Hodgson. With Supertramp missing in action since his departure, singer, songwriter and multi-instrumentalist Hodgson captures much of the sweep and spirit of that band's melodic pop-rock style. Largely self-contained instrumental work reaches for the same mix of layered vocals, massed keyboards and guitars, and evocative production, especially on "Had A Dream," which should capture fans of his old band at AOR and pop strongholds.



**R.J.'S LATEST ARRIVAL—Harmony, Golden Boy GBLP-1.** Producer: The Wiz. R.J., "The Wiz," shocked the top 10 with "Shackles," a highly danceable funk tune with a proud, positive message. R.J.'s rocking rhythms, strong lyric stance and surging group effort behind DeDe Leitta's lead vocals could bring these Detroiters quickly to the front. "Cry Like A Wolf" has earmarks of a hit followup, with the midtempo rap of "Harmony" to keep the Quality-distributed label in the thick of the charts.

**GEORGE DUKE—Rendezvous, Epic FE 39262.** Producer: George Duke. The unquenchable, ubiquitous Duke continues to place himself squarely in the center of his creative master plan, following successes for Jeffrey Osborne, Deneice Williams and others with this impeccable slice of synth-soul, hitting a peak on "Stay Awhile." Duke's slightly thin vocals aren't supposed to carry the action, only soothe the ear, as his keyboard kinetics and dazzling arrangements further enhance his stature as a multi-faceted musical magician.



**RICKY SKAGGS—Country Boy, Epic 39410.** Producer: Ricky Skaggs. Skaggs is heading for his fourth straight gold album on this collection, another sterling masterpiece of sparkling instrumentation and soulful interpretation. This time out, he's gone for newer songs, but, like the standards on past sets, they are perfectly geared to Ricky's mournful vocals. The arrangements are breathtaking, and Skaggs fully lives up to the title's promise.

**MERLE HAGGARD—His Epic Hits: The First 11, Epic FE 39545.** Producers: Various. Except for the raucous "C.C. Waterback," sung with George Jones, this anthology assembles the somber and morose sides of Haggard, including his great duet with Willie Nelson on the cinematic "Pancho And Lefty." As the title indicates, these are all hits from the early '80s, since his switch to Epic.

**GEORGE JONES—By Request, Epic FE 39546.** Producer: Billy Sherrill. Ever economical, Epic includes "C.C. Waterback" here, too, just as in the new Haggard album. Such fluff hits covered here as "Shine On," "I Always

**SPOTLIGHT—**Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—**Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED—**Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight

**U2—The Unforgettable Fire, Island 90231.** Producers: Brian Eno, Daniel Lanois. A cloudy, obtuse and daring outing for a group just coming off career-breaking studio and live recordings. After forging its studio style with producer Steve Lillywhite, U2 this time aligns itself with the subtler, more eclectic Eno, who manages to put his stamp on the project while enhancing the integrity and spirit of the band's basic sound. Casual listeners will have to search harder to find the hooks, beyond the first single, "Pride (In The Name Of Love)," but the performances and material here offer a depth, sophistication and ambiguity that's new for the Irish quartet. A set rich in rewards for those willing to live with it beyond a few listens.



Get Lucky With You" and "Tennessee Whiskey" keep Jones from really unleashing his powerful voice, but "Radio Lover" is a nicely grim inclusion.

**DAVID ALLAN COE—For The Record: The First 10 Years, Columbia KC2 39585.** Producers: Ron Bledsoe, David Allan Coe, Billy Sherrill. This double album offers an excellent introduction to the high points of Coe's career. An outlaw before outlaws were fashionable (as he's quick to point out), Coe is equally convincing whether tough or tender. Besides recent hits, the set includes "You Never Even Called Me By My Name," "If That Ain't Country" and others dating back to the mid-'70s.

**DOTTIE WEST—Just Dottie, Permian PR 8206.** Producer: Jerry Crutchfield. Just Dottie is just fine. Crutchfield has nudged this torchy artist back toward her country roots with a package that allows her to be as sassy or as sorrowful as she wants. "Memories For Sale," an overlooked jewel recorded earlier by Jan Howard, gets a deserved second chance here.



**WYNTON MARSALIS—Hot House Flowers, Columbia FC 39530.** Producer: Steve Epstein. The trumpeter and his band, this time with strings. Strictly ballads and all standards with the exception of the title tune, the set finds the Marsalis brothers tackling yet another format, bringing both precision and passion to each venture. Their success here, as before, leaves little room for criticism.

**EARL KLUGH—Nightsongs: More Late Night Guitar, Capitol ST-12372.** Producer: Earl Klugh. In line with Klugh's soft-focus romanticism, a collection of soft, melodic standards, some a bit overlaid with heavy string orchestrations that probably won't affect crossover options. Klugh can stand with some of the best as an instrumentalist and arranger, however, as shown best here on his solo cuts, "Ain't Misbehavin'" and "See See Rider."

**GROVER WASHINGTON JR.—Inside Moves, Elektra 60318.** Producers: Ralph MacDonald, Grover Washington Jr. Flawless, smooth crossover performances by some of the top session men in the country (Marcus Miller, Eric Gale, Buddy Williams, Richard Tee) wrapped up in a typi-



**DAVID BOWIE—Tonight, EMI America SJ-17138.** Producers: David Bowie, Derek Bramble, Hugh Padgham. His triumphant return on "Let's Dance" found Bowie fusing the Thin White Duke's rhythmic drive with his post-disco expatriate's sense of adventure. Here, the once and future Mr. Jones takes yet another turn, saving more edgy, passionate dance-rock for the second side while throwing the spotlight on surprisingly restrained ballads and midtempo rockers, replete with dreamy rhythms and even lush strings, courtesy of Arif Mardin. As a result, the moody "Loving The Alien" and Bowie's deep-dish baritone crooning on Brian Wilson's "God Only Knows" could do at AC what "Blue Jean" and other side two raveups will at AOR, new music and dance-oriented levels. That multi-format potential mirrors an apparent willingness to tackle both his new audience and his older, now adult fans on a single disk.

cally glossy production package. Added points for Jon Lucien's featured vocals. Best track is "Watching You Watching Me."



## New & Noteworthy

**ORIGINAL SOUNDTRACK RECORDING—Amadeus, Fantasy WAM 1791.** Producer: John Strauss. With Neville Marriner overseeing the selection and presentation of compositions for this cinematic speculation on Mozart's life and mysterious death, the double package offered here is a healthy notch above Wolfgang's greatest hits. Digital production and lavish gatefold package should entice the classical newcomers the film and album are aimed at.

**AZTEC CAMERA—Knife, Sire 25183.** Producer: Mark Knopfler. Songwriter Roddy Frame offers another thoughtful and varied collection of strong songs and well-realized performances refreshingly free from current techno-pop preoccupations. Producer Knopfler brings expected polish to the sound without diluting Frame's music, which should appeal to fans of other thinking person's rockers like Elvis Costello and Dire Straits.

**HI FI TIE—The Boys Can't Help It, Right On Red Records 3RS-301.** Producer: Steve Kahn (EP). A modest-sized New York horn band on a modest budget makes a generously musical debut with this EP. Vocalist Rob Walsh is particularly noteworthy for cutting a hipster's swagger with his performances. Available through Important.

## Billboard's Recommended LPs

### pop

**COMATEENS—Deal With It, Mercury/Virgin 822 422.** Producer: Pete Solley. Heavy on James Brown hooks and showcasing some clever songwriting, set still lacks the

rebellious urgency of the trio's promising debut single.

**BAXTER ROBERTSON—Vanishing Point Two, RCA NFL1-8039.** Producer: Tony Peluso. Quintet approaches rockabilly/blues rave-ups from a funky perspective. Result is great AOR material and a top 40 pop shot in "Connect With You."

**JAKATA—Light The Night, Morocco 6060CL.** Producers: Pat Sherlock, Jimmy Felber. Textured pop of this L.A. group sports tasty rock edge that brings out their best on "Living Like There's No Tomorrow" and "Hell Is On The Run."

**TOKYO BLADE—Night Of The Blade, Combat/Important MX-8012.** Producer: Roy Neave. Second album from the indie-distributed heavy metal quintet. Plenty of punch 'n' crunch, but pop overtones also abound, with several tracks suitable for non-metal programming.

**ANIMATION, Mercury 422 822 580.** Producer: John Ryan. Average white collar rock with one brilliant exception in "Obsession," a dance floor shaker ripe for a 12-inch remix. Astrid Plane's Debbie Harry-like vocals save the rest of the album.

**MIAMI SOUND MACHINE—Eyes Of Innocence, Epic BFE 39622.** Producer: Emilio Estefan. Dance band delivers disco or rock with equal dexterity, having just finished a 12-week run on the dance charts with "Dr. Beat." Nice followup here in "Prisoner Of Love."

**REBBIE JACKSON—Centipede, Columbia BFC 39238.** Producer: Wayne Henderson. This Jackson lacks the pipes shared by other family members, but the pop-soul package has its moments, among them the currently charting title tune and a version of Smokey Robinson's "A Fork In The Road."

## black

**STAPLE SINGERS—Turning Point, Private I FZ 39460 (CBS).** Producers: Pervis Staples, Henry Bush. This veteran group's distinctive harmonies (and Mavis' lead) return in style, and dominate the occasionally too-trendy arrangements. Highlights include a cover of Talking Heads' "Slippery People" and the title cut.

**GLENN JONES—Finesse, RCA NFL1-8036.** Producer: Leon Sylvers. Strong, stylish soul singer has a hot iron in the fire with the burning ballad "Show Me," with an assist from Kashif.

**DENROY MORGAN—Make My Day, RCA AFL1-5188.** Producers: Jim Bonafede, Rick Iantosca, Eumir Deodato. Pop/reggae vocalist who scored with "I'd Do Anything For You" returns after two-year hiatus. Production is slick and very pop-oriented, but Morgan manages to retain his island roots.

**FELA ANIKULAPO KUTI—Black President, Capitol SN-16292.** Producer: Fela Anikulapo Kuti. African superstar and Afro Beat pioneer finally gets a new American release after years as a popular import seller. Powerful horns and drumming combined with politics are at the core of his music, but funk and soul fans will find familiar threads here, too.

**TERRI WELLS—Just Like Dreamin', Philly World 90189.** Producer: Nick Martinelli. Wells has pipes enough to sing lead in a hard rock band, packing a wallop especially on "I'm Givin' All My Love."

**KIDS AT WORK, Sound Of New York/CBS BFZ 39485.** Producer: Gene Griffin. The CBS version of New Edition. And just what are these guys gonna call themselves in five years?

## country

**KEITH WHITLEY—A Hard Act To Follow, RCA MHL1-8525.** Producer: Norro Wilson (EP). Whitley liberally partakes of the Frizzell and Jones schools of vocal interpretation, but occasionally does reveal his own estimable pipes. Among the uneven material, "Living Like There's No Tomorrow (Finally Got To Me Tonight)" and "If You Think I'm Crazy Now" are best.

## jazz/fusion

**TITO PUENTE & HIS LATIN ENSEMBLE—El Rey, Concord Picante CJP 250 (Concord Jazz).** Producers: Tito Puente, Carl E. Jefferson. The Latin percussionist and his nonet put in one of the finest Latin jazz sessions in some time, covering both Puente catalog hits ("Oye Como Va") and jazz standards. Good mix, good date.

**TEO MACERO—Fusion, Europa JP 2015.** Producers: Teo Macero, Jean-Pierre Weiller. Producer/performer/composer Macero shows his Third Stream and classical side here, conducting the London Philharmonic Orchestra, plus guests the Lounge Lizards and guitarist Ryo Kawasaki. Compositions range from 1950-81 but mesh well.

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	9	1	LET'S GO CRAZY—Prince And The Revolution (Prince and the Revolution), Prince and the Revolution, Warner Bros. 7-29216	34	44	3	BLUE JEAN—David Bowie (David Bowie, Derek Bramble, Hugh Padgham), D. Bowie, EMI-America 8231	67	78	2	BOUNCING OFF THE WALLS—Matthew Wilder (Peter Bunetta, Rick Chudacoff), M. Wilder, Private 1 4-04617(Epic)
2	1	15	MISSING YOU—John Waite (John Waite, David Thoenner, Gary Geresh), J. Waite, C. Sanford, M. Leonard, EMI-America 8212	35	39	4	DESERT MOON—Dennis DeYoung (Dennis DeYoung), D. DeYoung, A&M 2666	68	67	8	JUST THE WAY YOU LIKE IT—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris, III; Tabu 4-04523(Epic)
3	5	9	DRIVE—The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek, Elektra 7-69706	36	24	13	ROCK ME TONITE—Billy Squier (Billy Squier, Jim Steinman), B. Squier, Capitol 5370	69	56	11	RIGHT BY YOUR SIDE—Eurythmics (David A. Stewart), Lennox, Stewart, RCA 13695
4	3	11	SHE BOP—Cyndi Lauper (Rich Chertoff), C. Lauper, S. Lunt, G. Corbett, R. Chertoff, Portrait 37-04516(Epic)	37	40	6	STRUT—Sheena Easton (Greg Mathieson), C. Dore, J. Littman, EMI-America 8227	70	59	14	SEXY GIRL—Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey, MCA 52413
5	9	7	I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder (Stevie Wonder) S. Wonder, Motown 1745	38	49	4	I FEEL FOR YOU—Chaka Khan (Arif Mardin), Prince, Warner Bros. 7-29195	71	NEW ENTRY	TEACHER, TEACHER—38 Special (Rodney Mills, 38 Special) Adams, Vallance, Capitol 5405	
6	4	20	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner (Terry Britten), T. Britten, G. Lyle, Capitol 5354	39	41	8	(WHAT) IN THE NAME OF LOVE—Naked Eyes (Arthur Baker), R. Fisher, P. Byrne, EMI-America 8219	72	63	9	WHAT THE BIG GIRLS DO—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham, S. Buckingham, MCA 52437
7	7	14	THE WARRIOR—Scandal Featuring Patty Smyth (Mike Chapman), H. Knight, N. Glider, Columbia 38-04424	40	42	5	SHINE SHINE—Barry Gibb (Barry Gibb, Kari Richardson), B. Gibb, M. Gibb, G. Bitzer, MCA 52443	73	62	12	17—Rick James (Rick James), R. James, Gordy 1730(Motown)
8	8	16	THE GLAMOROUS LIFE—Sheila E. (Sheila E., Starr Company), Sheila E., Warner Bros. 7-29285	41	48	4	WAKE ME UP BEFORE YOU GO-GO—Wham (George Michael), G. Michael, Columbia 38-04552	74	84	2	COOL IT NOW—New Edition (V. Brantley, R. Timas), Brantley, Timas, MCA 52455
9	10	11	CRUEL SUMMER—Bananarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley, Bananarama; London 810127-7(PolyGram)	42	52	3	BETTER BE GOOD TO ME—Tina Turner (Rupert Hine), Knight, Chinn, Chapman, Capitol 5387	75	76	4	PRETTY MESS—Vanity (Bill Wolfer, Vanity), Vanity, B. Wolfer, Motown 1752
10	11	8	COVER ME—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen, Columbia 38-04561	43	46	7	THE LAST TIME I MADE LOVE—Joyce Kennedy & Jeffrey Osborne (Jeffrey Osborne) B. Mann, C. Weil, J. Barry, A&M 2656	76	NEW ENTRY	GIRLS WITH GUNS—Tommy Shaw (Mike Stone) T. Shaw; A&M 2676	
11	6	11	IF THIS IS IT—Huey Lewis And The News (Huey Lewis And The News), J. Colla, H. Lewis, Chrysalis 4-42803	44	50	3	WHAT ABOUT ME?—Kenny Rogers With Kim Carnes And James Ingram (Kenny Rogers, David Foster), K. Rogers, D. Foster, R. Marx, RCA 13899	77	NEW ENTRY	I CAN'T DRIVE 55—Sammy Hagar (Ted Templeman) S. Hagar, Geffen 7-29173	
12	14	9	HARD HABIT TO BREAK—Chicago (David Foster), S. Kipner, J. Parker, Full Moon/Warner Bros. 7-29214	45	45	6	YOU TAKE ME UP—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway, Arista 1-9244	78	82	3	MIDNITE MANIAC—Krokus (Bruce Fairbairn), M. Storace, F. Von Arb, Arista 1-9248
13	16	6	LUCKY STAR—Madonna (Reggie Lucas), Madonna, Sire 7-29177(Warner Bros.)	46	23	18	WHEN DOVES CRY—Prince & The New Power Generation (Prince), Prince, Warner Bros. 7-29286	79	60	14	STATE OF SHOCK—Jacksons (Michael Jackson), M. Jackson, R. Hansen, Epic 34-04503
14	17	12	WHEN YOU CLOSE YOUR EYES—Night Ranger (Pat Glasser), J. Blades, A. Fitzgerald, B. Gillis, Camel/MCA 52420	47	30	21	IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Weil, Elektra 7-69728	80	66	8	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls (Steve Lovell), M. Score, A. Score, S. Maudsley, P. Reynolds, Jive/Arista 1-9220
15	22	8	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)—Billy Ocean (Keith Diamond), K. Diamond, B. Ocean, Jive/Arista 1-9199	48	NEW ENTRY	OUT OF TOUCH—Hall & Oates (Daryl Hall, John Oates, Bob Clearmountain) D. Hall, J. Oates, RCA 13916	81	NEW ENTRY	THE ALLNIGHTER—Glenn Frey (Glenn Frey, Allen Blazek) G. Frey, J. Tempchin, MCA 52461		
16	15	11	DYNAMITE—Jermaine Jackson (Jermaine Jackson), A. Goldmark, B. Roberts, Arista 1-9190	49	53	5	A GIRL IN TROUBLE (IS A TEMPORARY THING)—Romeo Void (David Kahne), D. Iyall, P. Woods, P. Zinacavage, D. Kahne, Columbia/415 38-04534	82	81	23	JUMP (FOR MY LOVE)—Pointer Sisters (Richard Perry), M. Sharon-S. Mitchell, G. Skardina, Planet 13780(RCA)
17	19	7	TORTURE—Jacksons (Jackie Jackson) J. Jackson, K. Wakefield, Epic 34-04575	50	57	4	STRUNG OUT—Steve Perry (Steve Perry), S. Perry, C. Krampf, B. Steele, Columbia 38-04598	83	85	3	YOU, ME AND HE—Mtume (J. Mtume), J. Mtume, Epic 34-04504
18	12	15	STUCK ON YOU—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, Motown 1746	51	34	10	ONLY WHEN YOU LEAVE—Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp, Chrysalis 4-42792	84	86	2	YES OR NO—Go-Go's (Martin Rushent), Wiedlin, Mael, Mael, I.R.S. 9933(A&M)
19	13	16	GHOSTBUSTERS—Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr., Arista 1-9212	52	58	5	ON THE WINGS OF A NIGHTINGALE—The Everly Brothers (Dave Edmunds), P. McCartney, Mercury 880213-7(PolyGram)	85	NEW ENTRY	LOVE KILLS—Freddie Mercury (Freddie Mercury, Giorgio Meroder, Mack) F. Mercury, G. Meroder, Columbia 38-04606	
20	25	9	THE LUCKY ONE—Laura Branigan (Jack White, Robbie Buchanan), B. Roberts, Atlantic 7-89636	53	38	13	ALL OF YOU—Julio Iglesias & Diana Ross (Richard Perry, Ramon Arcusa), Tony Renis, Cynthia Weil, J. Iglesias, Columbia 38-04507	86	88	2	DON'T BE MY ENEMY—Wang Chung (Chris Hughes, Ross Cullum), Hues, Costin, Feldman, Geffen 7-29193(Warner Bros.)
21	21	10	WE'RE NOT GONNA TAKE IT—Twisted Sister (Tom Werman, Julia's), D. Snider, Atlantic 7-89641	54	64	3	I CAN'T HOLD BACK—Survivor (Ron Nevison), F. Sullivan, J. Peterik, Scotti Bros. 4-04603(Epic)	87	NEW ENTRY	THE REAL END—Rickie Lee Jones (Rickie Lee Jones, James Newton Howard) R.L. Jones, Warner Bros. 7-29191	
22	29	9	I'M SO EXCITED—Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, R. Pointer, T. Lawrence, Planet 13857(RCA)	55	61	4	BODY ROCK—Maria Vidal (Phil Galdston, Sylvester Levay), S. Levay, J. Bettis, EMI-America 8233	88	NEW ENTRY	SLOW DANCIN'—Peabo Bryson (Peabo Bryson) P. Bryson, Elektra 7-69699	
23	26	8	THERE GOES MY BABY—Donna Summer (Michael Omartian), B. Nelson, L. Patterson, G. Treadwell, Geffen 7-29291(Warner Bros.)	56	47	22	I CAN DREAM ABOUT YOU—Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman, MCA 52378	89	83	17	HOLD ME—Teddy Pendergrass And Whitney Houston (Michael Masser), M. Masser, L. Creed, Asylum 7-69720(Elektra)
24	32	7	ON THE DARK SIDE—John Cafferty and the Beaver Brown Band (Kenny Vance) J. Cafferty, Scotti Bros. 4-04594(Epic)	57	68	2	LEFT IN THE DARK—Barbra Streisand (Jim Steinman), J. Steinman, Columbia 38-04605	90	80	7	TURN AROUND—Neil Diamond (Denny Diantle) N. Diamond, B. Bacharach, C. B. Sager, Columbia 38-04541
25	27	10	GO INSANE—Lindsay Buckingham (Buckingham, Fordyce), L. Buckingham, Elektra 7-69714	58	43	16	ROUND AND ROUND—Ratt (Beau Hill), DeMartini, Pearcy, Crosby, Atlantic 7-89693	91	72	8	STRANGER—Stephen Stills (Ron Albert, Howard Albert), S. Stills, C. Stills, Atlantic 7-89633
26	28	7	ARE WE OURSELVES?—The Fixx (Rupert Hine) Currin, West Oram, Woods, Greenall, Brown, MCA52444	59	70	4	NEW GIRL NOW—Honeymoon Suite (Tom Treumuth), D. Grehan, Warner Bros. 7-29208	92	77	15	PANAMA—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 7-29250
27	31	6	SOME GUYS HAVE ALL THE LUCK—Rod Stewart (Michael Omartian), J. Fortgang, Warner Bros. 7-29215	60	65	5	IN THE NAME OF LOVE—Ralph MacDonald With Bill Withers (R. MacDonald, W. Eaton), R. MacDonald, W. Salter, B. Withers, Polydor 881221-7(PolyGram)	93	79	19	ALIBIS—Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley, A&M 2639
28	18	12	LIGHTS OUT—Peter Wolf (Michael Jonzun, Peter Wolf), P. Wolf, D. Covay, EMI-America 8208	61	51	13	LEAVE A TENDER MOMENT ALONE—Billy Joel (Phil Ramone), B. Joel, Columbia 38-04514	94	73	12	TWO SIDES OF LOVE—Sammy Hagar (Ted Templeman), S. Hagar, Geffen 7-29246(Warner Bros.)
29	33	7	BOP 'TIL YOU DROP—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield, RCA 13861	62	71	3	SUGAR DON'T BITE—Sam Harris (Steve Barri, Tony Peluso), B. Roberts, D. Weiss, Motown 1743	95	NEW ENTRY	HIGH ENERGY—Evelyn Thomas (Ian Levine, Fashira Trench) I. Levine, F. Trench, TSR 106	
30	35	5	SWEEP AWAY—Diana Ross (Daryl Hall, Arthur Baker), D. Hall, S. Allen, RCA 13864	63	54	19	DANCING IN THE DARK—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen, Columbia 38-04463	96	74	10	STRAIGHT FROM THE HEART (INTO YOUR LIFE)—Coyote Sisters (David J. Holman, Roger Paglia), L. Kunkel, T. Berg, Morocco 1742(Motown)
31	20	19	SUNGLASSES AT NIGHT—Corey Hart (Jon Astley, Phil Chapman), C. Hart, EMI-America 8203	64	55	17	SAD SONGS (SAY SO MUCH)—Elton John (Chris Thomas), E. John, B. Taupin, Geffen 7-29292(Warner Bros.)	97	92	25	SELF CONTROL—Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo, Atlantic 7-89676
32	36	4	WHO WEARS THESE SHOES?—Elton John (Chris Thomas), E. John, B. Taupin, Geffen 7-29189	65	NEW ENTRY	IT AIN'T ENOUGH—Corey Hart (Jon Astley, Phil Chapman) C. Hart, EMI-America 8236	98	94	30	BORDERLINE—Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas, Sire 7-29354(Warner Bros.)	
33	37	6	FLESH FOR FANTASY—Billy Idol (Keith Forsey), Idol, Stevens, Chrysalis 4-42809	66	69	4	LAYIN' IT ON THE LINE—Jefferson Starship (Ron Nevison), C. Chaquico, M. Thomas, Grunt 13872(RCA)	99	95	22	EYES WITHOUT A FACE—Billy Idol (Keith Forsey), Idol, Stevens, Chrysalis 4-42786

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

### HOT 100 A-Z

ALIBIS (Snow, BMI/T. Mac, PRS/Bibo Weibek. COVER ME (Bruce Springsteen, ASCAP) ASCAP) CLM	93	CPP	GLAMOROUS LIFE (Girl's Song, ASCAP)	8	IN THE NAME OF LOVE (Antisia/Bleumig, MIDNITE MANIAC (Geffen/Warner-Tamela/	50	BMI) CPP/CLM	7
ALL OF YOU (Elettra/Ewald Corp. ASCAP/ CRUEL SUMMER (MCA, ASCAP)	9	ASCAP)	10	GO INSANE (Now Sounds, BMI) CPP	25	ASCAP)	58	STRUT (A&M, ASCAP) WBM
ALLNIGHTER (Red Cloud/Night River, ASCAP)	53	DANCING IN THE DARK (Bruce Springsteen, ASCAP) CPP	63	HARD HABIT TO BREAK (April/Stephens A. Kipner, MCA/ASCAP) CPP/ABP	12	ASCAP)	64	SUGAR DON'T BITE (Brookman/ASCAP) CLM
ARE WE OURSELVES? (Colgems/EMI, ASCAP) WBM	26	DESSERT MOON (Grand Illusion/Almo, ASCAP) CPP/ALM	35	HIGH ENERGY (Ryan's Song, ASCAP)	95	JUMP (FOR MY LOVE) (Weilbeck/Stephen Mitchell/Andraks/Procheater, ASCAP)	80	SEXY GIRL (Night River/Red Cloud, ASCAP)
BETTER BE GOOD TO ME (Chinnchap/Land of Dreams, BMI/ASCAP) CPP	26	DON'T BE MY ENEMY (Chong, ASCAP) WBM	86	HOLD ME (Prince St./Almo, ASCAP/DeCree/ Music Corporation of America, BMI) CPP/ALM	89	JUST THE WAY YOU LIKE IT (Flyte Tyme/Avant Garde, ASCAP)	68	ON THE DARK SIDE (Aurora Film Partners/John Cafferty/Designee/Warner-Tamela, BMI)
BLUE JEAN (Jones, ASCAP) HL	34	DRIVE (Ric Ocasek/Lido, ASCAP) WBM	3	I CAN DREAM ABOUT YOU (Multi-Level, BMI) CPP	56	LAST TIME I MADE LOVE (Dyad/Stephe Chase, BMI)	43	SHINE SHINE (Gibb Bros./Unichappell, BMI) CHA/HL
BODY ROCK (Chilly D, ASCAP) WBM	55	DYNAMITE (Nonpareil/Brookertones, BMI) HL	16	I CAN'T DRIVE 55 (WB/Nine, ASCAP)	77	BMI)	24	SLOW DANCIN' (Warner Bros./Peabo, BMI) CHA/HL
BORDERLINE (Lkasa, BMI) CPP	98	EYES WITHOUT A FACE (Bonedoll/Rare Blue/ Rock Steady, ASCAP) CLM	99	I FEEL FOR YOU (Controversy, ASCAP)	38	BMI) CPP/ABP	61	SOME GUYS HAVE ALL THE LUCK (Kishner/ ASCAP) CPP
BOUNCING OFF THE WALL (Streetwise/Buch, ASCAP)	67	FLESH FOR FANTASY (Bonedoll/Rare Blue/ Rock Steady, ASCAP)	33	I JUST CALLED TO SAY I LOVE YOU (Jobete/ Black Bull, ASCAP) CPP	57	LEFT IN THE DARK (Lost Boys, BMI) HL	57	STRAIGHT FROM THE HEART (INTO YOUR LIFE) (Weil/JG/Rans/Middlefield, BMI) CLM
BREAKIN'...THERE'S NO STOPPING US (Ollie Brown/Sugar/Almo/Crimco, ASCAP) CPP/ALM	100	GIRL IN TROUBLE (IS A TEMPORARY THING) (Talk Dirty/Sup/Sue Squared, BMI)	49	IF EVER YOU'RE IN MY ARMS AGAIN (Almo/ Prime Street, ASCAP/Snow/Dyad, BMI) CPP/ALM	47	CPM	87	TWO SIDES OF LOVE (WB/Nine, ASCAP) WBM
CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) (Willesden/Zomba) CPP	15	GIRLS WITH GUNS (Tranquility Base/Almo, WBM) ASCAP)	76	IF THIS IS IT (Hulex/Red Admiral, BMI)	11	LUCKY ONE (Rolimar/Lorimar, BMI) CPP	20	WAKE ME UP BEFORE YOU GO GO (Chappell, YOU, ME AND HE (Mtume, BMI) ASCAP) CHA/HL
COOL IT NOW (New Generation, ASCAP)	74	ASCAP)	76	LUCKY STAR (WB/Bleu Disque/Webo Girl, BMI) CPP/CLM	22	ASCAP) WBM	13	WARRIOR (The Makiki/Arista/Red Admiral, 17 (Stone Clay/Jay Warner, ASCAP) CPP

# Billboard Album Reviews

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Pop

**DOKKEN**—Tooth And Nail, Elektra 60376. Producer: Tom Werman. Though generally lumped in with the new generation of metal mongers, this L.A. quartet plies a less gothic, more melodic hard rock style, groomed here as much for its pop options as its headbanging quotient. Credit producer Werman, an old hand at balancing those poles, and the band's matinee idol image as additional pulses toward clinching AOR appeal.



Country

**CONWAY TWITTY**—Conway's Latest Greatest Hits, Vol. 1, Warner Bros. 25170. Producers: Conway Twitty, Jimmy Bowen, Dee Henry. The balance is tipped here toward covers of pop hits, but Conway remains committedly country in his heartfelt delivery. In drawing from his more recent output, the set adds his current single, "I Don't Know A Thing About Love."

**T.G. SHEPPARD**—One Owner Heart, Warner/Curb 25149. Producers: Jim Ed Norman, Michael Masser. There are several deliciously emotional tunes here that put Sheppard's bedside confidential manner to superb use. Among the best are the title cut, "You're Going Out Of My Mind" and "Love Burning Down."

**ORIGINAL MOTION PICTURE SOUNDTRACK**—The River Rats, RCA CBL1-5310. Producer: Mike Post. The combination of a potentially popular movie for youngsters (starring Tommy Lee Jones) and a companion album that features such label heavies as Alabama, Earl Thomas Conley, Deborah Allen and Bill Medley gives this project a lot of promise for retail action.

**JOHNNY LEE**—Workin' For A Livin', Warner Bros. 25125. Producer: Jimmy Bowen. From pop to country to rockabilly, Lee shows that he's working for a living by covering all the musical bases. There's even a mildly bluesy version of Elton John's "I Guess That's Why They Call It The Blues" included to underline that point.

**FRIZZELL & WEST**—Golden Duets: The Best Of Frizzell & West, Viva 25148. Producers: Snuff Garrett, Steve Dorff, Jim Ed Norman. The brightest country vocal duo of the '80s, so far, remind us here of the ditties that got them into the spotlight. Selections include the act's career breakthrough, "You're The Reason God Made Oklahoma."

**EDDIE RABBITT**—The Best Years of My Life, Warner Bros. 25151. Producers: Even Stevens, Eddie Rabbitt, Jimmy Bowen. This is pretty much formula Rabbitt: all his own compositions, and each bearing that highly rhythmic, vocally energetic signature style heard on his past hits. There's also a particularly pleasing duet in "Every Night I Fall In Love With You," pairing him with RCA newcomer Hillary Kanter.



Jazz/Fusion

**PAT METHENY GROUP**—First Circle, ECM 25008 (ECM 1278). Producer: Pat Metheny. Between his various solo, group and outside ensemble dates, Metheny now looms as one of music's healthiest split personalities. Here, he leads his current quintet through more accessible, uptempo exercises in modern fusion, while still testing the band's horizons on more experimental sonic collages.



Gospel

**EDWIN HAWKINS**—Angels Will Be Singing, Birthright BRS-4045. Producers: Edwin Hawkins, Walter Hawkins. This truly exceptional album from the venerable gospel star features the Mass Choir of his Music & Arts Seminar. Additionally, the legendary Sallie Martin sings a solo on one cut, while the others feature a variety of fine solo voices with choral backing. This is quality all the way.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight

**BARRY GIBB**—Now Voyager, MCA MCA-5506. Producers: Barry Gibb, Karl Richardson. Gibb's first solo album after 17 years of chart success includes such highlights as "Shine Shine," a top 40 single, and "Face To Face," a duet with Olivia Newton-John. The album will be boosted by a companion long-form "video album" of the same name, with Gibb starring in a variety of character roles. While the Bee Gees have been off the market themselves in recent years, Gibb's production stamp on hits from Kenny Rogers & Dolly Parton ("Islands In The Stream") and Dionne Warwick ("Heartbreaker") have confirmed his continuing grasp of the pop market.



**RICKIE LEE JONES**—The Magazine, Warner Bros. 25117. Producers: Rickie Lee Jones, James Newton Howard. Her first full studio set since 1981's top five, Gold "Pirates" proves a tour de force for the singer/songwriter. Here Jones offers songs at once more accessible than those on that moody predecessor, yet more mature than the works on her eponymous, Grammy-winning debut. Tough, bluesy vignettes ("Gravity"), romping celebrations of street level reality ("Juke Box Fury") and wistful ballads ("It Must Be Love") dovetail with breath-taking assurance, confirming the songstress' bold horizons. Like the work of Joni Mitchell and Laura Nyro, the set takes risks, notably including the abstract, spoken word interlude, "The Unsigned Painting," but there's also unalloyed, sophisticated pop ("The Real End") that exemplifies what truly intelligent AC music can be.

**CHARLIE PEACOCK**—Lie Down In The Grass, Exit 7-01-000806-X. Producer: Charlie Peacock. This promising debut features the jazz music of talented producer/writer Peacock with laid-back Christian lyrics. There's a gentleness in Peacock's approach that should appeal particularly to jazz and pop fans.



## New & Noteworthy

**ORIGINAL CAST RECORDING**—The Real Thing, None-such 78027. Producer: Mike Berniker. A rare major label foray into spoken word, prompted by the Broadway success of the Tom Stoppard play. The evident draws are director Mike Nichols and stars Jeremy Irons and Glenn Close; the latter pair are, in fact, given inner sleeve portraits recalling other superstar sets.

**JANEY STREET**—Heroes, Angels & Friends, Arista AL8-8219. Producer: "Teeth." Arista's big push for this new vocal stylist may have less to do with her strong, if undistinguished, voice and familiar street waif persona than Jimmy Ienner's vigorous production, which recalls earlier '70s Spector-styled urban rock as parlayed by the Boss, for one. The set's hearty mix of rock and pop flourishes could click with AC and top 40 formats.

**THE VELS**—Velocity, Mercury 822 401. Producer: Steven Stanley. A New York-based trio with its fingers firmly on the current appetite for lighter dance-oriented pop, the Vels benefit from a sharper sense of pop song structure and Alice DeSoto's fluid, gently ironic vocal stance. Imagine Bananarama with a stronger sense of pitch, and you'll get the idea. Best cut: "Tell Me Something."



## pop

**TOM VERLAINE**—Cover, Warner Bros. 25144. Producer: Not listed. Verlaïne's vivid, skeletal rock gets subtle polish, ventures into "no wave" textures, retains its lyric integrity and visceral energy; at once fresh and classic in its urgency.

**THE dB'S**—Like This, Bearsville 25146. Producer: Chris Butler, The dB's. Young rock trio with its roots in classic '60s models downplays new music moves in this strong second album; easily a quantum jump, and ripe for college, new music play.

**VARIOUS ARTISTS**—Windham Hill Records Sampler '84, Windham Hill WH-6-1035. Producers: Various. Latest specially-priced anthology from this label mirrors the shift toward ensembles and electronic instruments via such artists as Mark Isham, Shadowfax and Billy Ocean & Michael O Domhnaill, plus more acoustic gems from stalwarts George Winston et al.

**CHOIR INVISIBLE**—Sea To Shining Sea, PVC 6905 (Jem). Producer: Ethan James. Los Angeles quintet with shades of Duran Duran and A Flock of Seagulls lurking throughout; punchy production helps, though, with nice keyboards and ensemble guitars.

**HAROLD BUDD/BRIAN ENO**—The Pearl, Editions EG EGED 37 (Jem). Producers: Brian Eno, Daniel Lanois. Pianist Budd's elegant, somber piano meditations in ambient electronic settings.

**LET'S ACTIVE**—Cypress, IRSSP 70648. Producers: Let's Active, Don Dixon. Mitch Easter-led trio's second album further refines its canny mix of '60s pop economy with '80s impressionism; uncompromised but accessible new rock.

**DANCING HOODS**. Confidential 002 (Important). Producer: Glen Morrow (EP). Mini-album goes down like a very dry martini; sketchy guitar leads, fat bass fill out spare arrangements fusing a blue collar rock mentality with a post-punk context.

**MIKE MOLENDIA**—Passion Dance, Amorous 002, Producer: Not listed. Vocalist Mike and Julie Molenda give effective readings of six songs portentously dubbed "rock plays." Big league production, competent performances. Contact: Burning Tyger Music, 1575 17th Ave., San Francisco, Calif. 94122.

## country

**MAC DAVIS**—Very Best and More..., Casablanca 822 638. Producers: Rick Hall, Larry Butler, Garth Fundis. Hits from "Let's Keep It That Way" through "Texas In My Rear View Mirror," up to "Most Of All."

**HAZEL DICKENS**—By The Sweat Of My Brow, Rounder 0200. Producers: Ken Irwin, Hazel Dickens. Dickens has one of the most honest, believable country voices of our time.

## jazz/fusion

**STAN GETZ/CHARLIE BYRD**—Jazz Samba, Verve UMJ 3158 (PolyGram Classics). Producer: Creed Taylor (Reissue). Japanese pressing of this epochal collaboration between the tenor sax stylist and guitarist Byrd brings new clarity to this early bossa nova launching pad.

**BRUCE FORMAN QUARTET**—Full Circle, Concord Jazz CJ-251. Producer: Carl E. Jefferson. Guitarist Forman's grasp of both traditional jazz models and newer styles shines, backed by a crack band featuring pianist George Cables and guest Bobby Hutcherson on vibes.

**PATRICK WILLIAMS**—Dreams And Themes, Alligance AV-443. Producers: Patrick Williams, Hank Cicalo (Reissue). TV/movie composer's light pop/jazz themes get silky treatments from studio heavies including Tom Scott, Robben Ford et al. Well-produced crossover fare.

**PETE PETERSON & THE COLLECTION JAZZ ORCHESTRA**—Jazz Journey, Pausa PR 7163. Producer: Ashley Alexander. With trombonist Alexander supplying the baton, this crack jazz ensemble fares well on its second label outing, belying its leader's full-time pilot's gig. High-flying, big band jazz, indeed.

## classical

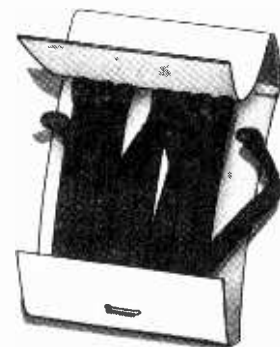
**BARTOK: SONATA FOR TWO PIANOS & PERCUSSION; PIANO CONCERTO NO. 1**—Vladimir & Vovka Ashkenazy, London Philharmonic, Solti, London 410108. The complex rhythms and slashing attacks of the sonata's outer movements compel listener commitment, held as convincingly when Solti joins as collaborator in the concerto.

**GHENA DIMITROVA: OPERA ARIAS**—Dimitrova, Munich Radio Orchestra, Gardelli, Angel DS-38064. This album, a spectacular display of vocal and emotional power, will both benefit from adulation being heaped on the Bulgarian soprano and do much to boost her cresting career even higher. A winner.

**BRAHMS: VIOLIN CONCERTO**—Uto Ughi, Philharmonia Orchestra, Sawallisch, RCA ARC-5185. The Italian violinist's vigorous style adapts well to the rugged contours of the concerto, with requisite sweetness of tone where appropriate.

**ACCARDO PLAYS PAGANINI, VOLS. 1 & 2**—Salvatore Accardo, Chamber Orchestra of Europe, Tamponi, Angel DS-39127/8. These two LPs may rank as the ultimate party records of the decade for fiddle fanciers. A few familiar pieces from the Paganini canon such as the "Moto Perpetuo" and the "Moses Fantasy," but also many short and extended pieces that are true rarities and pile difficulty upon difficulty for Accardo to negotiate with his usual disarming ease and grace.

**SCHUMANN: SYMPHONIC ETUDES; ARABESQUE**—Maurizio Pollini, Deutsche Grammophon 410 916. The pianist's first solo album in some years should stimulate brisk dealer traffic. The expected Pollini command is in abundant evidence, and additional interest in the Etudes will be sparked by the addition of several variations eliminated in conventional editions of the work.



Let's close the book on forest fires.



# Billboard HOT 100

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	14	<b>MISSING YOU</b> —John Waite (John Waite, David Thoener, Gary Geresh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212	36	40	3	<b>WHO WEARS THESE SHOES?</b> —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29189	68	NEW ENTRY		<b>LEFT IN THE DARK</b> —Barbra Streisand (Jim Steinman), J. Steinman; Columbia 38-04605
2	4	8	<b>LET'S GO CRAZY</b> —Prince And The Revolution (Prince and the Revolution), Prince and the Revolution; Warner Bros. 7-29216	37	39	5	<b>FLESH FOR FANTASY</b> —Billy Idol (Keith Forsey), Idol, Stevens, Chrysalis 4-42809	69	74	3	<b>LAYIN' IT ON THE LINE</b> —Jefferson Starship (Ron Nevison), C. Chacquo, M. Thomas, Grunt 13872(RCA)
3	3	10	<b>SHE BOP</b> —Cyndi Lauper (Rich Chertoff), C. Lauper, S. Lunt, G. Corbett, R. Chertoff; Portrait 37-04516(Epic)	38	25	12	<b>ALL OF YOU</b> —Julio Iglesias & Diana Ross (Richard Perry, Ramon Arcusa), Tony Renis, Cynthia Weil, J. Iglesias; Columbia 38-04507	70	80	3	<b>NEW GIRL NOW</b> —Honeycomb Suite (Tom Treumuth), D. Grehn; Warner Bros. 7-29208
4	1	19	<b>WHAT'S LOVE GOT TO DO WITH IT</b> —Tina Turner (Terry Britten), T. Britten, G. Lyle, Capitol 5354	39	49	3	<b>DESERT MOON</b> —Dennis DeYoung (Dennis DeYoung), D. DeYoung; A&M 2666	71	82	2	<b>SUGAR DON'T BITE</b> —Sam Harris (Steve Barri, Tony Peluso), B. Roberts, D. Weiss; Motown 1743
5	7	8	<b>DRIVE</b> —The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69706	40	45	5	<b>STRUT</b> —Sheena Easton (Greg Mathieson), C. Dore, J. Littman; EMI-America 8227	72	61	7	<b>STRANGER</b> —Stephen Stills (Ron Albert, Howard Albert), S. Stills, C. Stills; Atlantic 7-89633
6	6	10	<b>IF THIS IS IT</b> —Huey Lewis And The News (Huey Lewis And The News), J. Colla, H. Lewis; Chrysalis 4-42803	41	43	7	<b>(WHAT) IN THE NAME OF LOVE</b> —Naked Eyes (Arthur Baker), R. Fisher, P. Byrne; EMI-America 8219	73	65	11	<b>TWO SIDES OF LOVE</b> —Sammy Hagar (Ted Templeman), S. Hagar; Geffen 7-29246(Warner Bros.)
7	8	13	<b>THE WARRIOR</b> —Scandal Featuring Patty Smyth (Mike Chapman), H. Knight, N. Gilder; Columbia 38-04424	42	46	4	<b>SHINE SHINE</b> —Barry Gibb (Barry Gibb, Karl Richardson), B. Gibb, M. Gibb, G. Bitzer; MCA 52443	74	66	9	<b>STRAIGHT FROM THE HEART (INTO YOUR LIFE)</b> —Coyote Sisters (David J. Holman, Roger Paglia), L. Kunkel, T. Berg, Morocco 1742(Motown)
8	10	15	<b>THE GLAMOROUS LIFE</b> —Sheila E. (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285	43	26	15	<b>ROUND AND ROUND</b> —Ratt (Beau Hill), DeMartino, Pearcy, Crosby; Atlantic 7-89693	75	62	13	<b>HIGH ON EMOTION</b> —Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2643
9	18	6	<b>I JUST CALLED TO SAY I LOVE YOU</b> —Stevie Wonder (Stevie Wonder), S. Wonder; Motown 1745	44	54	2	<b>BLUE JEAN</b> —David Bowie (David Bowie, Derek Bramble, Hugh Padgham), D. Bowie; EMI-America 8231	76	83	3	<b>PRETTY MESS</b> —Vanity (Bill Wolfer, Vanity), Vanity, B. Wolfer; Motown 1752
10	13	10	<b>CRUEL SUMMER</b> —Bananarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley, Bananarama; London 810127-7(PolyGram)	45	47	5	<b>YOU TAKE ME UP</b> —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9244	77	69	14	<b>PANAMA</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29250
11	14	7	<b>COVER ME</b> —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04561	46	48	6	<b>THE LAST TIME I MADE LOVE</b> —Joyce Kennedy & Jeffrey Osborne (Jeffrey Osborne), B. Mann, C. Weil, J. Barry; A&M 2656	78	NEW ENTRY		<b>BOUNCING OFF THE WALL</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff), M. Wilder, Private I 4-04617(Epic)
12	5	14	<b>STUCK ON YOU</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746	47	27	21	<b>I CAN DREAM ABOUT YOU</b> —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378	79	72	18	<b>ALIBIS</b> —Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley; A&M 2639
13	9	15	<b>GHOSTBUSTERS</b> —Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr.; Arista 1-9212	48	59	3	<b>WAKE ME UP BEFORE YOU GO-GO</b> —Wham (George Michael), G. Michael; Columbia 38-04552	80	70	6	<b>TURN AROUND</b> —Neil Diamond (Denny Diante), N. Diamond, B. Bacharach, C. B. Sager; Columbia 38-04541
14	20	8	<b>HARD HABIT TO BREAK</b> —Chicago (David Foster), S. Kipner, J. Parker; Full Moon/Warner Bros. 7-29214	49	58	3	<b>I FEEL FOR YOU</b> —Chaka Khan (Arif Mardin), Prince; Warner Bros. 7-29195	81	78	22	<b>JUMP (FOR MY LOVE)</b> —Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina; Planet 13780(RCA)
15	15	10	<b>DYNAMITE</b> —Jermaine Jackson (Jermaine Jackson), A. Goldmark, B. Roberts; Arista 1-9190	50	60	2	<b>WHAT ABOUT ME?</b> —Kenny Rogers With Kim Carnes And James Ingram (Kenny Rogers, David Foster), K. Rogers, D. Foster, R. Marx; RCA 13899	82	94	2	<b>MIDNITE MANIAC</b> —Krokus (Bruce Fairbairn), M. Stora, F. Von Arb; Arista 1-9248
16	24	5	<b>LUCKY STAR</b> —Madonna (Reggie Lucas), Madonna; Sire 7-29177(Warner Bros.)	51	38	12	<b>LEAVE A TENDER MOMENT ALONE</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04514	83	79	16	<b>HOLD ME</b> —Teddy Pendergrass And Whitney Houston (Michael Masser), M. Masser, L. Creed; Asylum 7-69720(Elektra)
17	19	11	<b>WHEN YOU CLOSE YOUR EYES</b> —Night Ranger (Pat Glasser), J. Blades, A. Fitzgerald, B. Gillis; Camel/MCA 52420	52	63	2	<b>BETTER BE GOOD TO ME</b> —Tina Turner (Rupert Hine), Knight, Chinn, Chapman; Capitol 5387	84	NEW ENTRY		<b>COOL IT NOW</b> —New Edition (V. Brantley, R. Timas), Brantley, Timas; MCA 52455
18	12	11	<b>LIGHTS OUT</b> —Peter Wolf (Michael Jonzun, Peter Wolf), P. Wolf, D. Covay; EMI-America 8208	53	57	4	<b>A GIRL IN TROUBLE (IS A TEMPORARY THING)</b> —Romeo Void (David Kahne), D. Iyall, P. Woods, P. Zincavage, D. Kahne; Columbia/415 38-04534	85	89	2	<b>YOU, ME AND HE</b> —Mtume (J. Mtume), J. Mtume; Epic 34-04504
19	22	6	<b>TORTURE</b> —Jacksons (Jackie Jackson), J. Jackson, K. Wakefield; Epic 34-04575	54	50	18	<b>DANCING IN THE DARK</b> —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04463	86	NEW ENTRY		<b>YES OR NO</b> —Go-Go's (Martin Rushent), Wiedlin, Mael, Mael; I.R.S. 9933(A&M)
20	11	18	<b>SUNGLASSES AT NIGHT</b> —Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203	55	42	16	<b>SAD SONGS (SAY SO MUCH)</b> —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29292(Warner Bros.)	87	75	18	<b>INFATUATION</b> —Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256
21	23	9	<b>WE'RE NOT GONNA TAKE IT</b> —Twisted Sister (Tom Werman, Julia's), D. Snider; Atlantic 7-89641	56	44	10	<b>RIGHT BY YOUR SIDE</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13695	88	NEW ENTRY		<b>DON'T BE MY ENEMY</b> —Wang Chung (Chris Hughes, Ross Cullum), Hues, Costin, Feldman; Geffen 7-29193(Warner Bros.)
22	28	7	<b>CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)</b> —Bilby Ocean (Keith Diamond), K. Diamond, B. Ocean; Jive/Arista 1-9199	57	68	3	<b>STRUNG OUT</b> —Steve Perry (Steve Perry), S. Perry, C. Krampf, B. Steele; Columbia 38-04598	89	86	5	<b>ANYWHERE WITH YOU</b> —Rubber Rodeo (Hugh Jones), B. Holmes, P. Miliken; Mercury 880175-7(PolyGram)
23	17	17	<b>WHEN DOVES CRY</b> —Prince (Prince), Prince; Warner Bros. 7-29286	58	67	4	<b>ON THE WINGS OF A NIGHTINGALE</b> —The Everly Brothers (Dave Edmunds), P. McCartney; Mercury 880213-7(PolyGram)	90	90	2	<b>BULLISH</b> —Herb Alpert Tijuana Brass (Herb Alpert, John Barnes), J. Cameron; A&M 2655
24	16	12	<b>ROCK ME TONITE</b> —Billy Squier (Billy Squier, Jim Steinman), B. Squier; Capitol 5370	59	52	13	<b>SEXY GIRL</b> —Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA 52413	91	71	17	<b>BREAKIN'...THERE'S NO STOPPING US</b> —Ollie And Jerry (Ollie E. Brown), O.E. Brown, J. Knight; Polydor 821 708-7(PolyGram)
25	29	8	<b>THE LUCKY ONE</b> —Laura Branigan (Jack White, Robbie Buchanan), B. Roberts; Atlantic 7-89636	60	51	13	<b>STATE OF SHOCK</b> —Jacksons (Michael Jackson), M. Jackson, R. Hansen, M. Jagger; Epic 34-04503	92	84	24	<b>SELF CONTROL</b> —Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676
26	30	7	<b>THERE GOES MY BABY</b> —Donna Summer (Michael Omartian), B. Nelson, L. Patterson, G. Treadwell; Geffen 7-29291(Warner Bros.)	61	81	3	<b>BODY ROCK</b> —Mania Vidal (Phil Galdston, Sylvester Levay), S. Levay, J. Bellis; EMI-America 8233	93	87	19	<b>LEGGS</b> —Z Z Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29272
27	31	9	<b>GO INSANE</b> —Lindsey Buckingham (Buckingham, Fordyce), L. Buckingham; Elektra 7-69714	62	55	11	<b>17</b> —Rick James (Rick James), R. James; Gordy 1730(Motown)	94	91	29	<b>BORDERLINE</b> —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)
28	32	6	<b>ARE WE OURSELVES?</b> —The Fixx (Rupert Hine) Curnin, West Oram, Woods, Greenall, Brown; MCA52444	63	53	8	<b>WHAT THE BIG GIRLS DO</b> —Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham, S. Buckingham; MCA 52437	95	92	21	<b>EYES WITHOUT A FACE</b> —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42786
29	33	8	<b>I'M SO EXCITED</b> —Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, R. Pointer, T. Lawrence; Planet 13857(RCA)	64	85	2	<b>I CAN'T HOLD BACK</b> —Survivor (Ron Nevison), F. Sullivan, J. Peterik; Scotti Bros. 4-04603(Epic)	96	88	12	<b>MAMA, WEER ALL CRAZEE NOW</b> —Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04505(Epic)
30	21	20	<b>IF EVER YOU'RE IN MY ARMS AGAIN</b> —Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Weil; Elektra 7-69728	65	73	4	<b>IN THE NAME OF LOVE</b> —Ralph MacDonald With Bill Withers (R. MacDonald, W. Eaton), R. MacDonald, W. Salter, B. Withers; Polydor 881221-7(PolyGram)	97	76	13	<b>SHE'S MINE</b> —Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum; Columbia 38-04496
31	36	5	<b>SOME GUYS HAVE ALL THE LUCK</b> —Rod Stewart (Michael Omartian), J. Fortgang; Warner Bros. 7-29215	66	56	7	<b>THE MORE YOU LIVE, THE MORE YOU LOVE—A</b> Flock Of Seagulls (Steve Lovell), M. Score, A. Score, S. Maudsley, P. Reynolds; Jive/Arista 1-9220	98	77	6	<b>SATISFY ME</b> —Billy Satellite (Don Gehman) Chauncey, Byrom, Walker; Capitol 5356
32	37	6	<b>ON THE DARK SIDE</b> —John Cafferty and the Beaver Brown Band (Kenny Vance) J. Cafferty, Scotti Bros. 4-04594(Epic)	67	64	7	<b>JUST THE WAY YOU LIKE IT</b> —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris, III; Tabu 4-04523(Epic)	99	96	9	<b>THE ONLY FLAME IN TOWN</b> —Evis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04502
33	35	6	<b>BOP 'TIL YOU DROP</b> —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13861	68	67	4		100	95	20	<b>ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE</b> —Mike Reno And Ann Wilson (Keith Osen), E. Carmen, D. Pitchford; Columbia 38-04418

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

### HOT 100 A-Z

ALIBIS (Snow, BMI/T. Mac, PRS/Bibo Weiback; ASCAP) CLM 79	COVER ME (Bruce Springsteen; ASCAP) CPP 11	HIGH ON EMOTION (Irwig; BMI) CPP/ALM 75	MISSING YOU (Hudson Bay/Paperwafel/Fullwater/Makmeem; ASCAP/BMI) HL 81	BMI) CHA/HL 1	33 STRUNG OUT (Street Talk; ASCAP/Phosphene/Billym; BMI) 57
ALL OF YOU (Elektra/Eward Corp.; ASCAP/Dyad/Braintree; BMI) CPP 38	CRUEL SUMMER (MCA; ASCAP) 10	HOLD ME (Prince St./Almo; ASCAP/DeCree/Music Corporation of America; BMI) CPP/ASCAP) CPP 54	MORE YOU LIVE, THE MORE YOU LOVE (Zomba) HL 67	ASCAP) CHA/HL 66	55 STRUT (Achee; ASCAP) WBM 57
ALMOST PARADISE LOVE THEME FROM FOOTLOOSE (Ensign; BMI) CPP 100	DANCING IN THE DARK (Bruce Springsteen; ASCAP) CPP 54	ALM 83	NEW GIRL NOW (Screen Gems-EMI/Auto Tunes; BMI) 46	ASCAP 70	58 SUGAR DON'T BITE (Brookertoons/Donna Weiss; BMI) 50
ANYWHERE WITH YOU (High Lonesome) 89	DESERT MOON (Grand Illusion/Almo; ASCAP) 39	1 CAN DREAM ABOUT YOU (Multi-Level; BMI) CPP 47	ON THE LINE (Lunatunes; BMI) 69	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
ARE WE OURSELVES? (Colgems/EMI; ASCAP) WBM 28	DON'T BE MY ENEMY (Chang; ASCAP) 88	I FEEL FOR YOU (Controversy; ASCAP) 49	ON THE DARK SIDE (Aurora Film Partners/John Cafferty/Designers/Warner-Tamerlane; BMI) 69	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
BETTER BE GOOD TO ME (Chinnichap/Land of Dreams; BMI/ASCAP) CPP 52	DRIVE (Ric Ocasek/Lido; ASCAP) WBM 5	JUST CALLED TO SAY I LOVE YOU (Jobete/Black Bull; ASCAP) CPP 9	ONLY WHEN YOU LEAVE (Reformation; ASCAP) HL 2	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
BLUE JEAN (Jones; ASCAP) HL 54	DYNAMITE (Nonpareil/Brookertoons; BMI) HL 15	IF EVER YOU'RE IN MY ARMS AGAIN (Almo/Prime Street; ASCAP/Snow/Dyad; BMI) CPP/ALM 30	ONLY WHEN YOU LEAVE (Reformation; ASCAP) HL 2	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
BODY ROCK (Chilly D; ASCAP) WBM 61	EYES WITHOUT A FACE (Bonedid/Rare Blue; ASCAP) CLM 95	IF THIS IS IT (Hulex/Red Admiral; BMI) CLM 6	PANAMA (Van Halen; ASCAP) WBM 34	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
BOP 'TIL YOU DROP (Vogue; BMI) CLM 33	FLESH FOR FANTASY (Bonedid/Rare Blue; Rock Steady; ASCAP) 37	LIGHTS OUT (Pal-Pack/Ze-ev; ASCAP/BMI) CPP 6	PRETTY MESS (Jobete/Wolftoons; ASCAP) 87	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
BORDERLINE (Lukasa; BMI) CPP 94	GHOST BUSTERS (Golden Torch/Raydiala; ASCAP) CPP 13	LUCKY ONE (Rohram/Lormar; BMI) CPP 25	RIGHT BY YOUR SIDE (Blue Network; ASCAP) WBM 56	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
BREAKIN' THERE'S NO STOPPING US (Ollie Brown/Sugar/Almo/Crimco; ASCAP) CPP/ALM 91	GIRL IN TROUBLE (IS A TEMPORARY THING) (Talk Duby/See Squared; BMI) 53	LUCKY STAR (WB/Bleu Disque/Webo Girl; ASCAP) WBM 16	ROCK ME TONIGHT (Songs of the Knight; BMI) 96	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
BULLISH (ARU, BMI/Ram Wave; ASCAP) 90	GLAMOROUS LIFE (GiTi's Song; ASCAP) 8	MAMA, WEER ALL CRAZEE NOW (Barn/Slide; ASCAP) CLM 65	ROUND AND ROUND (Time Coast/Right Song; BMI) 82	ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) (Wilsten/Zomba) 22	GO INSANE (Now Sounds; BMI) CPP 27	MIDNIGHT MANIAC (Geffen/Warner-Tamerlane/Krokus; BMI) WBM 82		ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63
COOL IT NOW (New Generation; ASCAP) 34	HARD HABIT TO BREAK (Aprill/Stephen A. Kipner; MCA/ASCAP) CPP/ABP 14			ASCAP) CHA/HL 32	XX WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irwig/Good Single; ASCAP/BMI) 63

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# Billboard Album Reviews

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**EVERLY BROTHERS**—EB 84, Mercury 822 431. **Producer:** Dave Edmunds. Buoyed by their well-received concert reunion and subsequent, current tour, rock's most influential vocal duo delivers a heartening new studio set that displays that signature style in top form. Producer Edmunds and a crack studio band add a canny mix of classic guitar rock and subtly updated electronic rock, while the material offers blue chip songs from McCartney, Dylan, Frankie Miller and Don Everly.

**KISS**—Animalize, Mercury 822 495. **Producer:** Paul Stanley. The band may no longer have the costumes to underscore this set's title, but their music remains a hardy, textbook example of hard rock at its most energetic, built on venerable power chords and paced by hearty vocal choruses and a relentless backbeat. The metal renaissance may be underwritten by a new generation, but this quartet will have no problem keeping up.

**TOMMY SHAW**—Girls With Guns, A&M SP-5020. **Producer:** Mike Stone. The second solo flight from a member of Styx spotlights guitarist/vocalist Shaw, who revs up the guitar elements while sustaining the keyboard backdrop heard in his old band. As might be expected, the music is mainstream rock sparked by theatrical dynamics and frosted with vocal harmonies. Best bet is the title track, replete with swooping synthesizers.

**RED ROCKERS**—Schizophrenic Circus, Columbia/415 BFC 39281. **Producers:** Rick Chertoff, William Wittman. Having made inroads with their previous 415 outing, this tough-minded quartet juggles its apparent '60s influences with more expansive pop production touches, courtesy of new producers Chertoff and Wittman and some hired hands on keyboards and other instruments. A timely cover of "Eye Of Destruction" is the first single, but the band's originals are equally urgent, socially themed works.

**VARIOUS ARTISTS**—Every Man Has A Woman, Polydor 823 490. **Producers:** Various. A varied and surprising lineup of artists, including Harry Nilsson, Eddie Money, Rosanne Cash, Elvis Costello & the Attractions, Roberta Flack and Trio sheds overdue light on Yoko Ono's underrated strengths as a songwriter. Bound to attract the most attention is an unreleased John Lennon studio work, "Every Man Has A Woman Who Loves Him."



**VANITY**—Wild Animal, Motown 6102ML. **Producers:** Bill Wolfer, Vanity. From the principality of Prince to the kingdom of Motown, this sexy siren still exudes hit appeal. Producer/musician Wolfer performs like Prince, handling all playing and arranging, while Vanity charges all the songs with her sensual dance-rock. "Pretty Mess" is making pretty progress on the charts, and while her Prince has gone to movie stardom, Vanity's own star continues to rise.



**DAN SIEGEL**—Another Time, Another Place, Pausa PR 7164. **Producers:** Dan Siegel, Pat O'Hearn. Pianist and synthesist Siegel could rekindle his fusion stature with this meditative exercise in electronic orchestrations, recorded with synthesist Pat O'Hearn and percussionist Alex Acuna. The mood is contemplative, the timbres haunting, and the mix of pop, new rock and orchestral ideas apt for broad fusion play.



**EUROGLIDERS**—This Island, Columbia BFC 39588. **Producers:** Nigel Gray, Mark Opitz, Mark Moffatt. An Australian sextet with new rock instincts and a solid flair

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

for pop melodies, Eurogliders makes its bow here with an impressively flexible lineup. With lead vocal duties split between Grace Knight and Bernie Lynch, and a perspective that adroitly mixes often sobering, even fatalistic lyrics with vivid pop flourishes, this is a band to watch.

**MICHAEL RUFF**—Once In A Lifetime, Warner Bros. 25159. **Producer:** Tommy LiPuma. A lush, lively debut for singer-songwriter Ruff, whose pipes recall Stephen Bishop, and whose wistfully romantic songs are reminiscent of a number of strong '70s pop stylists. Tommy LiPuma's sleek production taps a host of crack musicians, yielding a lissome, soft pop package that will fare best with adult listeners and more traditional AC formats.

## Billboard's Recommended LPs

### pop

**HANOI ROCKS**—Two Steps From The Move, Epic BFE 39614. **Producer:** Bob Ezrin. Transplanted Scandinavian power rockers cop licks and image from earlier mavericks like the Dolls and Alice Cooper; Ezrin's production, rowdy originals and one solid Creedence cover make the old seem new.

**ILLUSTRATED MAN**, Capitol MLP-15020. **Producer:** John Punter (EP). Six-song mini-album introduces new music-accented group making a solid bid for the dance charts with "Head Over Heels."

**CHRIS SPEDDING**—Ready Spedding Go, EMI America SN-16291. **Producers:** Chris Thomas, Mickie Most, Chris Spedding. Journeyman English rock guitarist gets an overdue anthology, coupling various late '70s tracks; snarling, fist-tight rock, exemplified by his best known track on these shores, "Hurt By Love."

**PASSIONEL**—The Apostle, Enigma E-1091. **Producers:** Paul B. Cutler, Alex Gibson. Dazzling hard rock find could be this label's biggest break, fusing traditional metal sonics with strong, lyrical delivery, especially on "Everything Golden."

**KINKS**—A Compleat Collection/20th Anniversary Edition, Compleat CPL-2-2003. **Producer:** Shel Talmy. Lovingly assembled collection of early singles and album tracks covers two disks; further proof that there's room for intelligent anthologies outside the majors.

**YARDBIRDS**—A Compleat Collection, Compleat CPL-2-2002. **Producer:** Horst Lippmann. Drawn chiefly from two German packages, plus several previously unissued tracks, this double set offers bracing doses of the seminal blues-rock band at its inception in 1963.

**MINUTEMEN**—Double Nickels On The Dime, SST 028. **Producer:** Ethan James. Double album by L.A. rockers is their best yet; Clash-like, politically driven band demonstrates a musical, lyrical versatility with room to grow.

**ROBERT HUNTER**—Amagalin St., Relix RRLP 2003. **Producer:** None listed. Billed as a "rock novel," double set sports a low-keyed country spirit; Hunter, lyricist for most of the Grateful Dead's hits, creates a sensitive and realistic portrait of a small-time bum.

**STRYPYER**—The Yellow And Black Attack, Enigma E 1064. **Producer:** None listed. Heavenly L.A. quartet stoops to secular metal to deliver its tightly wrapped package of lyrically hopeful music; Christian theme is watered down enough to snag non-believers, and musicianship is good.

### country

**ROY ROGERS**—Roy Rogers: Columbia Historic Edition, Columbia FC 38907. **Producer:** Not listed. Cuts from the sagebrush stylist's 1937-39 period, with four cuts previously unreleased.

iant chase, and shows as keen an ability to spin a poetic phrase in the Chopin.

**SCHUBERT: ARPEGGIONE SONATA: INTRODUCTION & VARIATIONS, D.802**—James Galway, Phillip Moll, RCA HRC1-5303. The sonata which Schubert wrote for the short-lived arpeggione seems fair game for transcribers, but it can't be said that the flute does it much justice. Still, Galway treats it with dignity, and his skillful playing will satisfy his many fans.

**BRAVURA**—Cho-Liang Lin, Sandra Rivers, CBS IM 39133. Silken smooth fiddling by the rising young artist in a catch-all program that only partially delivers the title promise. Major work is the Kochanski arrangement of six melodies from Falla's "Suite Populaire Espagnole." Others are by Kreisler, Schumann, Rachmaninoff, Wieniawski and Sarasate.

### classical

**CHOPIN: PIANO CONCERTO NO. 2; SAINT-SAENS: PIANO CONCERTO NO. 2**—Cecile Licad, London Phil; Previn, CBS IM 39153. The young Filipino virtuoso sets an exhilarating pace in the Saint-Saens, with Previn in val-

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# Billboard HOT 100

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	<b>JUMP</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384	34	42	4	<b>THEY DON'T KNOW</b> —Tracy Ullman (Peter Collins) K. MacColl; MCA 52347	67	72	4	<b>CLUB MICHELLE</b> —Eddie Money (Tom Dowd, Eddie Money) E. Money, R. Carter, M. Froom, R.C. Burton; Columbia 38-04376
2	2	14	<b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)	35	19	20	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonnetford, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)	68	71	5	<b>WALKING IN MY SLEEP</b> —Roger Daltrey (Mike Thorne), J. Green, L. Adey; Atlantic 7-89704
3	5	8	<b>SOMEBODY'S WATCHING ME</b> —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1702(MCA)	36	59	2	<b>EAT IT</b> —Weird Al Yankovic (Rick Derringer), M. Jackson, A. Yankovic; Rock 'N' Roll 4-04374(Scotti Bros./Epic)	69	NEW ENTRY		<b>THE AUTHORITY SONG</b> —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp, Riva 2-57622
4	3	15	<b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108	37	41	8	<b>RED, RED WINE</b> —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600	70	74	4	<b>WHITE HORSE</b> —Laid Back (Laid Back, Seven Dwarfs) T. Stahl, J. Guldenberg; Sire 7-29346(Warner Bros.)
5	9	8	<b>FOOTLOOSE</b> —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	38	40	7	<b>DON'T LET GO</b> —Wang Chung (Chris Hughes, Ross Cullum), Hues, Feldman; Geffen 7-29377(Warner Bros.)	71	58	21	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> —Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460(Warner Bros.)
6	4	6	<b>THRILLER</b> —Michael Jackson (Quincy Jones), R. Temperton; Epic 34-04364	39	49	2	<b>LOVE SOMEBODY</b> —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Drescher; RCA 13738	72	62	5	<b>MAKE MY DAY</b> —T.G. Sheppard With Clint Eastwood (Jim Ed Norman), D. Blackwell; Warner/Curb 7-29343
7	7	10	<b>I WANT A NEW DRUG</b> —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766	40	45	4	<b>TONIGHT</b> —Kool & The Gang (Ronald Bell, Jim Bonnetford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830(PolyGram)	73	88	2	<b>ILLEGAL ALIEN</b> —Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89698
8	8	8	<b>HERE COMES THE RAIN AGAIN</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13725	41	46	3	<b>LEAVE IT</b> —Yes (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787	74	NEW ENTRY		<b>SHOW ME</b> —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29317
9	6	9	<b>NOBODY TOLD ME</b> —John Lennon (Not listed), J. Lennon; Polydor 817254-7(Polygram)	42	43	5	<b>THE KID'S AMERICAN</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private 1 4-04363(Epic)	75	90	2	<b>SISTER CHRISTIAN</b> —Night Ranger (Pat Glasser), K. Keagy; MCA 52350
10	12	10	<b>NEW MOON ON MONDAY</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5309	43	23	10	<b>THIS WOMAN</b> —Kenny Rogers (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; RCA 13710	76	80	2	<b>WITHOUT YOU</b> —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8190
11	14	8	<b>GOT A HOLD ON ME</b> —Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29372	44	48	7	<b>STRIP</b> —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337	77	84	3	<b>THE SUN AND THE RAIN</b> —Madness (Clive Langer, Alan Winstanley), Barson; Geffen 7-29350(Warner Bros.)
12	15	8	<b>AUTOMATIC</b> —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)	45	55	3	<b>DON'T ANSWER ME</b> —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160	78	56	14	<b>MIDDLE OF THE ROAD</b> —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444(Warner Bros.)
13	17	5	<b>ADULT EDUCATION</b> —Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen; RCA 13714	46	57	2	<b>YOU MIGHT THINK</b> —The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744	79	75	11	<b>IF ONLY YOU KNEW</b> —Patti LaBelle (C. Biggs, K. Gamble, D. Wansel), K. Gamble, D. Wansel; Philadelphia International 4-04248(Epic)
14	16	7	<b>THE LANGUAGE OF LOVE</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314	47	51	4	<b>ONE IN A MILLION</b> —The Romantics (Peter Solley) Romantics; Nemperor 4-04373(Epic)	80	89	2	<b>BABY COME BACK</b> —Billy Rankin (John Ryan), B. Rankin; A&M 2613
15	11	11	<b>WRAPPED AROUND YOUR FINGER</b> —The Police (Hugh Padgham, The Police), Sting; A&M 2614	48	50	8	<b>REBEL YELL</b> —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762	81	NEW ENTRY		<b>DANCING IN THE SHEETS</b> —Shalamar (B. Wolfer, D. Pitchford), B. Wolfer; Columbia 38-04372
16	10	16	<b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221	49	52	4	<b>HOLDING OUT FOR A HERO</b> —Bonnie Tyler (Jim Steinman) J. Steinman, D. Pitchford; Columbia 38-04370	82	85	3	<b>DO YOU LOVE ME</b> —Andy Fraser (Andy Fraser), B. Gordy; Island 7-99784(Atco)
17	13	19	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)	50	21	15	<b>YAH MO B THERE</b> —James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)	83	63	27	<b>BREAK MY STRIDE</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 1 4-04113(Epic)
18	20	13	<b>GIVE IT UP</b> —K.C. (H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca/Alpha Dist. 51001	51	22	17	<b>THAT'S ALL</b> —Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724	84	61	13	<b>SO BAD</b> —Paul McCartney (George Martin), McCartney; Columbia 38-04296
19	24	6	<b>HOLD ME NOW</b> —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	52	67	3	<b>A FINE FINE DAY</b> —Tony Carey (Peter Hauke), T. Carey; MCA 52343	85	NEW ENTRY		<b>HUNTERS OF THE NIGHT</b> —Mr. Mister (Peter McIan), R. Page, S. George, J. Lang, G. Ghiz; RCA PBI-3741
20	34	4	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b> —Phil Collins (Arif Mardin) P. Collins; Atlantic 7-89700	53	60	3	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217	86	69	15	<b>PINK HOUSES</b> —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)
21	27	3	<b>MISS ME BLIND</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388	54	54	7	<b>LOOKS THAT KILL</b> —Mötley Crüe (Tom Werman), N. Sixx; Elektra 7-69756	87	NEW ENTRY		<b>GIVE</b> —Missing Persons (Terry Bozzio, Bruce Siedin, Missing Persons), Bozzio, Bozzio, Cuccurullo, O'Hearn; Capitol PB-5326
22	28	7	<b>BACK WHERE YOU BELONG</b> —38 Special (Rodney Mills), G. O'Connor; A&M 2615	55	65	4	<b>RUNAWAY</b> —Bon Jovi (Lance Quinn, Tony Bongiovi) J. Bon Jovi, G. Karak; Mercury 818309-7(PolyGram)	88	91	3	<b>NO PARKING (ON THE DANCE FLOOR)</b> —Midnight Star (Reggie Calloway), B. Simmons, B. Lovelace, V. Calloway; Solar 7-69753(Elektra)
23	29	9	<b>RUNNER</b> —Manfred Mann's Earth Band (Manfred Mann), Ian Thomas Arista 1-9143	56	36	24	<b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nemperor 4-04135(Epic)	89	NEW ENTRY		<b>LOVE ME IN A SPECIAL WAY</b> —DeBarge (Eldra DeBarge, Bobby DeBarge), E. DeBarge; Gordy 1723GF
24	26	17	<b>THE POLITICS OF DANCING</b> —Re-Flex (John Punter) Fishman; Capitol 5301	57	39	20	<b>OWNER OF A LONELY HEART</b> —Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco7-99817	90	95	2	<b>PERFECT COMBINATION</b> —Stacy Lattisaw And Johnny Gill (Narada Michael Walden), P. Glass, N.M. Walden; Cotillion 7-99785(Atco)
25	25	15	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186	58	NEW ENTRY		<b>HEAD OVER HEELS</b> —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926	91	93	6	<b>ENCORE</b> —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris), T. Lewis, J. Harris; Columbia 38-04256
26	37	4	<b>HELLO</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	59	47	17	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710	92	92	3	<b>TAXI</b> —J. Blackfoot (H. Banks, C. Brooks), H. Banks, C. Brooks; Sound Town 0004(Allegiance)
27	30	9	<b>LET'S STAY TOGETHER</b> —Tina Turner (Martyn Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322	60	44	7	<b>SHE WAS HOT</b> —Rolling Stones (Glimmer Twins, Chris Kimsey), Jagger, Richards; Rolling Stones 7-99788(Atco)	93	81	11	<b>BANG YOUR HEAD (METAL HEALTH)</b> —Quiet Riot (Spencer Proffer), C. Cavazo, K. DuBrow, F. Banali, T. Cavazo; Pasha ZS4-04267(Epic)
28	35	5	<b>RADIO GA-GA</b> —Queen (Queen, Mack), R. Taylor; Capitol 5317	61	68	4	<b>WE'RE GOING ALL THE WAY</b> —Jeffrey Osborne (George Duke) B. Mann, C. Weil; A&M 2618	94	87	21	<b>HOLIDAY</b> —Madonna (John Jelybean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)
29	31	9	<b>NEW SONG</b> —Howard Jones (Colin Thurston), H. Jones; Elektra 7-69766	62	76	2	<b>BORDERLINE</b> —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)	95	77	19	<b>SEND ME AN ANGEL</b> —Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287
30	32	7	<b>COME BACK AND STAY</b> —Paul Young (Laurie Latham), J. Lee; Columbia 38-04313	63	64	6	<b>JOYSTICK</b> —Dazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701	96	79	19	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116
31	33	6	<b>LIVIN' IN DESPERATE TIMES</b> —Olivia Newton-John (David Foster), T. Snow, B. Alfonso; MCA 52341	64	70	4	<b>HYPERACTIVE</b> —Thomas Dolby (Thomas Morgan Dolby Robertson) T. Dolby; Capitol 5321	97	66	8	<b>VITAMIN L</b> —B.E. Taylor Group (Joe Macre, Rick Witkowski), R. Witkowski, D. Witkowski; MCA/Sweet City 52311
32	38	5	<b>GIRLS</b> —Dwight Twilley (Mark Smith, Noah Shark, John Hug), D. Twilley; EMI-America 8196	65	53	15	<b>THINK OF LAURA</b> —Christopher Cross (Michael Dmartian), C. Cross; Warner Bros. 7-29658	98	73	6	<b>THIS COULD BE THE RIGHT ONE</b> —April Wine (Myles Goodwyn, Mike Stone), M. Goodwyn; Capitol 5319
33	18	14	<b>AN INNOCENT MAN</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259	66	86	2	<b>NO MORE WORDS</b> —Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)	99	83	3	<b>YOU'RE LOOKING LIKE LOVE TO ME</b> —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Mills; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Music; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

### HOT 100 A-Z

99 LUFTBALLONS (April, ASCAP) CPP/ABP	BREAK MY STRIDE (Streetwise/Big Ears/No	GIVE IT UP (Alexandra/Shawn/Channel) CPP	BMI) CLM	7 LOVE ME IN A SPECIAL WAY (Jobete	11 RADIO GA-GA (Queen/Screen Gems-EMI	TALKING IN YOUR SLEEP (Forever	CPP/ALM
A FINE FINE DAY (Rockoko, BMI)	Ears, ASCAP) CPP	18	83	ASCAP)	89	28	56
ADULT EDUCATION (Fust Buzza/Hol-	CLUB MICHELLE (Cashtola, BMI/Wyoming	GOT A HOLD ON ME (Alimony, BMI/Cement	IF ONLY YOU KNEW (Mighty Three, BMI)	ASCAP)	90	29	92
Cha/Unchappell, BMI) CHA/HL	Flesh/Pending, ASCAP)	7	11	ASCAP)	91	30	93
AGAINST ALL ODDS (TAKE A LOOK AT ME	COME BACK AND STAY (Red Admiral, BMI)	CHICKEN (ASCAP) CPP	11	ASCAP)	92	31	94
NOW) (Golden Torch, ASCAP, Hit and Run,	CLM	ASCAP)	26	JOANNA (Delightful, BMI) CPP	93	32	95
PRS) CPP/WBM	20 DANCING IN THE SHEETS (Famous,	HELLO (Brockman, ASCAP) CLM	58	ASCAP)	94	33	96
ALMOST OVER YOU (Michael H	ASCAP/Ensign, BMI)	81	26	ASCAP)	95	34	97
Golden/Carload of US/Sweet	DO YOU LOVE ME (Jobete, ASCAP) CPP	82	58	ASCAP)	96	35	98
Angel/Atlantic, ASCAP/BMI) JG	25	ON'T ANSWER ME (Woolfsongs/Careers,	HERE COMES THE RAIN AGAIN (Blue	ASCAP)	97	36	99
AN INNOCENT MAN (Joel, BMI) CPP/ABP	BMI) CPP	45	HERE COMES THE RAIN AGAIN (Blue	ASCAP)	98	37	100
AUTOMATIC (Music Corp. Of	DON'T LET GO (Chong/WB, ASCAP)	38	HOLD ME NOW (Zomba) CPP	19	99	38	
America/Feed/needle/MCA, BMI/ASCAP)	12	ENCORE (Tan Division/Flite Tyme, ASCAP)	HOLIDAY (House Of Fun/Pure Energy, BMI)	36	100	39	
BABY COME BACK (Irving/Money For Music,	91		CPP	94		40	
BMI) CPP/ALM	80		HUNTERS OF THE NIGHT (Warner-	Tamerlane/Entente, BMI)		41	
BACK WHERE YOU BELONG	FOOTLOOSE (Famous, ASCAP/Ensign, BMI)	22	5	HYPERACTIVE (Participation, ASCAP) CLM		42	
(April/Contaminated, ASCAP) CPP/ABP	CPP	22	32	I GUESS THAT'S WHY THEY CALL IT THE		43	
BANG YOUR HEAD (METAL HEALTH) (Grand	GIRLS (Donnio/Bug, ASCAP) WBM	32	2	BLUES (Intersong, ASCAP) CHA/HL		44	
Pasha, BMI) CLM	93	GIRLS JUST WANT TO HAVE FUN (Heroc,	ASCAP)	2		45	
BEAST OF BURDEN (Coligems-EMI, BMI)	100	GIVE (Private Life/Life After/Private	PARIS/Additional Music, ASCAP/BMI)	87		46	
WBM	62					47	
BORDERLINE (Likasa, BMI)	62					48	







# Billboard Singles Reviews

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## Pop picks

**GENESIS—Illegal Alien (4:33);** producer: Genesis, Hugh Padgham; writer: Genesis; publishers: Pun/Warner Bros., ASCAP; Atlantic 7-89698. Latinesque rhythms plus Phil Collins putting on a Spanish accent; the group's characteristically asymmetrical song structure remains.

**RICK SPRINGFIELD—Love Somebody (3:30);** producers: Rick Springfield, Bill Drescher; writers: Rick Springfield, Bill Drescher; publisher: Vogue, BMI; RCA PB-13738. Jogging rock in Springfield's amiable, energetic idiom; from the "Hard To Hold" soundtrack.

**WEIRD AL YANKOVIC—Eat It (3:19);** producer: Rick Derringer; writers: M. Jackson, A. Yankovic; publisher: Mijac, BMI; Rock 'N' Roll ZS4-04374. Well-timed parody shifts the scene of conflict from the street to the dinner table.

### recommended

**GOLDEN EARRING—When The Lady Smiles (4:37);** producer: Shell Schellekens; writers: G. Kooymans, B. Hay; publisher: Fever, ASCAP; 21 T1-112. Gruff Dutch rockers turn romance into cataclysm.

**NIGHT RANGER—Sister Christian (3:55);** producer: Pat Glasser; writer: Kelly Keagy; publishers: Kid Bird/Rough Play, BMI; MCA 52350. Rock ballad alternates acoustic passages with distorted electric guitars.

**PARACHUTE CLUB—Rise Up (3:43);** producer: Daniel Lanois; writers: B. Bryans, L. Conger, L. Fernie, L. Segato, S. Webster; publisher: Current Sounds, CAPAC; RCA PB-13750. Remixed 7-inch edit of previously reviewed 12-inch, Billboard, Nov. 5, 1983.

**CIVIC DUTY—Red Wing Bird (2:28);** producer: J. E. Fitzgerald; writer: J.E. Fitzgerald; publisher: Muzzy Lake, ASCAP; Telephone TR45. Despite the title and the Grace Slick "White Rabbit"-style vocals, this is New Music—and from Nashville.

### also received

**CHEAP TRICK—Up The Creek (3:03);** producer: Spencer Proffer; writers: P. Nielsen, R. Bishop; publishers: Adult/The Grand Pasha/Donna-Dijon, BMI; Pasha ZS4-04392.

**ENDGAMES—Love Cares (3:17);** producers: Colin Campsie, George McFarlane; writer: Endgames; publishers: Colgems-EMI/Tritec, ASCAP; Virgin/MCA 52338.

**MICK FLEETWOOD'S ZOO—Angel Come Home (4:15);** producers: Richard Dashut, Mick Fleetwood; writers: C. Wilson, C. Cushing-Murray; publishers: Brother, BMI/Murry-Gage, ASCAP, RCA PB-13739.

**KIM FIELDS—Dear Michael (3:20);** producers: Hal Oavis, Elliot Willenski; writers: Elliot Willenski, Hal Davis; publisher: Jobete; Critique CRI 705.

**BROKEN EDGE—Time For A Change (2:52);** producer: John Ryan; writers: J. Mark, R. Fenton; publisher: Broken Image, BMI; Polydor 817 281-7.

**JOHN BUTTERWORTH—It's You, You, You (2:35);** producer: not listed; writer: Bernard Herring; publisher: Sabteca, ASCAP; Payode PL-1985. Contact: (913) 631-6060.

**SHAGTIME—1984 (3:28);** producer: Warren Moise; writer: Warren Moise; publisher: Bob and Ethel, BMI; Shag Power U-10197M. Contact: (803) 536-2951.

**DAVID PATRICK—Photos Don't Lie (5:20);** producer: David Patrick; writer: D. Patrick; publisher: David's Den, BMI; Be-Bott 401029. Contact: (614) 231-6314.

**ALAN CLARK & WILDFIRE—Rock And Roll (2:58);** producers: Dean Chambers, Alan Clark; writer: Alan C. Lungstrum; publisher: Alan Clark; Clark/PME 003. Contact: P.O. Box 425, 12th Street Station, Wheeling, W. Va. 26003.

**DAVID ROSS—I Always Will Remember (3:15);** producer: David Ross; writer: David Ross; publisher: Ruby Rainbow, BMI; Ruby Red UR-4311. Contact: (214) 528-9145.

**SUBSTITUTES—Don't Tell Me (3:38);** producer: Dean Chambers; writer: D. Chambers; publisher: Gin-Ray; P.M.E. 1. Contact: P.O. Box 425, 12th Street Station, Wheeling, W. Va. 26003.

**PENNY CILLIN—Boom Clap Music (3:35);** producers: Bogus Weems, Joe Benigno, Dean Chambers; writer: D. S. Klayman; publishers: Hensel/Torture; Raunchy WC33-029-1. Contact: P.O. Box 425, 12th Street Station, Wheeling, W. Va. 26003.

## Black

### recommended

**T-CONNECTION—Take It To The Limit (3:48);** producer: Theophilus Coakley; writers: T. Coakley, K. Coakley; publisher: Coakley, BMI; Capitol B-5337. Uptempo electro-funk with a bright snap to the beat; galloping keyboards form an unusual rhythm base.

**BOBBY NUNN—Do You Look That Good In The Morning? (3:44);** producers: Winston Monseque, Bobby Nunn; writer: B. Nunn; publisher: Stone Diamond, BMI; Motown

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country Singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

**1724MF.** Soft, sweet delivery of an uptempo tune that's just a little suggestive.

**MARILYN MCCOO—I Believe In You & Me (4:16);** producer: David Wolfert; writers: D. Wolfert, S. Linzer; publishers: Songs of Manhattan Island/Linzer, BMI; RCA PB-13761. Billy Davis Jr. shares vocals on a remake of last year's Four Tops hit.

**AMUZEMENT PARK BAND—APB (4:05);** producer: David "Hawk" Wolinski; writers: Richmond, Locke Jr., Ellis, McFarland; publishers: Earlock/Sweet Bernadette, BMI; Atlantic 7-89692. Chicago band's label debut is high-spirited dance-rap with piping falsetto chorus.

**LENNY WILLIAMS—Always (4:53);** producer: Gary Davis; writer: Jessie Barrish; publisher: not listed; Rocshire XR 95056 (c/o MCA). Midtempo love song graced by Williams' honey-smooth tenor.

**KWICK—Too Lonely To Be Alone (3:57);** producers: Allen A. Jones, Winston Stewart; writers: Stewart, Thompson, Redmon, Jr., Brown III; publishers: Cessess/My Own, BMI; Capitol B-5336. Midnight fantasies set to a deliberate beat.

### also received

**MAIN ATTRACTIONS—Too Hot To Handle (7:45);** producers: Willis Barnett, Charles Louther; writers: Willis Barnett, Marvin Swimpson; publisher: Swimpson, BMI; Pedestal VPA-782 (12-inch single). Contact: (804) 399-9594.

**DIVINE SOUNDS—What People Do For Money (7:24);** producers: Clark Jay, Jerry Bloodrock; writers: M. Dowling, R. Dowling; publishers: ClarkJay/Robert Hill, BMI; Specific SR-243 (12-inch single). Contact: (201) 568-2007.

**ROCK-A FUNK A BILLY—Rock-A-Funk-A-Billy (5:14);** producers: Eric Gallon, John Booth; writers: Eric Gallon, John Booth; publisher: Sugar Hill, BMI; Jersey Connection JC-32014 (c/o MCA) (12-inch single).

## Country picks

**EMMYLOU HARRIS—In My Dreams (3:14);** producer: Brian Ahern; writer: Paul Kennerly; publishers: Rondor/Irving, BMI; Warner Bros. 7-29329. Harris yearns prettily and convincingly, to a loping country arrangement.

**KENNY ROGERS & DOTTIE WEST—Together Again (2:51);** producer: Larry Butler; writer: Buck Owens; publisher: Central, BMI; Liberty B-1516. A pleasant but less intense version of the Buck Owens hit.

**LOUISE MANDRELL—I'm Not Through Loving You Yet (2:55);** producer: Eddie Kilroy; writers: Chris Waters, Tom Shapiro, Holly Dunn; publishers: Tree/Blackwood, BMI; RCA PB-13752. Smoothly-harmonized guitar fills accent Mandrell's stern words for her restless lover.

### recommended

**CRAIG DILLINGHAM—Honky Tonk Women Make Honky Tonk Men (2:59);** producer: Mark Sherrill; writers: Bobby Braddock, Sonny Throckmorton; publishers: Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352. A brisk recital of cliché observations.

**SAMMY HALL—Anything For Your Love (2:41);** producer: Larry Rogers; writers: Roger Murrain, Stewart Harris; publishers: Blackwood/Shobi, BMI; Dream 300. Another eloquent Rogers production on a great upbeat number. Contact: Don Dortch International, Memphis.

**KIERAN KANE—Dedicate (2:49);** producer: Jim Ed Norman; writer: Kieran Kane; publishers: Kieran Kane/Liltom, ASCAP; Warner Bros. 7-29336. Virtues of whole-hearted commitment get full production here.

**ROGER WHITTAKER—There Goes My Everything (2:59);** producer: Chet Atkins; writer: Dallas Frazier; publishers: Acuff-Rose/Huskey, BMI; Main Street MS 93018. A resonant easy-listening cover of the 1967 Jack Greene hit.

**GARY P. NUNN—Home With The Armadillo (London Homesick Blues) (5:49);** producer: not listed; writer: Gary P. Nunn; publisher: not listed; Guacamole G45-001. A live and lively version of the Austin City Limits theme. Contact: P.O. Box 2658, Austin, Tex. 78768.

**GARY GOODNIGHT—I Got A Thing About You Baby (2:36);** producer: Nelson Larkin; writer: Tony Joe White; publisher: Tennessee Swamp Fox, ASCAP; Awesome ASM 102. Goodnight croons and sighs winsomely in the grip of love.

**BOB EVERHART—Time After Time (2:58);** producer: not listed; writer: Bob Everhart; publisher: Royal Flair, BMI; Country Boy 104. Nicely executed instrumentation and vocal; could provide an interesting change of pace on playlists. Contact: P.O. Box 12, New Kensington, Pa. 15068.

### also received

**JOHN AGAR—America (Where Are We Going?) (3:53);** producers: Ethan James, Charlie Fredericks; writer: Charlie Frederick; publisher: Friend of a Friend, SESAC; King's Universal 4401. Contact: (615) 329-0093.

**JIM AKINS—Haunted House (3:20);** producer: Lou Hobbs; writer: R. Gedding; publisher: Venice B. Fiat, BMI; Lynn 10126. Contact: (615) 244-5541.

**VINCE ANTHONY AND TONI JOLENE—Hit and Run (2:48);** producer: Chet Guzzetta; writer: Vince Guzzetta, Jr.; publisher: Midnight Gold, BMI; Midnight Gold 260. Contact: (504) 384-0546.

**JIM BARONE—Sexy Lady (2:26);** producer: Larry Benson; writer: Jim Barone; publisher: HitKit, BMI; Devil Wind 802 (c/o NSD).

**TOM BREWER—Final Mile (2:52);** producer: Jack Mollette; writer: R. Hoskins; publisher: Chart-A-Song, ASCAP; Borderline 005. Contact: (313) 397-1988.

**RAY COBB—Lee County Lady (3:29);** producer: Don Tiller, Ray Cobb; writer: Ray Cobb; publishers: Silver Key, BMI; Silver Star 004. Label based in Nashville.

**DON COLLINS—You Closed The Door (3:31);** producer: not listed; writer: C. Oneal; publisher: Cedarwood, BMI; Showtime 518.

**FESTIVAL—The Wall (3:25);** producer: Britt Small; writers: Zoerb, Roth, Small; publisher: Max Stout, BMI; Max Stout 42164. Contact: P.O. Box 87, Skidmore, Mo. 64487.

**BEE HALEY—I've Got A Lifetime Of Tears (3:27);** producer: R.S. Dire; writer: B. Haley; publisher: Haley, BMI; Bee Haley and Whiskey Rose 007. Contact: Winetree Recording, Claremont, Calif.

**DON HICKMAN—Delta Morning Blues (3:20);** producer: Mickey Moody; writer: D. Hickman; publisher: Mickey's Monkey, BMI; Texan 10028. Label based in Van Buren, Ark.

**DON HINTON—Dangerous Lady (3:19);** producer: Jimmy Darrell; writers: Buss Rabin, Flash Gordon; publisher: Sawgrass, BMI; Mr. Music 020. Contact: 1-800-251-7910.

**MARGIE L'LANE—A Boy From Texas A Girl From Tennessee (3:03);** producer: not listed; writers: Brooks, McCarthy, Segal; publisher: Bourne-Bernstein, ASCAP; Driftwood 52383. Contact: P.O. Box 22988, Nashville, Tenn. 37202.

**RICK LANE—Never Been Wanted By You (timing not listed);** producers: Rick Lane, Scott Hunter; writers: Richard C. Pupello, Fred Adams; publisher: Little Heaver, ASCAP; Bronco 01. Label based in Clearwater, Fla.

**TISH LINVILLE—Face Another Day (3:20);** producer: not listed; writer: David Kemp; publisher: Hill Country, BMI; Austin Recording Studio ARS-1. Label based in Austin, Tex.

**JIM LORD—Standing Here With You (3:10);** producer: Ken Pine; writer: Jim Lord; publisher: Saddle River, ASCAP; Comstock 1728. Contact: (913) 631-6060.

**H. McMILLAN—Drinkin' On An Empty Heart (2:36);** producer: Stephen Gardner; writers: Carson Whitsett, Scott Mateer; publisher: Acuff-Rose, BMI; NSD 183. Label based in Nashville.

**BOBBY MORRISON—I Just Met A Woman Tonight (3:25);** producer: Scott Baggett; writers: Baggett, Black; publisher: Scott Baggett, BMI; Pacific 0238. Contact: P.O. Box 171142, Nashville, Tenn. 37217.

**JIM NORMAN—How Married Are You Mary Ann? (3:05);** producer: Gerald Prewitt; writer: Bill Anderson; publisher: Stallion, BMI; JBR 1942. Label based in Hollywood.

**RICKIE JOE PAYNE—Twelve Pound Perch (2:32);** producer: Phil York; writer: R. Payne; publisher: Yorkshire, BMI; Planet Earth 8401.

**ALAN REDSTONE—Magic Message (3:33);** producer: not listed; writer: not listed; publisher: Magic Message, ASCAP; Magic Message 14848. Contact: P.O. Box 82, Cochuatale, Mass. 01778.

**KEN SCOTT—The Cave (3:24);** producer: Charlie Fields; writer: L. Kingston; publishers: Dream City/Window, BMI; Charta 184. Contact: (615) 244-5220.

**GAIL STARR—He Don't Know How To Love You (3:02);** producer: Ken Mansfield; writer: David Gates; publisher: Kipahulu, ASCAP; Allegiance 3915. Label based in Hollywood.

**NAT STUCKEY—One More Time (3:00);** producers: Wayne Hodge, N. Stuckey; writers: Nat Stuckey, Bob McCracken; publishers: Sandrose, ASCAP/Stuckey, BMI; Stargem 2228. Label based in Nashville.

**CALIFORNIA—Dallas (3:09);** producers: Snuff Garrett, Steve Dorff; writer: K. Morrill; publishers: Peso/Wallet, BMI; Viva 7-29324.

**WARREN STORM—Valley Of Tears (2:36);** producers: Bobby Hendricks, Jay Jackson; writers: A. Domino, D. Bartholomew; publisher: Travis, BMI; South Star 10227. Label based in Nashville.

**BOB TEAGUE—Hag And I (4:42);** producer: Frank Teague; writers: Bob Teague, J.J. Harrington; publisher: We're Country, BMI; Angela Celeste XX1. Contact: (805) 832-6633.

**TOM WAYNE—Mr. T. (2:06);** producers: Bob Williams, Tom Wayne; writer: Tom Wayne; publisher: Tom Wayne, BMI; TWP 005.

## Adult Contemporary

### recommended

**SOUNDTRACK—Theme From "Terms Of Endearment" (3:25);** producer: Michael Gore; writer: Michael Gore; publisher: Ensign, BMI; Capitol B-5334. Piano-orchestra instrumental from the smash motion picture.

**CAROLE KING—Speeding Time (3:53);** producer: Lou Adler; writers: Gerry Goffin, Carole King; publishers: Screen Gems-EMI, BMI/Elorac, ASCAP; Atlantic 7-89694. Thoughtful, philosophical ballad, reminiscent of the '70s singer-songwriter era.

**JAMES HOUSE—Jude (3:54);** producers: James House, George Tutko; writers: James House, Aaron Holmes; publishers: Casa Flambé/Barracuda/Stalker, BMI; Atlantic 7-89714. Oblique imagery in a spare, restrained production.

### also received

**SHERON WILEY—I If You Didn't Love Me (3:16);** producer: Bill Ferreira; writers: Floyd Cramer, Rhett Davis, Bill Ferreira; publisher: Acuff-Rose, BMI; Ivory Interlude II-7001. Contact: P.O. Box 111585, Nashville, Tenn. 37211.

**JEFF BURNS—We Fell In Love (3:03);** producer: Jeff Burns; writer: Jeff Burns; publisher: not listed; Burns Enterprises 1500BK. Contact: (201) 381-9347.

## Disco/Dance

### picks

**WARP 9—No Man Is An Island (6:14);** producers: Richard Scher, Lotti Golden; writers: Richard Scher, Lotti Golden; publishers: Prismatic/Sonic Rock, BMI/Flake/RCSongs, ASCAP; Prism PDS 495 (12-inch single). Effervescent pop with Caribbean leanings; a new, upbeat direction for this inventive and polished group.

**PETER BROWN—They Only Come Out At Night (6:15);** producer: Peter Brown; writers: P. Brown, R. Vavrick; publisher: not listed; Columbia 44-04957 (12-inch single). A funkier approach than in his last outing; lush production on a catchy pop-dance tune.

**LOOSE JOINTS—Tell You (Today) (7:00);** producers: Killer Whale, Steve D'Aquisto; writer: Arthur Russell; publisher: TLX, ASCAP; 4th & B'way BWAY 401 (c/o Island) (12-inch single). Loony but inspired dance track throws in bleating brasses, harmonic whistling and eccentric percussion; comes over like a ragtag street band just barely holding the beat together.

### recommended

**TALK TALK—It's My Life (6:14);** Producer: Tim Friese-Greene; writers: M. Hollis, T. Friese-Greene; publishers: Island/Zomba, BMI/ASCAP; EMI America V-7821 (12-inch single). Elegant British techno-pop of the Roxy Music school; group's eponymous debut single caused some stir two years ago.

**JIMMY CLIFF—We All Are One (5:45);** producers: Amir Bayyan, Jim Bonfond, Ronald Bell; writers: A. Bayyan, H. Harris, R. Harris; publisher: not listed; Columbia 44-04966. 12-inch version of previously reviewed 7-inch, Billboard, Jan. 21, 1984.

**MAEGAN—Doctor's Orders (7:29);** producer: not listed; writers: Stephens, Greenaway, Cook; publisher: Dejamus; Next Plateau NP 50019 (c/o Quality) (12-inch single). Subdued interpretation of Carol Douglas' disco favorite.

**ANDRÉ CYMONE—Survivin' In The 80's (6:04);** producer: André Cymone; writer: André Cymone; publisher: not listed; Columbia 44-04958. 12-inch version of previously reviewed 7-inch, Billboard, Feb. 18, 1984.

**TRANS-X—Message On The Radio (3:58);** producer: Daniel Bernier; writer: Pascal Langirand; publishers: New Image/Costa Demo, CAPAC; Mirage O-96961 (12-inch single; 7-inch version also available, Mirage 7-99780). Oddball sounds from Montreal; a smart Eurodisco dance track highlighted by stylized vocal posturing.

**PLEASURE AND THE BEAST—Dr. Sex (5:58);** producer: Jimmie O'Neil; writer: O'Neil; publishers: Metropolis/Warner Bros., ASCAP; Airwave International AW12-94987 (12-inch single). London club act aims for humor more than raunch; vocals are super-prim except for the occasional drooling leer. Contact: (213) 461-0121.

**FUN—Sky Pilot (6:45);** producer: not listed; writers: E. Brown, L. Drayton, T. Madrid; publisher: Drayton, ASCAP; Mon-Tab M.T. 4802 (12-inch single). Brash, sassy vocal group. Label based in Los Angeles.

(Continued on page 64)

# Billboard **HOT 100**

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	8	<b>JUMP</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384	34	39	4	<b>HOLD ME NOW</b> —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	68	72	4	<b>JOYSTICK</b> —Oazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701
2	3	13	<b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108	35	40	4	<b>LIVIN' IN DESPERATE TIMES</b> —Olivia Newton-John (David Foster), T. Snow, B. Alfonso; MCA 52341	69	71	4	<b>ENCORE</b> —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris), T. Lewis, J. Harris; Columbia 38-04256
3	4	12	<b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)	36	41	5	<b>COME BACK AND STAY</b> —Paul Young (Laurie Latham), J. Lee; Columbia 38-04313	70	NEW ENTRY		<b>DON'T ANSWER ME</b> —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160
4	5	4	<b>THRILLER</b> —Michael Jackson (Quincy Jones), R. Temperton; Epic 34-04364	37	24	12	<b>MIDDLE OF THE ROAD</b> —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444(Warner Bros.)	71	74	4	<b>BEAST OF BURDEN</b> —Bette Midler (Chuck Plotkin), M. Jagger, K. Richards; Atlantic 7-89712
5	7	7	<b>NOBODY TOLD ME</b> —John Lennon (Not listed), J. Lennon; Polydor 817254-7(Polygram)	38	43	3	<b>RADIO GA-GA</b> —Queen (Queen, Mack), R. Taylor; Capitol 5317	72	54	7	<b>YOU MAKE MY HEART BEAT FASTER</b> —Kim Carnes (Keith Olsen), K. Carnes, D. Ellington, M. Page, P. Fairweather; EMI-America 8191
6	2	14	<b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221	39	47	3	<b>GIRLS</b> —Dwight Twilley (Mark Smith, Noah Shark, John Hug), D. Twilley; EMI-America 8196	73	87	2	<b>WE'RE GOING ALL THE WAY</b> —Jeffrey Osborne (George Duke) B. Mann, C. Weil; A&M 2618
7	12	6	<b>SOMEBODY'S WATCHING ME</b> —Rockwell (Curtis Anthony Nolan, Rockwell), Rockwell; Motown 1702(MCA)	40	NEW ENTRY		<b>MISS ME BLIND</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388	74	45	8	<b>FOR A ROCKER</b> —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69764(Elektra)
8	9	9	<b>WRAPPED AROUND YOUR FINGER</b> —The Police (Hugh Padgham, The Police), Sting; A&M 2614	41	50	5	<b>DON'T LET GO</b> —Wang Chung (Chris Hughes, Ross Cullum), Hues, Feldman; Geffen 7-29377(Warner Bros.)	75	80	3	<b>WALKING IN MY SLEEP</b> —Roger Daltrey (Mike Thorne), J. Green, L. Adey; Atlantic 7-89704
9	8	17	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)	42	29	25	<b>BREAK MY STRIDE</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 1 4-04113(Epic)	76	56	21	<b>SAY SAY SAY</b> —Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168
10	13	8	<b>I WANT A NEW DRUG</b> —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766	43	48	6	<b>RED, RED WINE</b> —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600	77	NEW ENTRY		<b>A FINE FINE DAY</b> —Tony Carey (Peter Hauke), T. Carey; MCA 52343
11	15	6	<b>HERE COMES THE RAIN AGAIN</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13725	44	49	5	<b>SHE WAS HOT</b> —Rolling Stones (Glimmer Twins, Chris Kimsey), Jagger, Richards; Rolling Stones 7-99788(Atco)	78	70	5	<b>BREAKING UP IS HARD ON YOU</b> —The American Comedy Network (American Comedy Network, Bob Rivers), H. Greenfield, N. Sedaka; Critique 704(Quality)
12	6	18	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonafond, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)	45	32	19	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> —Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone; Geffen 7-29460(Warner Bros.)	79	NEW ENTRY		<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217
13	16	8	<b>NEW MOON ON MONDAY</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5309	46	60	3	<b>THE KID'S AMERICAN</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private 1 4-04363(Epic)	80	85	2	<b>WHITE HORSE</b> —Laid Back (Laid Back, Seven Dwarfs) T. Stahl, J. Guldenberg; Sire 7-29346(Warner Bros.)
14	10	12	<b>AN INNOCENT MAN</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259	47	67	2	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b> —Phil Collins (Arif Mardin) P. Collins; Atlantic 7-89700	81	81	6	<b>REMEMBER WHAT YOU LIKE</b> —Jenny Burton (J. Robie), J. Robie; Atlantic 7-89748
15	11	15	<b>THAT'S ALL</b> —Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724	48	63	2	<b>THEY DON'T KNOW</b> —Tracy Ullman (Peter Collins) K. MacColl; MCA 52347	82	92	2	<b>RUNAWAY</b> —Bon Jovi (Lance Quinn, Tony Bongiovi) J. Bon Jovi, G. Karak; Mercury 818309-7(PolyGram)
16	22	6	<b>FOOTLOOSE</b> —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	49	26	13	<b>PINK HOUSES</b> —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)	83	93	2	<b>CLUB MICHELLE</b> —Eddie Money (Tom Dowd, Eddie Money) E. Money, R. Carter, M. Froom, R.C. Burton; Columbia 38-04376
17	21	6	<b>GOT A HOLD ON ME</b> —Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29372	50	75	2	<b>HELLO</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	84	77	7	<b>BODY TALK</b> —Oeele (R. Calloway), M. Gentry, A. Reid, S. Burke, C. Greene; Solar 7-69785(Elektra)
18	23	5	<b>THE LANGUAGE OF LOVE</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314	51	37	11	<b>SO BAD</b> —Paul McCartney (George Martin), McCartney; Columbia 38-04296	85	88	2	<b>HYPERACTIVE</b> —Thomas Dolby (Thomas Morgan Dolby Robertson) T. Dolby; Capitol 5321
19	20	13	<b>YAH MO B THERE</b> —James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)	52	52	5	<b>FIELDS OF FIRE</b> —Big Country (Steve Lillywhite), Big Country; Mercury 811 450-7(Polygram)	86	90	2	<b>FLASHES</b> —Tiggi Clay (Tiggi Clay) B. Peaches, R. McCall, F. Qwick; Morocco 1716(Motown)
20	14	22	<b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nemperor 4-04135(Epic)	53	57	6	<b>REBEL YELL</b> —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762	87	55	13	<b>THE DREAM</b> —Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29396(Warner Bros.)
21	27	6	<b>AUTOMATIC</b> —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)	54	58	5	<b>STRIP</b> —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337	88	NEW ENTRY		<b>YOU'RE LOOKING LIKE LOVE TO ME</b> —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307
22	19	18	<b>OWNER OF A LONELY HEART</b> —Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco7-99817	55	68	2	<b>TONIGHT</b> —Kool & The Gang (Ronald Bell, Jim Bonafond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830(PolyGram)	89	NEW ENTRY		<b>DO YOU LOVE ME</b> —Andy Fraser (Andy Fraser), B. Gordy; Island 7-99784(Atco)
23	25	8	<b>THIS WOMAN</b> —Kenny Rogers (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; RCA 13710	56	66	5	<b>LOOKS THAT KILL</b> —Mötley Crue (Tom Werman), N. Sixx; Elektra 7-69756	90	NEW ENTRY		<b>THE SUN AND THE RAIN</b> —Madness (Clive Langer, Alan Winstanley), Barson; Geffen 7-29350(Warner Bros.)
24	28	11	<b>GIVE IT UP</b> —K.C. (H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca/Alpha Dist. 51001	57	46	9	<b>IF ONLY YOU KNEW</b> —Patti LaBelle (C. Biggs, K. Gamble, D. Wansel), K. Gamble, D. Wansel; Philadelphia International 4-04248(Epic)	91	89	4	<b>EACH WORD'S A BEAT OF MY HEART</b> —Mink DeVille (R. Albert, H. Albert), W. DeVille; Atlantic 7-89750
25	31	3	<b>ADULT EDUCATION</b> —Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen; RCA 13714	58	61	4	<b>THIS COULD BE THE RIGHT ONE</b> —April Wine (Myles Goodwyn, Mike Stone), M. Goodwyn; Capitol 5319	92	82	4	<b>IT'S GONNA BE SPECIAL</b> —Patti Austin (Quincy Jones), C. Magnus, G. Ballard; QWest 7-29373(Warner Bros.)
26	17	15	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710	59	42	17	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116	93	NEW ENTRY		<b>NO PARKING (ON THE DANCE FLOOR)</b> —Midnight Star (Reggie Calloway), B. Simmons, B. Lovelace, V. Calloway; Solar 7-69753(Elektra)
27	18	13	<b>THINK OF LAURA</b> —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658	60	NEW ENTRY		<b>LEAVE IT</b> —Yes (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787	94	59	18	<b>TWIST OF FATE</b> —Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284
28	30	13	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186	61	44	9	<b>BANG YOUR HEAD (METAL HEALTH)</b> —Quiet Riot (Spencer Proffer), C. Cavazo, K. DuBrow, F. Banali, T. Cavazo; Pasha ZS4-04267(Epic)	95	NEW ENTRY		<b>TAXI</b> —J. Blackfoot (H. Banks, C. Brooks), H. Banks, C. Brooks; Sound Town 0004(Allegiance)
29	33	15	<b>THE POLITICS OF DANCING</b> —Re-Flex (John Punter) Fishman; Capitol 5301	62	51	17	<b>SEND ME AN ANGEL</b> —Real Life (R. Cackle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287	96	62	21	<b>TIME WILL REVEAL</b> —DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705(Motown)
30	34	7	<b>LET'S STAY TOGETHER</b> —Tina Turner (Martyyn Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322	63	53	19	<b>HOLIDAY</b> —Madonna (John Jelllybean Benitez) C. Hudson, L. Stevens; Sire 7-29478(Warner Bros.)	97	64	21	<b>BABY I LIED</b> —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600
31	35	5	<b>BACK WHERE YOU BELONG</b> —38 Special (Rodney Mills), G. O'Connor; A&M 2615	64	84	2	<b>HOLDING OUT FOR A HERO</b> —Bonnie Tyler (Jim Steinman) J. Steinman, D. Pitchford; Columbia 38-04370	98	76	21	<b>STAY WITH ME TONIGHT</b> —Jeffrey Osborne (George Duke) R. Jones; A&M 2591
32	36	7	<b>RUNNER</b> —Manfred Mann's Earth Band (Manfred Mann), Ian Thomas; Arista 1-9143	65	86	2	<b>ONE IN A MILLION</b> —The Romantics (Peter Solley) Romantics; Nemperor 4-04373(Epic)	99	78	14	<b>THE CURLY SHUFFLE</b> —Jump 'N The Saddle (T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718
33	38	7	<b>NEW SONG</b> —Howard Jones (Colin Thurston), H. Jones; Elektra 7-69766	66	73	3	<b>MAKE MY DAY</b> —T.G. Sheppard With Clint Eastwood (Jim Ed Norman), D. Blackwell; Warner/Curb 7-29343	100	65	12	<b>NIGHTBIRD</b> —Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99799(Atco)

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### HOT 100 A-Z

BANG YOUR HEAD (METAL HEALTH) (Grand Pasha, BMI) CLM	61	86	FLASHES (Jobete/Sweet-Thom) ASCAP CPP	52	BLUES (Intersong) ASCAP CHA/HL	45	LOOKS THAT KILL (Warner-Tamerlane/Motley Crue, BMI) CLM	53	TAXI (Backlog, BMI)	95	CPP/ALM	4
BEAST OF BURDEN (Colgems-EMI, BMI) WBM	61	86	FOOTLOOSE (Famous, ASCAP/Ensign, BMI) CPP	52	I STILL CAN'T GET OVER LOVING YOU (Raydiola, ASCAP) WBM	59	MAKE MY DAY (Pesa/Wallet, BMI) HL	56	REMEMBER WHAT YOU LIKE (STM/Indulgent, BMI)	43	THAT'S ALL (Fun/Warner Bros., ASCAP) WBM	15
BODY TALK (Deele/Midstar/Hip Trip, BMI) CPP	71	16	FOR A ROCKER (Night Kitchen, ASCAP) WBM	52	I WANT A NEW DRUG (Hulex/Red Admiral, BMI) CLM	10	MIDDLE OF THE ROAD (Hynde House of Hits/Clive Banks/ATV, London)	37	RUNAWAY (Jamb/George Karakoglou/Simile, ASCAP)	81	THE CURLY SHUFFLE (Wise Guy, BMI) CLM	59
DO YOU LOVE ME (Jobete, ASCAP) CPP	84	74	GIRLS JUST WANT TO HAVE FUN (Heroc, ASCAP)	3	IF ONLY YOU KNEW (Mighty Three, BMI)	57	MISS ME BLIND (Virgin, ASCAP)	40	RUNNER (Mark Cain, BMI)	82	THE DREAM (Giorgio Moroder/Carub/Alcor, ASCAP)	75
BREAK MY STRIDE (Streetwise/Big Ears/No Ears, ASCAP) CPP	42	39	GIRLS JUST WANT TO HAVE FUN (Heroc, ASCAP)	3	IT'S GONNA BE SPECIAL (Yellow Brick Road/MCA, ASCAP) CLM	92	NEW MOON ON MONDAY (Tritec) CHA/HL	13	RUNNER (Mark Cain, BMI)	32	ASCAP) WBM	87
BREAKING UP IS HARD ON YOU (Screen Gems-EMI, BMI)	24	24	GIVE IT UP (Alexandra/Shawn/Channel) CPP	78	JOANNA (Delightful, BMI) CPP	12	NEW SONG (Warner Bros., ASCAP) WBM	33	RUNNING WITH THE NIGHT (Brockman, ASCAP)	26	ASCAP) CLM	46
CLUB MICHELLE (Casha, BMI/Wyoming) CPP	83	83	GOT A HOLD ON ME (Alimony, BMI/Cement) WBM	17	JOYSTICK (Three Go/Jobete, ASCAP) CPP	68	NOBODY TOLD ME (Ooo, BMI) HL	5	SAY SAY SAY (MPL Communications/ASCAP)	76	THE LANGUAGE OF LOVE (Hickory Grove/April, ASCAP) CPP/ABP	18
COME BACK AND STAY (Red Admiral, BMI) CLM	36	36	HELLO (Brockman, ASCAP) CLM	50	KARMA CHAMELEON (Virgin/ASCAP/Pendulum/Warner-Tamerlane, BMI) CPP	6	ONE IN A MILLION (Forever Endavor/Romantics, ASCAP) CLM	65	SO BAD (MPL Communications, ASCAP)	51	THE POLITICS OF DANCING (Firststars, ASCAP)	29
DO YOU LOVE ME (Jobete, ASCAP) CPP	84	74	HELLO (Brockman, ASCAP) CLM	50	LET THE MUSIC PLAY (Shapiro, Bernstein/Emergency, ASCAP) CPP	9	OWNER OF A LONELY HEART (Affirmative/Warner-Tamerlane, BMI/Unforgettable Songs, ASCAP)	60	STRIP (Colgems-EMI, ASCAP)	44	THE SUN AND THE RAIN (Nutty Sounds/WB, ASCAP)	8
AN INNOCENT MAN (Joel, BMI) CPP/ABP	14	14	DON'T ANSWER ME (Woolfsongs/Careers, BMI)	41	LET'S STAY TOGETHER (Irving/AI Green, BMI) CPP/ALM	63	PINK HOUSES (Riva, ASCAP) WBM	49	TALKING IN YOUR SLEEP (Forever Endavor/Romantics, ASCAP) CLM	20	WRAPPED AROUND YOUR FINGER (Magnetic/Regatta/Illegal Songs, BMI) HL	75
AUTOMATIC (Music Corp. Of America/Friedbeedie/MCA, BMI/ASCAP)	21	21	DON'T LET GO (Chong/WB, ASCAP)	24	EACH WORD'S A BEAT OF MY HEART (Fire Escape/CBS Songs, ASCAP) CPP/ABP	91	RADIO GA-GA (Gibb Brothers/Unichappell, BMI) CHA/HL	54	THIS WOMAN (Gibb Brothers/Unichappell, BMI) CHA/HL	23	YOU'RE LOOKING LIKE LOVE TO ME (All Seasons/Corbetta Music Plus/Hearts Delight, ASCAP/BMI)	88
BABY I LIED (Posey/Unichappell/Van Hoy, BMI) CHA/HL	97	97	ENCORE (Tan Division/Flyte, ASCAP)	69	BACK WHERE YOU BELONG (April/Contaminated, ASCAP) CPP/ABP	31	FIELDS OF FIRE (Virgin, ASCAP) CPP	52	I GUESS THAT'S WHY THEY CALL IT THE	35	REBEL YELL (Bonedo/Rock Steady/Rare	

# Billboard Singles Reviews

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## Pop picks

**CULTURE CLUB**—Miss Me Blind (4:28); producer: Steve Levine; writers: O'Dowd, Moss, Hay, Craig; publisher: Virgin, ASCAP; Virgin/Epic 34-04388. The Club in its r&b mode; immaculate execution, seductive performance.

**LIONEL RICHIE**—Hello (4:07); producers: Lionel Richie, James Anthony Carmichael; writer: L. Richie; publisher: Brockman, ASCAP; Motown 1722MF. Minor-key melancholy suggests a European flavor quite uncharacteristic of Richie's usual ballad style.

**BARRY MANILOW**—You're Lookin' Hot Tonight (3:47); producer: Jack White; writer: Barry Manilow; publisher: Townsway, BMI; Arista ASI-9185. 7-inch release of the current dance chart climber; playful, flirtatious, high-spirited.

**MADNESS**—The Sun And The Rain (3:16); producers: Clive Langer, Alan Winstanley; writer: Barson; publishers: Nutty Sounds/WB, ASCAP; Geffen 7-29350. The nutty, nutty sound has grown to be happy-sad and danceable-ironic; single introduces the new "Keep Moving" LP.

**MADONNA**—Borderline (3:58); producers: Reggie Lucas, John "Jellybean" Benitez; writer: Reggie Lucas; publisher: Likasa, BMI; Sire 7-29354. Pretty midtempo tune, spryly delivered by NYC singer; a definite step further in the pop direction to follow the top 20 "Holiday".

**DAVID BOWIE**—Without You (3:08); producers: David Bowie, Nile Rodgers; writer: David Bowie; publisher: Jones, ASCAP; EMI America H-8190. Haunting atmosphere and surprising chord sequences in the 4th single to be released from the blockbuster "Let's Dance" album.

**MISSING PERSONS**—Give (3:55); producers: Terry Bozzio, Bruce Swedien, Missing Persons; writers: Bozzio, Bozzio, Cuccurullo, O'Hearn; publishers: Private Life/Life After/Private Parts/Additional, ASCAP/BMI; Capitol B-5326. Dance-funk arrangement adds a new facet to the West Coast rock group's polished sound; could bring the band pop action commensurate with its AOR & MTV prominence.

## recommended

**TONY CAREY**—A Fine Fine Day (4:24); producer: Peter Hauke; writer: Tony Carey; publisher: Rockoko, BMI; MCA 52343. Narrative rock in the Dylan and Springsteen traditions; singer is also known as the voice of Planet P.

**DEAR ENEMY**—Computer One (3:55); producer: Peter McLean; writers: M. Fisher, C. Langford; publisher: Dear Enemy, BMI; Capitol B-5314. New techno-pop outfit strikes a balance between emotion and mechanization in both lyrics and musical approach.

## also received

**JOAN ARMATRADING**—Heaven (4:40); producers: Joam Armatrading, Steve Lillywhite; writer: Joan Armatrading; publisher: Giftwend, BMI; A&M AM-2622.

**AMY HOLLAND**—"SCARFACE" SOUNDTRACK—She's On Fire (3:43); producer: Giorgio Moroder; writers: G. Moroder, P. Bellotte; publisher: On Backstreet, ASCAP; MCA 52346.

**HYTS**—Backstabber (3:21); producer: Matthew King Kaufman; writer: Pat Little; publisher: Rock 'N' Roland, ASCAP; Gold Mountain GM-82001 (c/o A&M).

**RAJAH**—Heart of the Concrete City (3:58); producers: Bruce Hall King, Shanti Rajah, Vali Rajah; writer: Karla Major; publisher: Painted Desert, BMI; Gold Mountain GM-82002 (c/o A&M).

**ALLIES**—Emma Peel (3:36); producers: Marlin Greene, David Kincaid; writers: Funk, Kincaid; publisher: Muscles of Music, BMI; Victoria 100183-12P (12-inch single). Contact: (206) 525-1700.

**ZEN**—Devoted (2:59); producers: Zen, E. Galime, B. Scranton; writers: A.&E. Galime; publisher: Drummed Up, ASCAP; Goodwill GW 0004. Contact: (212) 247-2159.

**STORMIN' NORMAN AND THE SURFERS FROM THE FUTURE**—Summer Signal (4:27); producer: N. Roberts; writer: N. Roberts; publisher: not listed; Tacher TC-006. Contact: 390 Remsen Ave., New Brunswick, N.J.

**NAKED TRUTH**—Detroit Still Rolls (2:42); producer: Bob Dunkley; writers: D. Rollin, S. Klapp; publisher: Dunkley, BMI; Detroit Dunkley DDR 1030. Contact: (313) 285-8115.



## Black picks

**EMOTIONS**—You're The One (3:49); producer: Billy Osborne; writers: B. Osborne, Z. Giles; publishers: Red Writer/Lanlee/Billy Osborne/Captain Z, ASCAP; Red Label RL SG-001. Slow, sensual rhythm ballad provides a classy comeback for the trio whose late-'70's hits included the pop No. 1 "Best Of My Love." Contact: (312) 337-8190.

## recommended

**FATBACK**—I Wanna Be Your Lover (3:49); producers: Bill Curtis, Gerry Thomas; writers: Bill Curtis, Gerry Thomas, Michael Walker; publishers: Clita/Fired-Up/Sign Of The Twins, ASCAP; Spring SPR-7-3037. Mid-tempo synthesizer groove surrounds passionate vocals by lead singer Michael Walker.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equal appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

**PLANET PATROL**—It Wouldn't Have Made Any Difference (3:37); producers: Arthur Baker, John Robie; writer: T. Rundgren; publishers: Earmark/Fiction/Screengems Columbia, BMI; Tommy Boy TR 843-7. Sweetly sung, semi-gloss cover of the Rundgren tune; the first ballad for electro-funk pioneer Tommy Boy.

**CURTIS HAIRSTON**—We All Are One (3:58); producer: Earl Monroe; writers: H & R Harris; publishers: Hu-Har, BMI/Scorpio Rose, ASCAP; Pretty Pearl PP 1105. 7-inch version of previously reviewed 12-inch, Billboard, Jan. 28, 1984.

## also received

**DAVID SANBORN**—I Told U So (3:58); producers: Marcus Miller, Ray Bar-dani, Michael Colina; writers: David Sanborn, Hiram Bullock; publishers: Hi-atus/Burg, BMI; Warner Bros. 7-29331.

**ERNEST LANE AND STRENGTH**—Doggin' No More (4:00); producer: not listed; writers: R. Gordon, E. Lane; publisher: not listed; Rooster Blues R 50. Label based in Chicago.

**ANNE BEAUGRE**—Once You Stopped (3:46); producer: Sylvester Turner; writer: Sylvester Turner; publisher: Hot Flash, BMI; The Night Life A.G.840. Contact: (615) 824-9100.

**WILLIE RYALS**—Lord, Let Me Be A Blessing (3:07); producer: Willie Ryals; writer: Willie Ryals; publisher: Flame Throwers, BMI; Sunkiss SKI-01. Contact: (904) 222-0983.



## Country picks

**JOHN CONLEE**—As Long As I'm Rockin' With You (3:21); producer: Bud Logan; writers: Kieran Kane, Bruce Channel; publishers: Crosskeys/Old Friends, ASCAP/BMI; MCA 52351. A gentle country variation on the theme of "Will You Still Need Me When I'm Sixty-Four?"

**REBA MCENTIRE**—Just A Little Love (4:01); producer: Norro Wilson; writers: Dennis Morgan, Steve Davis; publishers: Tom Collins/Dick James, BMI; MCA 52349. McEntire makes her MCA debut with this stately (and slightly gospel-tinged) tribute to the restorative powers of love.

**GUS HARDIN**—I Pass (2:58); producer: Rick Hall; writers: Michael Garvan, David Rosson, Tom Shapiro; publishers: Tree/O'Lyric, BMI; RCA PB-13751. Gritty Gus says a driving, sarcastic "no" to a perennial heartbreaker.

**EDDY RAVEN**—I Got Mexico (2:29); producers: Eddy Raven, Paul Worley; writers: Eddy Raven, Frank J. Meyers; publisher: RavenSong, ASCAP; RCA PB-13746. Raven's first for RCA is a south-of-the-border calypso on which he gives his usual excellent performance.

**DAVID ALLAN COE**—Mona Lisa Lost Her Smile (3:41); producer: Billy Sherrill; writer: J. Cunningham; publishers: Rocksmith/Lockhill-Selma, ASCAP; Columbia 38-04396. A softer-than-usual Coe croons and talks his way through this tale of love overlooked and lost.

## recommended

**DARRELL CLANTON**—I'll Take As Much Of You As I Can Get (2:26); producer: Charles E. Howard; writer: Chuck Howard; publisher: Butter, BMI; Audiograph 45-479. An easy-listening devotional from the velvet-voiced singer who resurrected "Lonesome 7-7203."

**MIKE CAMPBELL**—One Sided Love Affair (2:38); producer: Allen Reynolds; writers: E. Rabbitt, E. Stevens; publishers: DebDave/Briarpatch, BMI; Columbia 38-04387. A wonderful recreation of early Sun Records days; how did Eddie Rabbitt let this hit go by?

**ED HUNNICUTT**—In Real Life (3:53); producer: Dave Burgess; writer: Kent Robbins; publisher: Hall-Clement, BMI; MCA 52353. A soaring ballad with AC potential as well as country.

**BUTCH BAKER**—Torture (3:06); producer: David Kastle; writer: J.D. Loudermilk; publisher: Acuff-Rose, BMI; Mercury 818 379-7. Teenage lyrics and towering production on a song that was a 1962 top 20 hit for Kris Jensen.

**WYVON ALEXANDER**—Wishful Drinkin' (3:09); producers: Nelson Larkin, Steve Scruggs; writers: E. Litton, G. Nissenson; publishers: Blue Moon/April, ASCAP; Gervasi SP 664. Warm-voiced Wyvon recounts some drink-induced fantasy loving. Contact: (916) 275-3900.

**SAVANNAH**—Matinee Motel (2:31); producers: Sonny Limbo, Scott MacLellan; writers: J. Willis, G. Willis, S. Limbo; publishers: Lowery/Holly-Bee, BMI; Mercury 818 439-7. There's a lyric twist here, but the real reason for listening is the fine, crisp vocal performance by this up-and-coming group.

**MASON DIXON**—I Never Had A Chance With You (3:25); producers: Dan Schaffer, Rob Dixon; writer: Dan Mitchell; publisher: Baray, BMI; Texas TX-5556. Swelling vocal harmonies reinforce this sadder-but-wiser theme. Contact: (214) 339-5891.

**PETER ISAACSON**—No Survivors (3:37); producer: Scott Tutt; writers: Arthur Fixel, Bobby Wood; publishers: Scott Tutt/Chriswood, BMI; Union Station 1003. Nicely-produced arrangement; good harmony backgrounds. Contact: (615) 329-0856.

## also received

**VINCE ANTHONY AND TONI JOLENE**—Hit and Run (2:48); producer: Chet Guzzetta; writer: Vince Guzzetta, Jr.; publisher: Midnight Gold, BMI; Midnight Gold 260. Contact: (504) 384-0546.

**CLYDE BRUMFIELD**—The Lebanon Letter (3:13); producer: D.D. Watson; writer: Tex Watson; publisher: Bakphil, BMI; Bakphil 4368. Contact: (615) 865-4399.

**DEBBIE DIKERS**—Love's Easy Touch (3:30); producer: Don Smith; writer: Buddy Ring; publisher: Twinsong, BMI; Kansas 618. Label based in Nashville.

**DURWOOD HADDOCK**—Big Night At My House (2:18); producer: Durwood Haddock; writers: Durwood Haddock, Vaughn Brinson; publisher: Glad, BMI; Eagle International 1179. Contact: (615) 876-1729.

**GEORGE HAMILTON IV**—Music Man's Dreams (2:23); producer: Pete Drake; writers: Pete Drake, Terry Feller; publisher: Window, BMI; First Generation 1134. Contact: (615) 327-3211.

**RICK LANE**—Never Been Wanted By You (timing not listed); producers: Rick Lane, Scott Hunter; writers: Richard C. Pupello, Fred Adams; publisher: Little Heaver, ASCAP; Bronco 01. Label based in Clearwater, Fla.

**BUDDY MERCER**—You Don't Make It Easy Loving You (3:50); producers: Jon McCranie, Richard Gandy; writer: Buddy Mercer; publisher: Eastbridge, ASCAP; Eastbridge 1202. Contact: P.O. Box 1623, Moultrie, Ga. 31768.

**GERALD RAY**—More Makin' Love (3:00); producer: Dude McLean; writer: Gerald Ray; publisher: LegendSong, BMI; Pacific Sounds 1005. Contact: (818) 784-3395.

**DINK RINGO**—All American Music (1:48); producer: Ring'o Sound Prod.; writer: Dink Ringo; publisher: Ring'o Sound ASCAP; Ring'o Sound 9639. Contact: P.O. Box 82, Midland, N.C. 28107.

**SHAD O'SHEA**—Where's The Beef? (3:00); producer: Shad O'Shea; writers: S.O'Shea, R. Bryant; publishers: Counterpart, BMI/Hurdy Gurdy, ASCAP; Fraternity 3491. Label based in Cincinnati, Oh.

**BOBBY & KELLI**—All I Want Is You (2:50); producers: Major Bill Smith, Terry Smith; writer: Bobby Skel; publisher: LeBill, BMI. LeCam 121. Contact: P.O. Box 11152, Ft. Worth, Tex. 76110.

**JEFF STUART**—Now It's The Time (2:27); producer: Jr. Bennett; writer: Jeff Stuart; publisher: Rusty York, BMI; Jewel 8352. Label based in Cincinnati, Oh.

**TENNESSEE VALLEY BOYS**—Lo And Behold (2:42); producers: Greg Kane, Don Goodman; writers: Don Goodman, Becky Hobbs, Johnny Rodriguez; publishers: Guyasut/Beck-A-Roo/Rodriguez, BMI; Nashwood 12684. Contact: (615) 244-2871.

**JUDGE AND THE JURY**—Country Music Band (3:00); producer: not listed; writers: John Rubie, Janet Rubie; publisher: WJS, ASCAP; WJS 13202. Contact: (304) 446-5408.

**J.W. THOMPSON**—Lie, Lie Again (2:42); producer: Bob McCracken; writer: Bob McCracken; publisher: Music City, ASCAP; USA-Country 1003. Contact: (381) 224-2101.

**CLAY WILLIS & GEORGIA CLAY**—I Hope You Find Someone (Who Loves You Like I Do) (3:28); producer: not listed; writer: Zack Van Arsdale; publisher: Cedarwood, BMI; JED 1-84. Label based in Nashville.



## also received

**LARRY ELGART AND HIS HOOKED ON SWING ORCHESTRA**—Caravan (2:59); producer: Larry Elgart; writers: Duke Ellington, Irving Mills, Juan Tizol; publisher: American Academy of Music, ASCAP; RCA PB-13733.

**PAGE MORTON BLACK**—I Want To Know (2:50); producer: Henry Jerome; writers: Bernie Wayne, Bill Silbert, Henry Jerome; publishers: Chock, BMI/Green Menu, ASCAP; Atlantic 7-89703.

**DAVE COADY**—The Emerald Isle Polka (3:10); producer: not listed; writer: Lee Edwards; publisher: Lee Edwards, BMI; Valley of Jordan LEE 364. Contact: P.O. Box 755, Oak Lawn, Ill. 60454.



## recommended

**KENNY JAMES**—Gimme A Little Sign (6:22); producer: Elton Farokh Ahi; writers: A. Smith, J. Hooven, J. Wynn; publisher: Big Shot, ASCAP; Megatone MT-117 (12-inch single). Heavy funk bass weights down the bottom, but James' fluid singing recaptures much of the sparkle of the original Brenton Wood hit.

**REDZ**—Wa Watusi (5:05); producers: David Perry, Chuck Conlon; writers: Mann, Appel; publisher: Kalmann, ASCAP; C and M CML9311 (12-inch single). An Orions cover, technically but not spiritually updated. Label based in San Francisco.

**VALERIE OLIVER**—I Wanna Be Discovered (6:59); producer: Jimmy Bralower; writers: W.T. Smith, V. Oliver; publisher: Cyclops, ASCAP; Cyclops CY-906 (12-inch single). NYC danceable rock, including two Morales/Munzibai remixes. Contact: (212) 840-3285.

## also received

**WHATZ NEW**—Que Bum (I Am The D.J.) (6:30); producer: not legible; writers: B. Jeffries, T. Edwards III, B. Wellington; publisher: S.O.M., BMI; S.O.L. International SOL 2010 (12-inch single). Contact: (916) 325-4609.



## New & Noteworthy

**MENUDO**—Motorcycle Dreamer (3:20); producer: Edgardo Diaz; writers: C. Villa, E. Diaz, M. Pagan; publisher: not listed; RCA PB-13757. Watch out, English-speaking teenyboppers! Music and marketing meet in the youthful quintet who are the undisputed leaders of the Spanish-language teen scene; first release in English is bouncy and professionally adorable.

**BOB GULLEY**—Still Thinking Of You (3:25); producer: Ron Hitchcock; writers: Henderson, Bolton; publishers: April/Monastery/Is Hot; Rogue RS 3001. First-rate MOR ballad from a West Coast singer whose taut r&b phrasing reveals a dozen years' performing experience; deserving of AC and black radio attention. Contact: (818) 992-4922.

**KATHI PINTO**—Too Many Nights (3:16); producer: Bob Stone; writers: Laura Creamer, Tom Seufert; publishers: N2D, ASCAP/Visual/Bug, BMI; Simon SR 1001. High-energy rock belted by session singer Pinto in gutsy, Benatar-Branigan fashion. Contact: (213) 436-4319.



Continued from page 57

**JAN SCHAFER**—Blue Bridges, SWS USLP 9-1110. Producers: Jan Schaffer, Leif Allansson. Guitarist Schaffer's hard-rocking fusion may have trouble finding a radio niche, but it's extremely melodic and well-played, if derivative. Contact: SWS Organization, New York, N.Y. 10019.

**JUDY CARMICHAEL**—Jazz Piano, Progressive PRO 7072. Producer: Judy Carmichael. Carmichael's two-fisted evocation of the spirit of stride piano offers few surprises in repertoire or approach, but she's clearly a gifted exponent of what may be a dying art.

**RED NORVO**—Just Friends, Stash 230. Producer: Bernard Brightman. After more than 50 years, Norvo's vibes still sound contemporary, as exemplified by this set of standards backed by Bucky Pizzarelli's trio.

**FATS WALLER**—Live At The Yacht Club, Giants Of Jazz GOJ 1029. Producer: Wayne Knight. Humorous, swinging set by the pianist/singer from a 1938 show at New York's Yacht Club.

**CHRIS CONNER**—Love Being Here With You, Stash 232. Producer: Bernard Brightman. WNEW's Jim Lowe adds informative notes to this strong vocal recital by Conner, backed by Bucky Pizzarelli's guitar and a rhythm section.

## classical

**OFFENBACH: GAITE PARISIENNE**—Pittsburgh Symphony, Previn, Philips 6514 307. Previn's sure hand with ballet, right for listening as well as dancing (one suspects), is supported here by a bright acoustic and fine processing. Good catalog entry.

**HANDEL/BABELL/BASTON: CONCERTOS FOR RECORDER; JACOB: SUITE FOR RECORDER**—Michala Petri, Academy of St. Martin-in-The-Fields, Silletto, Philips 6514 310. Petri again astonishes with her beautiful tone and fluent instrumental command in a transcription of Handel's Organ/Harp Concerto and two rare Baroque works by Babell and Baston, along with Jacob's near-contemporary display piece.

**SCHUMANN: SYMPHONIC ETUDES; BRAHMS: VARIATIONS ON A THEME BY PAGANINI**—Dimitris Sgouros, Angel DS 38075. This youthful Greek bears the gift of communication in urgent performances conveying a sense of personal excitement and discovery.

**MOORE'S IRISH MELODIES**—Shelton, DeGaetani, Kelly, Sharp, Kipnis, Nonesuch 79059. Such perennials as "The Minstrel Boy" and "Believe Me, If All Those Endearing Young Charms" are among 18 tunes set by the early 19th century Moore. Expert singers and Kipnis' properly archaic fortepiano hand the label another nostalgic winner.

**RAVEL: BOLERO; RAPSDIE ESPAGNOLE; ALBORADO DEL GRACIOSO**—Orchestre National France, Maa-zei, CBS 1M 38289. Tried and true programming, distinguished here by realistic orchestral perspective and outstanding sound. Connoisseur-targeted cover art will hardly stop browser traffic.



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**YES**—Leave It (3:52); producer: Trevor Horn; writers: Squire, Robin, Horn; publishers: Affirmative, BMI/Unforgettable, ASCAP; Atco 7-99787. Doo-wop goes electronic in a complex mini-drama from some of the founders of art rock; follows their No. 1 "Owner Of A Lonely Heart".

**ROMANTICS**—One In A Million (3:14); producer: Peter Solley; writer: Romantics; publishers: Forever/Endeavor/Romantics, ASCAP; Nemperor ZS4-04373. Dance pop, closer to the chugging tempo of Prince's "When You Were Mine" than to the thump of "Talking In Your Sleep."

**DeBARGE**—Love Me In A Special Way (3:50); producer: Eldra DeBarge; writer: E. DeBarge; publisher: Jobete, ASCAP; Gordy 1723GF. Smooth, seamless ballad delivered with stylish charm by falsetto leader Eldra.

**ALAN PARSONS PROJECT**—Don't Answer Me (3:58); producer: Alan Parsons; writers: Eric Woolfson, Alan Parsons; publishers: Woolfsongs/Careers, BMI; Arista AS1-9160. Classic Spectorish wall of sound envelops a modest midtempo tune; from a new LP, "Ammonia Avenue".

## recommended

**MOODY BLUES**—Running Water (3:21); producer: Pip Williams; writer: J. Hayward; publisher: Bright, ASCAP; Threshold TR606. Pensive, understated techno-ballad.

**BON JOVI**—Runaway (3:54); producers: Lance Quinn, Tony Bongiovi; writers: J. Bon Jovi, G. Karak; publishers: Jamb/George Karakogiou/Simile, ASCAP; Mercury 818 309-7. New hard rock quintet flaunts more than a little Who influence in both synth lines and tortured guitars.

**JUDAS PRIEST**—Some Heads Are Gonna Roll (3:55); producer: Tom Allom; writer: B. Halligan, Jr.; publisher: Screen Gems-EMI, BMI; Columbia 38-04371. Ultra-threatening billion-watt rock.

**ALAN THICKE**—Thicke Of The Night (3:50); producer: not listed; writers: Jay Graydon, David Foster, Alan Thicke; publishers: Garden Rake/Foster Frees, BMI; Atlantic 7-89701. Theme from new late night TV talk show; energetic rock/pop.

**Q-FEEL**—Heroes Never Die (3:29); producers: B. Fairweather, M. Page; writers: Fairweather, Page; publisher: not listed; Jive JS1-9150. WW II aviator muses on danger and death: odd theme for a perky techno-dance single.

**XTC**—Wonderland (4:14); producers: XTC, Steve Nye; writer: Colin Moulding; publisher: Nymph, BMI; Geffen 7-29351. A placid pastoral moment from an English group better known for stylized eccentricity.

**RATT**—Round And Round (4:21); producer: Beau Hill; writers: De Martini, Percy, Crosby; publisher: Time Coast, BMI; Atlantic 7-89693. West Coast metal with teen-pop leanings.

**OZZY**—So Tired (3:57); producers: Ozzy Osbourne, Bob Daisley, Max Norman; writer: J. Osbourne; publisher: Nymph, BMI; CBS Associated ZS4-04383. Notorious rocker drops surname and decibel level, croons to an immense orchestra. Pretty funny, in context.

## also received

**PASSPORT**—Man In The Mirror (5:28); producer: Klaus Doldinger; writers: Klaus Doldinger, Hermann Weindorf, Jimmy Patrick; publisher: WB, ASCAP; Atlantic 7-89697.

**SHARON PAICE**—For The Kist (2:52); producer: Steve Recker; writer: S. Paice; publisher: So Pacific, BMI; Reality RR 11130. Contact (213) 980-5280.

**NITE FOX**—Wonder What You're Doing Tonight (4:54); producer: Nite Fox; writer: Glenn Weaver; publishers: Brian Ross/Foxy, BMI; Starborn SR 111. Contact (213) 662-3121.

**FREDD**—The Roach Motel (3:35); producers: Bill Ramal, Peter Link; writer: Fred Coffin; publisher: Rock Hard Hit Songs, BMI; Shell HJB 110. Label based in New York.

**FESTIVAL**—The Wall (3:25); producer: Britt Small; writers: Zoerb, Roth, Small; publisher: Max Stout, BMI; Max Stout 42164. Contact: P.O. Box 87, Skidmore, Mo. 64487.

**KELVINS**—Dance, Dance, Dance (2:40); producer: Kelvins; writer: S. Faro; publisher: not listed, Degree 100. Contact: (212) 894-5288.



## recommended

**SKYY**—Married Man (3:58); producers: Randy Muller, Solomon Roberts, Jr.; writer: Randy Muller; publisher: One To One, ASCAP; Salsoul S7-7069 (12-inch version also available, Salsoul SG-420). A harder-edged song than usual for this group; vocals are particularly forceful.

**RODNEY FRANKLIN**—Stay On In The Groove (3:49); producer: Stanley Clarke; writers: D.A. Miller Jr., R. Franklin; publishers: Pure Love, ASCAP/Maicaboom, BMI; Columbia 38-04390. Midtempo instrumental featuring lead piano; occasional female voices.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone 615-748-8100).

**SHIRLEY BROWN**—Leave The Bridges Standing (4:59); producers: Homer Banks, Chuck Brooks; writers: Homer Banks, Chuck Brooks; publisher: Backlog, BMI; Sound Town ST-0005. Big ballad in an uplifting, gospelish presentation.

**MONALISA YOUNG**—Sweet Remedy (3:35); producer: Hal Davis; writers: H. Davis, M. Bailey; publisher: Jobete, ASCAP; Motown 1709MF. Honey-voiced rendition of sexy r&b ballad.

**DOUBLE VISION**—Clock On The Wall (6:56); producers: Mike Edwards, Danny Weiss; writer: M. Edwards; publishers: Protoons/W.D., ASCAP; Profile PRO-7041 (12-inch single). Female duo with an unpretentious street-corner sound; track is spare hip-hop.

**EARL KLUGH**—Tropical Legs (3:59); producer: Earl Klugh; writer: Earl Klugh; publishers: Colgems-EMI/Earl Klugh, ASCAP; Capitol B-5331. Graceful guitar-based instrumental.

## also received

**EXODUS SUPREME**—Hard Work (4:27); producers: Michael Nichols, Exodus Supreme; writers: Nsilo Jendayi, Michael Nichols; publishers: Exodus Supreme/Talkin' Fish, ASCAP; 52/West 52/0123. Contact: (212) 245-9055.



## picks

**JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before (3:30); producer: Richard Perry; writers: A. Hammond, H. David; publishers: April/Casa David, ASCAP; Columbia 38-04217. What on first glance might seem an unlikely pairing comes off beautifully with both singers matching feeling and style in perfect harmony; a natural for AC as well.

**SHELLY WEST**—Now I Lay Me Down To Cheat (3:15); producers: Snuff Garrett, Steve Dorff; writer: Austin Roberts; publishers: Chriswald/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353. Cleverly constructed lyrics and intriguing title twist add a new fillip to a standard tale of what abandoned fallen angels will do.

**MEL MCDANIEL** with **OKLAHOMA WIND**—Where'd That Woman Go (2:38); producer: Mel McDaniel; writers: H. Howard, A. Harvey; publishers: Tree/Big Chip, BMI; Capitol B-5333. McDaniel sounds almost folksy in this tale of love exiting; heavy harmonica blows in the right mood.

## recommended

**FAMILY BROWN**—Repeat After Me (3:00); producers: Norro Wilson, Tony Brown; writer: Barry Brown; publisher: Terrace, ASCAP; RCA PB-13734. Perhaps this will be the one that breaks this Canadian family act onto U.S. country radio; production and song are strong.

**MARIE OSMOND**—Who's Counting (3:10); producer: Tom Collins; writers: Rhonda Fleming, Dennis W. Morgan; publisher: Tom Collins, BMI; RCA PB-13680. Osmond's girl-next-door voice, aided by a perky intro, conspire for a wholesome look at love-not-forgotten.

**MARSHALL TUCKER BAND**—I May Be Easy But You Make It Hard (2:29); producer: Marshall Tucker Band; writer: J. Eubanks; publisher: Marshall Tucker, BMI; Warner Bros. 7-29355. Credible country performance gives this group a good shot at airplay, despite the double-entendre tongue-in-cheek title; heavy pedal steel contributes to the straightforward country feel.

**SLIM WHITMAN**—Cry Baby Heart (3:11); producer: Bob Montgomery; writer: L. Payne; publisher: Fred Rose, BMI; Epic 34-04358. A slightly peppier version of George Morgan's 1949 hit, with Whitman performing less light-operatically than usual.

**REX ALLEN JR.**—Sweet Rosanna (3:11); producer: Andy DiMartino; writers: A.L. Owens, Buck Moore; publisher: Tapadero, BMI; Moon Shine 3022. Not to be confused with Toto's girl of the same name, Allen's is a Carolina dream; he performs with welcome energy and vitality. Label based in Nashville.

**LORRIE MORGAN**—Don't Go Changing (3:15); producers: Ronnie Gant, Jim Viennau; writers: Casey Kelly, Lewis Anderson; publishers: Golden Bridge/Big Heart/Satsuma, ASCAP/BMI; MCA MCA-53221. A low-key devotional that highlights Morgan's bright, firm vocals.

**NARVEL FELTS**—You Lay So Easy On My Mind (2:54); producer: Johnny Morris; writers: Bobby G. Rice, Fields, Riis; publisher: Americus, ASCAP; Evergreen EV-1017. Felts brings a burning fervent voice to this cover of the Bobby G. Rice tribute. Contact: (615) 327-3213.

## also received

**DIXIANA**—Somebody Broke Into My Heart (2:32); producers: Pee Wee Milton, Lester Herrmann; writer: Buddy Brock; publisher: Silver Heart, BMI; A.M.I. 1909. Contact: P.O. Box 1269, Hendersonville, Tenn. 37077.

**JOHNNY GATEWOOD**—Little Ole Dime (2:54); producer: not listed; writer: J. Carroll; publisher: Tuckahoe, BMI; F&L 10147. Label based in Nashville.

**DON MALENA**—Just Like Jesse James (3:10); producers: Don Malena, Scott Seely; writer: Don Malena; publisher: Boomerang/Cowboyboots, BMI; Accent 1389.

**CARROLL MATTHEWS**—Be My Lady (2:42); producers: Buzz Clifford, H.R. Lamoureux; writer: H.R. Lamoureux; publisher: Coconut Harley, ASCAP; Coconut Harley 33.

**JOHNNY & JONIE MOSBY**—Cheatin' Ain't Easy (timing not listed); producer: Cliffie Stoen; writers: Kay Adams, Jim Owens; publishers: Showdown/House of Love, BMI; Ban Dar 3005. Contact: P.O. Box 7475, Ventura, Calif. 93006.

**RAY PENNINGTON**—Drownin' My Troubles (Till They've Learned How To Swim) (3:22); producer: not listed; writer: Ray Pennington; publisher: Almarie, BMI; EMH 0029. Label based in Nashville.

**SUNNY PRESTON**—I'd Trade My Room Full Of Roses (3:36); producer: A. Mayhew; writers: K. Rasmussen, D. Bardeau, A. Mayhew; publisher: Dream City, BMI; RITZ 2062.

**CINDY ROBYNS**—I Can't Get The Feeling (With Nobody Else But You) (2:34); producer: Ted Barton; writer: Ted Barton; publisher: Duchess, BMI; Soundwaves 4725. Label based in Nashville.

**SHERILL**—Tonight It's Gonna Rain (2:58); producer: Ray Doggett; writer: Ray Doggett; publisher: Kashmir, BMI; Merica 4186.

**BRITT SMALL**—Festival (3:25); producer: not listed; writers: Zoerb, Roth, Small; publisher: Max Stout, BMI; Max Stout 42164. Contact: P.O. Box 87, Skidmore, Mo. 64487.

**BUBBA TALBERT**—Love Will Do That Sometimes (3:05); producer: Will Mitchell; writer: Bubba Talbert; publishers: Sun Belt/Ranger, ASCAP; Soundwaves 4726. Label based in Nashville.

**TOPEKA**—It Ain't Love (3:02); producer: Everett Faulkner; writer: Cheryl Adkins; publisher: Clays Ferry, BMI; ARK 1007. Contact: P.O. Box 100743, Nashville, Tenn. 37210.

**ROY WELDON**—Problem Solving Doctor (2:35); producer: A. Mayhew; writers: A. Mayhew, J. Paycheck, S. Perrin; publisher: Dream City, BMI; Black Rose 82712.

**TUCKER WHITE**—I Hope We Have A Bigger Bomb Than They Do (2:33); producers: P.J. Parks, Greg Kane; writer: Woodrow W. Wright, Jr.; publisher: Anderson Rose, BMI; Bantam 10. Label based in Nashville.



## recommended

**MANHATTAN TRANSFER**—Mystery (4:56); producer: Richard Rudolph; writer: Rod Temperton; publishers: Rodsongs/Almo, ASCAP; Atlantic 7-89695. Slow tempo but danceable; group's classy harmonies continue to shine.

**GARY PORTNOY**—Theme From The TV Show "Cheers" (Where Everybody Knows Your Name) (2:36); producer: Gary Portnoy, Judy Hart Angelo; writers: Gary Portnoy, Judy Hart Angelo; publisher: Addax, ASCAP; Earhthone ET-7004. Re-release on a new label of a TV theme that was a top 30 AC hit last spring on Applause Records. Contact: (212) 397-1920.

## also received

**STEVE LAWRENCE**—We're In L.A. (3:25); producer: not listed; writers: D. Lawrence, M. Lawrence; publisher: Damila, ASCAP; Stage 2 (no number). Contact: P.O. Box 5140, Beverly Hills, Calif. 90210.

**RENEDEZVOUS**—Love Is Alive (4:17); producers: Sandy Simpson, Tim Schwanke; writer: Tim Schwanke; publisher: Silent Storm, BMI; Elysium 41897. Contact: (503) 538-6273.



## picks

**DOMINATRIX**—The Dominatrix Sleeps Tonight (3:30); producers: Ivan Ivan, Kenneth Lockie; writer: not listed; publishers: Downpour/LGW, ASCAP; Streetwise/Up Roar SWRL 2220 (12-inch single). Bizarre assortment of imagery, from the African-tribal to the urban-naughty, with a super-sophisticated mix that startles and enchants. An engineering coup destined to be much imitated.

**CRAIG PEYTON**—Programmed Soul/Programmed Heart (9:30); producer: Craig Peyton; writers: Craig Peyton, Reid Whitelaw; publishers: Protoons/"P" Factor/Brookside, ASCAP; Profile PRO-7042 (12-inch single). High-tech and vibraphones propel this wild electronic disco tune; vocalist Sharon Brown brings it gutsily back to earth.

## recommended

**GLADYS KNIGHT & THE PIPS**—When You're Far Away (7:00); producer: Edmund Sylvers; writers: T. Lewis, J.

Harris; publisher: not listed; Columbia 44-04965. 12-inch version of previously reviewed 7-inch, Billboard, Feb. 11, 1984.

**PEEK**—Rhumba My Sensations (7:40); producer: Emilio Innocenti; writers: E. Innocenti, J. Robie; publishers: Fools Prayer/Innocenti/Indulgent, BMI; Sutra SUD 020 (12-inch single). Latinesque girl-group sound with a bass hum that could set an entire city block vibrating.

**CASANOVA**—Eye Contact (4:57); producers: Stephen C. Washington, Sheila E. Washington; writers: S.C. & S.E. Washington; publisher: not listed; Salsoul SG 417 (12-inch single). Female vocalists make guest appearances at a beat-box convention.

**FREESTYLE EXPRESS**—Freestyle (7:45); producer: "Pretty" Tony; writers: C. Mills II, M.T. Talbot; publisher: In The Mix, BMI; Music Specialists Incorporated MSI 102 (12-inch single; 7-inch version also available, Music Specialists Incorporated MSI 102). Minimalist funk; chimpanzees vocals. Contact: Sunnyview Records, New York.

**DAMARIS**—What About My Love? (5:07); producer: Deborah McDuffie; writer: P. Moten; publisher: not listed; Columbia 44-04948. 12-inch version of previously reviewed 7-inch, Billboard, Jan. 14, 1984.

**MATSUBARA**—S.O.S. (3:20); producer: Masaki Matsubara; writer: M. Matsubara; publisher: Dain & De Joy, BMI; D & D DD-104 (12-inch single). Jazzy instrumental with bass and beat enough to carry it onto the Dance chart. Label based in Hollywood.

## also received

**FREDDIE MCGREGOR**—Guantanamo (6:35); producer: not listed; writer: Jose Marit; publisher: not listed; RAS RAS 7004 (12-inch single). Contact: P.O. Box 40804, Washington, D.C. 20016.

**LORRIE ROBERTS**—Your Key Fits (5:58); producers: Ron Patton, Laurie Roberts; writers: L. Roberts, R. Patton, T. Elliott, M. Peyser; publisher: Free & Show, ASCAP; Baywest BR-702 (12-inch single). Contact (213) 822-7629.

**LLOYD ALLEN**—I Keep Looking At You (Keep Pumping) (3:30); producer: Jay Aaron; writer: L. Allen; publisher: not listed; Epic 49-04253. 12-inch version of previously released 7-inch.



## New & Noteworthy

**JON ST. JAMES**—Oogity Boogity (3:30); producer: Jon St. James; writers: J. St. James, S. Swain; publisher: French Lick, BMI; EMI America B-8198. Smart blend of British techno-pop with American electro-funk; infectious fun.

**RONNIE MCNEIR**—Come Be With Me (3:34); producer: not listed; writers: Rene & Angela; publisher: A La Mode, ASCAP; Capitol B-5318. McNeir shows off his fine tenor and controlled falsetto in a lush, midtempo tune written by r&b veterans Rene and Angela.

**BILLY RANKIN**—Baby Come Back (3:02); producer: John Ryan; writer: Billy Rankin; publishers: Irving/Money For Music, BMI; A&M AM-2613. Scottish guitarist and sometime Nazareth member in a hook-and-echo-laden rock'n'roll solo debut.

**MICHAEL PAUL**—Reggae Music (5:00); producers: Bob Cranshaw, Michael Paul; writer: Michael Paul; publisher: Bob Con Bob, ASCAP; Revolver JBF 1933 (12-inch single). Between the r&b-funk bassline and the reggae backbeat, Paul's rhythms go right to the motor-nerve center; nice breathless vocal too. Contact: (212) 873-4983.

**BEATLES**—I Want To Hold Your Hand (2:24); producer: not listed (but we could hazard a guess); writers: Lennon, McCartney; publisher: Duchess, BMI; Capitol B-5112. New and Noteworthy?!? Well, New because it's a celebratory 20th anniversary reissue; and Noteworthy because it never ceased to be so.

## Parts Catalog From Joseph

CHICAGO—Joseph Electronics of Niles, Ill., a master parts distributor for Sony, JVC, Panasonic and 135 other lines, has published "No. 050," a new industrial catalog. The 496-page volume features comprehensive specifications for more than 100 product lines.

Also available from Joseph is the 32-page "Computer & Electronics Data Handbook," which previously appeared as an insert in the catalog. The handbook contains "a complete and concise guide of terminology and the most commonly used phrases in the electronics and computer industries," according to Joseph Electronics sales manager Charles Annella.



# Billboard Singles Reviews

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**OLIVIA NEWTON-JOHN—Livin' In Desperate Times (3:57);** producer: David Foster; writers: Tom Snow, Barry Alfonso; publishers: Snow/Hook & Line, BMI/ASCAP; MCA 52341. Track from the film "Two Of A Kind" continues the pattern of "Fame" and "Maniac"; fast-paced techno pulse plus achievement-against-all-odds lyrics result in huge chart hit.

**KOOL & THE GANG—Tonight (3:53);** producers: Ronald Bell, Jim Bonnefond, Kool & The Gang; writers: J. Taylor, C. Williams, Kool & The Gang; publisher: Delightful, BMI; De-Lite DE 830. With the ballad "Joanna" still near the top of Pop, Black and AC charts, group picks up the pace for a followup; contemporary synth sound and tough bass, softened by group harmonies.

**PHIL COLLINS—Against All Odds (Take A Look At Me Now) (3:24);** producer: Arif Mardin; writer: Phil Collins; publishers: Golden Torch, ASCAP/Hit and Run, PRS; Atlantic 7-89700. Aching ballad, dramatically enhanced by wall-of-sound electronics; from the movie of the same name.

**THOMAS DOLBY—Hyperactive (4:12);** producer: Thomas Morgan Dolby Robertson; writer: Thomas Dolby; publisher: Participation, ASCAP; Capitol B-5321. Mad professor of the recording console returns armed with enough pop hook to play on transistor radios; on big speakers it's an outright sonic typhoon.

**DWIGHT TWILLEY—Girls (3:28);** producers: Mark Smith, Noah Shark; writer: Dwight Twilley; publisher: Dionnio, ASCAP; EMI America B-8196. Highly accessible rock'n'roll on a favorite theme; Tom Petty, uncredited but audible, supplies supporting vocals.

## recommended

**BONNIE TYLER—Holding Out For A Hero (4:29);** producer: Jim Steinman; writers: J. Steinman, D. Pitchford; publisher: Ensign, BMI; Columbia 38-04370. Another from "Footloose" reunites gritty Tyler with gothic Steinman; hot dance tempo this time.

**EDDIE MONEY—Club Michelle (4:04);** producers: Tom Dowd, Eddie Money; writers: E. Money, R. Carter, M. Fromm, R.C. Burton; publishers: Cashola, BMI/Wyoming Flesh/Pending, ASCAP; Columbia 38-04376. Disco-synth beat sets the scene for a rocker's bewildering night out.

**CLARENCE CLEMONS AND THE RED BANK ROCKERS—A Woman's Got The Power (4:21);** producers: Ralph Schuckett, Clarence Clemons, William Wittman; writers: R. Nott, R. Bush; publisher: Young Philadelphians, ASCAP; Columbia 38-04359. E-Street Band member out on his own; charismatic vocal style falls somewhere between James Brown and Percy Sledge.

**WRONG BAND—I Live In My Car (3:43);** producers: Wrong Band, Dave DeBusk; writer: D. Rice; publisher: Wrong Song, BMI; What 002. There's a Beatlish "Drive My Car" feel and lots of energy and style to this Nashville rock release. Contact: (615) 298-5622.

## also received

**FIREFALL—Every Little Word (4:01);** producers: Ron Albert, Howard Albert; writers: John Sambataro, Paul Crosta; publishers: Screen Gems/Fumunda/Big Fat, BMI; Atlantic 7-89702.

**DIGITAL AIR—Dig Dug (3:50);** producers: Gary Wright, Paul Gordon; writers: Gary Wright, Paul Gordon; publishers: High Wave/WB/Paul Doll, ASCAP; Atlantic 7-89716.

**MAGNUM—Video Girl (3:20);** producers: Jerry Hudzik, Bill Kelly; writers: D. Bluefield, M. Rodgers, D. Konecky; publisher: Bluefield, ASCAP; Allentown International Recording Artists AIRA 2002. Contact: (215) 258-2308.

**SCAM—Video Veggie (2:58);** producer: Robert DeMoss, Jr.; writer: Robert DeMoss, Jr.; publisher: Organon Key, BMI; Ozone OZ100. Contact: (215) 643-1898.

**JILL BRADLEY AND EARTH PATROL—Terminal Loneliness (2:33);** producer: Phil York; writer: Allen Greene; publisher: Yorkshire, BMI; Permat PE-8301. Contact: (409) 345-4340.

**HISAO SHINAGAWA—More Money, More War (3:39);** producer: Gen Morita; writer: H. Shinagawa; publishers: Flowering Stone/Brainstorm, ASCAP; Rock 'N' Roll ZS4-04377.

**DISH—Race With The Moon (3:59);** producer: Davey Johnson; writer: Dorothy Rickus; publisher: Sealpoint, BMI; Rock-Doc DISH A. Label based in Pittsfield, Mass.

**NINE WAYS TO WIN—Painting Over Cracks (3:45);** producer: David Ferguson; writer: David Ferguson; publisher: Pun, ASCAP; Duke 7-99783 (c/o Atlantic Records).

**HUBCAPS—Rock To The Beat (2:43);** producer: Bob Skye; writer: Jimi Simon; publisher: Terry Allen, BMI; T.S.M.B. TSMB-2121. Contact: 1-800-441-7680.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

**REAL GEORGE—Get Away (2:21)** producer: Bill Reardon; writer: L. King; publisher: Eight Legs, BMI; Pegasus 11833. Contact: (214) 349-9415.



## picks

**JEFFREY OSBORNE—We're Going All The Way (4:15);** producer: George Duke; writers: Barry Mann, Cynthia Weil; publisher: Dyad; A&M AM-2618. 7-inch ballad release should be quick to follow Osborne's current 12-inch "Plane Love" toward the top of the Black chart; pop/AC crossover to be expected.

**CAMEO—She's Strange (3:44);** producer: Larry Blackmon; writers: L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; publishers: All Seeing Eye/Cameo Five, ASCAP/BMI; Atlanta Artists 818 384-7. Funny, high-spirited semi-rap set in a solid groove, augmented by cheery synthesizer and chorus.

**SHALAMAR—Dancing In The Sheets (4:01);** producer: Bill Wolfert; writers: B. Wolfert, D. Pitchford; publishers: Famous, ASCAP/Ensign, BMI; Columbia 38-04372. 7-inch version of previously reviewed 12-inch, Billboard, Feb. 11, 1984.

**ART OF NOISE—Beat Box (2:55);** producer: Art of Noise; writers: Dudley, Horn, Jeczalik, Langan, Morley; publishers: Copyright Control/Unforgettable, BMI; Island 7-99782. Dense, explosively produced avant electronic noises with a fierce beat; 12-inch version is poised at number 2 on the Dance chart.

**CON FUNK SHUN—Don't Let Your Love Grow Cold (4:08);** producer: Eumir Deodato; writers: F. Pilate, M. Carter; publishers: Val-je Joe/Felstar, BMI; Mercury 818 369-7. Attaches the sweet-soul sound of "Baby I'm Hooked" to a slightly more upbeat Latin rhythm.

**GEORGE CLINTON—Last Dance (3:47);** producers: George Clinton, Gary Shider; writers: Collins, Johnson, Linn; publishers: Bridgeport/Top Dog, BMI; Capitol B-5332. Is Clinton seriously moonlighting? Sounds like sly Bowie references interspersed in his latest romp.

## recommended

**LAI D BACK—White Horse (3:49);** producers: Laid Back, Seven Dwarfs; writers: Tim Stahl, John Guldberg; publisher: Sing A Song; Sire 7-29346. 7-inch version of previously reviewed 12-inch, Billboard, Dec. 24, 1983.

**KLEEEER—Next Time It's For Real (4:15);** producer: Eumir Deodato; writers: N. Durham, R. Lee, W. Cunningham; publisher: Stonseed, ASCAP; Atlantic 7-89699. Lean, direct, midtempo tune with deliberate beat and bluesy feel.

**ANDRE CYMONE—Survivin' In The 80's (3:44);** producer: Andre Cymone; writer: Andre Cymone; publisher: Ultrawave; Columbia 38-04316. Electro-funk with bitter lyrics; an overwhelming aural blast.

**DAYTON—The Sound Of Music (3:35);** producer: Rahni P. Harris, Jr.; writer: R. Harris II; publisher: Vinewood, BMI; Capitol B-5327. Sleek soul harmonies of the Earth, Wind & Fire variety.

**STACYE BRANCHE—Precious And Special (5:10);** producer: J. James Jarrett; writer: J. James Jarrett; publisher: Kellijai; Bouvier BO-0305-5 (12-inch single). Alluring dance tune balances Branche's silky whisper against a chatty, percussive bassline. Contact: (213) 842-7197.



## picks

**OAK RIDGE BOYS—I Guess It Never Hurts To Hurt Sometimes (3:57);** producer: Ron Chaney; writer: Randy VanWarmer; publishers: Terra Form/Fourth Floor, ASCAP; MCA 52342. A bittersweet tale, layered in rich, warm harmonies; demonstrates again that the Oaks are

one of the most consistently compelling groups in country music.

**T.G. SHEPPARD & CLINT EASTWOOD—Make My Day (3:17);** producer: Jim Ed Norman; writer: Dewayne Blackwell; publishers: Peso/Wallet, BMI; Warner/Curb 7-29343. Look out radio: here comes an irresistible "catch phrase" novelty record of crossover proportions. It's "Dirty Harry Meets Superman," and the clever arrangement is guaranteed to draw chuckles.

**RONNIE McDOWELL—I Dream Of Women Like You (3:09);** producer: Buddy Killen; writer: T. Seals; publisher: WB/Two Sons, ASCAP; Epic 34-04367. Though the title indicates fantasies in the aggregate, McDowell makes a convincing pitch to wooing a two-legged dream; romantic sensuality is the artist's forte.

**CRYSTAL GAYLE—I Don't Wanna Lose Your Love (3:15);** producer: Jimmy Bowen; writer: Joey Carbone; publisher: Sixty-Ninth Street, BMI; Warner Bros. 7-29356. Characteristically breathless treatment of an assertive, pop-flavored ditty about resolutely mending the breaks in love.

## recommended

**SIERRA—Branded Man (2:44);** producers: Nelson Larkin, Steve Scruggs; writers: Bradley Palmer, Stewart Palmer; publisher: Welbeck, ASCAP; Awesome 101. Awesome's first release is a well-produced high-harmonies arrangement that gives Sierra plenty of room to strut its stuff. Contact: (615) 320-5491.

## also received

**ALLEN BAILEY—The First To Know (3:09);** producer: Johnny Dollar; writer: Allen Bailey; publisher: Hedge Post, BMI; National Foundation 177. Label based in Nashville.

**PATTY GOODMAN—I'll Depend On You (2:52);** producer: not listed; writers: Stuart Goodman, Patty Goodman; publisher: Alvera, BMI; Osage AV-1178. Contact: Box 9304, Tulsa, Okla. 74157.

**RAMSEY KEARNEY—The Lone Ranger (2:59);** producer: Ramsey Kearney; writers: Richard D'Antonio, Ramsey Kearney; publisher: Japonica, ASCAP; Safari 109. Contact: (615) 297-8029.

**ROGER LEWIS—I've Got Love On My Mind (2:10);** producers: Jack Smith, Gary Smith; writer: Jack Smith; publisher: Brothers, ASCAP; S and R UR-4178. Label based in Nashville.

**ANNE LORD—Up The Wall (2:18);** producer: Peter Berring; writers: Roger Lord, Anne Lord; publisher: Attlor, PROCAN; Comstock 1733. Contact: (913) 631-6060.

**DAN MAYHEW—Don't Lose Your Heart (4:10);** producer: A. Mayhew; writer: D. Mayhew; publisher: Dream City, BMI; Roxy 3015.

**CLYDE MOODY—California Dreams (2:11);** producer: A. Mayhew; writer: A. Mayhew; publisher: Dream City, BMI; Black Rose 87211.

**BILL YARBROUGH—One Too Many Times (3:57);** producer: Tim Gillespie; writer: T. Booth; publisher: Blue Book, BMI; Calico 011084. Label based in Garrison, Tex.



## picks

**STEPHEN BISHOP—Unfaithfully Yours (One Love) (3:27);** producer: Greg Mathieson; writer: Stephen Bishop; publisher: Stephen Bishop, BMI; Warner Bros. 7-29345. Breezy, bouncy film theme; innocently romantic despite the title.

**JOHNNY MATHIS—Love Won't Let Me Wait (3:59);** producer: Denny Diante; writers: V. Barrett, B. Eli; publishers: Mighty Three/Friday's Child/WIMOT, BMI; Columbia 38-04379. Major Harris' 1975 hit, recast as a mellow duet with Deniece Williams.

## recommended

**MINOR DETAIL—Take It Again (3:58);** producer: Billy Whelan; writers: John Hughes, Willie Hughes; publisher: Minor Detail, ASCAP; Polydor 817 749-7. Tranquil, thoughtful synthpop from Irish duo; vocal bears uncanny resemblance to Jon Anderson.

## also received

**CAROL LORENZO—I'll Love You More Tomorrow (timing not listed);** producer: G. Shimabukuro; writers: F. McPherson, G. Shimabukuro; publisher: not listed; O Ka La OKS 102. Contact: (818) 906-1068.

**STONE COUNTRY BAND—Silly Tunes (3:00);** producer: Prophecy Records; writers: various; publishers: various; Amherst AM-49. Contact: (716) 883-2555.

**DON JEWITT & CHERYL GRANT—Flash Of Love (3:40);** producer: Earl Gordon; writers: Don Jewitt, John Grant; publisher: Balsam, CAPAC; Rosedale RDR-2014. Contact: Moss Music Group, P.O. Box 1229, Port Huron, Mich.

**FRANKIE FORD—Desperado (3:15);** producers: Ken Keene, Parvin Tramel; writers: Don Henley, Glen Frey; publishers: WB/Kicking Bear, ASCAP; Briarhead BR-7701. Contact: (504) 392-4615.

**KA' ALA—Show Me (4:00);** producer: Tri-Corp Pacific; writer: Ben Mahoe; publisher: not listed; Prote'a TRS-001. Contact: (818) 906-1068.



## picks

**IMAGINATION—This Means War (Shoobedoodah Dabba Doobee) (6:27);** producers: Tony Swain, Steve Jolley; writers: S. Jolley, T. Swain, L. John, A. Ingram; publisher: MCA, ASCAP; Elektra O-66975. 12-inch version of current Black chart hit, also well on its way up the Dance survey.

**AFRIKA BAMBAATAA & SOULSONIC FORCE—Renegades Of Funk (6:44);** producers: Arthur Baker, John Robie; writers: Baker, Robie, Aasim, Miller; publishers: Shakin' Baker/Tee Girl, BMI; Tommy Boy TB 839. 12-inch version of previously reviewed 7-inch, Billboard, Feb. 4, 1984.

**HAZELL DEAN—Jealous Love (8:30);** producers: Willi Morrison, Ian Guenther; writer: Hazell Dean; publisher: Copyright Control; Quality QUS 057 (12-inch single). Euro-disco featuring Dean's extra-energetic vocals.

## recommended

**GREENS III—You Want My Body (5:19);** producers: Bobby Greene, Bobby Manuel, Jim Stewart; writers: M. Greene, B. Greene; publishers: Chatawa/Biolite, ASCAP; Malaco MAL 1211 (12-inch single). Female trio brings back the spirit of "Nasty Girl"; one of the more successful mergers of rock, disco and r&b.

**BAND A.K.A.—Work Me All Over (5:40);** producer: J. James Jarrett; writer: J. James Jarrett; publisher: Kellijai; Bouvier BO-0105-5 (12-inch single). Gruff, gravelly r&b vocal; precise, punchy track. Contact: (213) 842-7197.



## New & Noteworthy

**JULIA AND COMPANY—Breakin' Down (Sugar Samba) (3:21);** producer: David Ylvisaker; writers: J. McGirt; D. Ylvisaker; publisher: J.C.-D.C., ASCAP; District of Columbia DC OPUS 1 (12-inch single). Sprightly, appealing vocals mingle with real horns, strings, and Latin percussion for a jazzy, big-band sound. Label based in Washington, D.C.

**ANDY FRASER—Do You Love Me (3:37);** producer: Andy Fraser; writer: B. Gordy; publisher: Jobete, ASCAP; Island 7-99784. The redoubtable Hugh Padgham mixes again, surrounds rock singer Fraser in spectacular sonics; tune that was cute for the Contours in '62 is imposing this time around.

**TRACEY ULLMAN—They Don't Know (2:59);** producer: Peter Collins; writer: Kirsty MacColl; publisher: Stiff, PRS/MCA 52347. British soubrette has recently triumphed on the U.K. charts with almost-oldies just a shade too silly to be faithful. Fans of Dodie Stevens and Annette may take this one literally if they prefer.

**PEEWEE IN THE NEWZ—Keep Dancin' (3:06);** producer: PeeWee Ford; writer: PeeWee Ford; publishers: Yo-Pee's/Shekere, BMI; N.A.M.E. Brand NRS 1001 (12-inch version also available, N.A.M.E. Brand NR 1002). Ex-B.B.&Q. Band bassist fronts this group; they capture a raw urban energy in fast-paced synth lines and wailing choruses. Contact: (804) 780-2408.





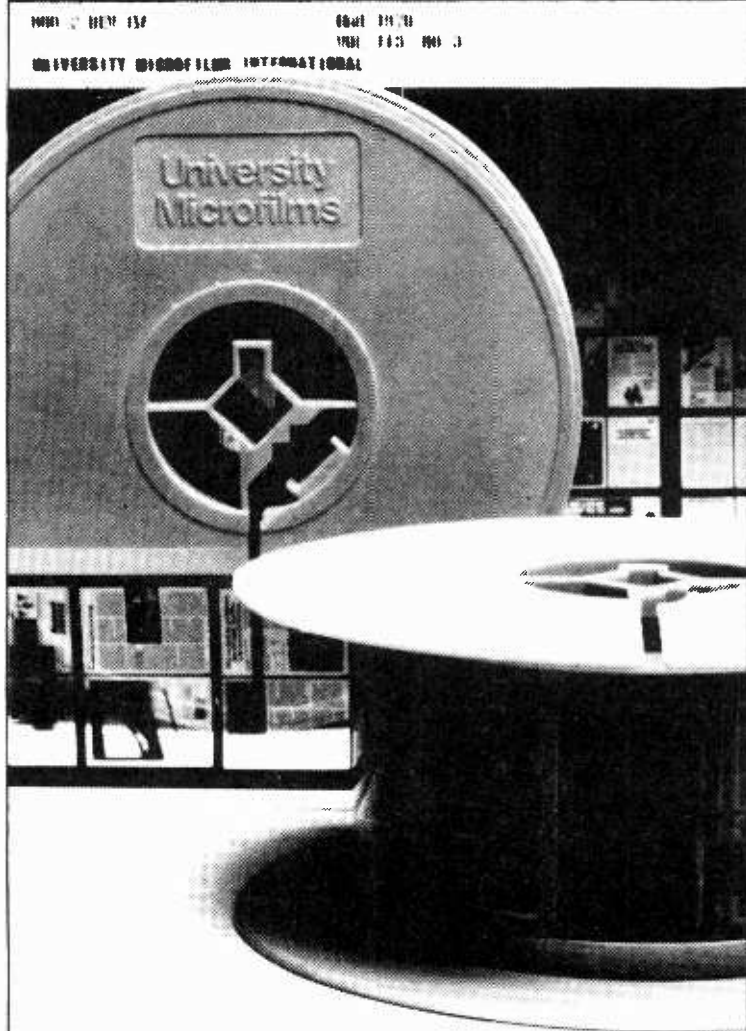








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# News

## NEW STORES' PRODUCT MIX

### Chains Map More Diversification

• Continued from page 1

percentage of business a given classification provides to our gross. It could even be in a different type of location.

"Based upon MCA's six-month deferred billing plan, we think other labels will have to follow. I doubt if WCI/WEA will. But with the others, this store would stock catalog in great depth."

The 23 Record Shops in top-rated malls will add one or two new locations this year. Maryann Levitt sees continuing in 1,600 to 1,700 square foot outlets, but will stock expanded catalog, especially in the classical area. She is also optimistic about CD.

Like a number of others canvassed, Frank Fischer, president of National Record Mart/Oasis, seeks the right opportunity before opening more stores: "I can open three new stores through acquisition or taking over an existing location in a mall for the cost of opening up a brand new store. There's minimal new construction.

"Stores are undergoing a certain degree of metamorphosis. Certainly a lot of record buyers seem to be returning, and cassettes are taking off. We are into videodisks and looking at videocassettes. There are many new forms of home entertainment hardware out there, so there will have to be a lot of software to feed it. CD will be a bigger factor."

Jerry Richman concurs, explaining that he wants to add to his present 14 Variety and Sound Odyssey locations, "but the price has got to be

right for us to acquire it. We are already trying computer software in five stores. It will be stocked by Richman Bros." Norman Anderson of ASI, Springfield, Ore., which acquired three Everybody's Records stores from Tom Kennedy in 1983 and has opened three more, hopes to add to his present six Oregon stores through acquisition.

"We have 12 more scheduled for 1984 and we're looking for more," Rich Gonzales, vice president/leasing, reports for the Record Bar, now 150 stores strong. He's planning additional space for CDs and accessories. Figuring highly in the latter category are personal stereo and related accessories.

"We've introduced slatted walls, which gives us far more display space for things like T-shirts, which sell only if you can see the designs," Gonzales notes. Bruce Levy is the new buyer in the Bar's boutique division.

Not only does Licorice Pizza have two or three more stores on its agenda, but marketing director Lee Cohen sees renovation and increased size for some of the present 34 stores. The Jim Greenwood locations went deep into video, with 30 of 34 now carrying it for rental and sale. Cohen envisions more space for cassettes, as do several others. He feels there's a growing market for cutout cassettes, as he's found good sources for such schlock to be increasing.

There could be as many as five new Music Plus stores and three more Video stores in the Show Industries empire. Store builder Terry Pringle predicts more open video and cas-

sette fixturing. Lou Fogelman sees the additional space requirement for computer software, blank videotape, CD, video product and "hopefully more new \$6.98s." There are 29 Music Plus and two Videon stores in Southern California.

Bob Higgins of Record Town, Albany, N.Y., anticipates from seven to 10 more stores. They'll be in the Northeast, where his present 50 are clustered. He is checking out CD and computer software.

A spokesman for Strawberries, Boston, conjures a possible 10 more to augment its present 42 in the upper Northeast. The chain prefers strips to malls. CDs have done well in all the stores.

"We're looking for the best six to 10 new outlets we can find," says Joe Martin of the 31 Turtles, Atlanta. He needs more space for cassettes and probably will introduce computer software soon. He is sampling it in pilot stores right now.

The 105 stores under the Western Merchandisers umbrella will grow to 113, if present planning holds, John Marmaduke states. He'll split the eight 60/40 between malls and strip centers. With music sales on the rise, he sees more emphasis on such product. There'll be more cassette space, with the trend toward more open display, a concept now in effect in 12 stores.

The 48 Listening Booths and 14 Wall To Wall Sound stores masterminded by Jerry Shulman may grow by another 14, Shulman offers. Store size remains the same, with further emphasis on video.

### Retailers: Best Yule Since 1978

• Continued from page 1

stores cover 27 states, would have enjoyed even greater gains if snow and ice storms had not slowed much of the nation.

"There's a lot of excitement back in the business," says Alan Levinson, president of the Turtles Records web in Georgia, whose holiday sales were the best in the chain's six-year history. Results from his 31 stores, 25 of which are based in the Atlanta area, showed that his merry Christmas was spearheaded by the Jackson, Richie and Culture Club recordings.

Levinson, who sold "lots of cassettes," particularly the Quiet Riot package, attributes the heavy buying to the fact that "the arcade business has dried up, video music is in the home, and we're getting the spoils."

Jack Eugster, president of the Musicland Group, is also cheered by the season's results. Citing the improved economy and a dip in teenage unem-

ployment, Eugster reports a double-digit sales rise over the same period last year in his 365 Musicland, 37 Sam Goody and 20 Discount outlets, which cover 40 states.

"We were pleased," states Eugster, noting "a lot of strength in LPs and tapes, although video games were especially weak." The big seller for Musicland, as expected, was Jackson's record, followed by the Billy Joel album, he says.

Assistance in preparing this story provided by Sam Sutherland in Los Angeles.

Business was "just super" at Sam Goody, where a month-long promotional price of \$6.99 on the Jackson, Richie and Linda Ronstadt titles led the sales surge, according to Jeff Panchansky, director of merchandising. He estimates that sales for the chain, whose stores are located in five Northeastern states, rose 10% over

last Christmas, when the company had 33 units, thanks to "a strong consumer awareness of music again." "It's something we haven't seen in a couple of years," he observes.

The wave of bad weather that swept most of the country's Western, Northwestern, Central Southern and Rocky Mountain regions failed to slow big business for the franchise stores of the Budget Tapes & Records chain. Company president Evan Lasky was still tallying percentages at presstime, but he says that sales have been "excellent" in recent weeks.

The season was also noteworthy for Strawberries Records & Tapes, whose seven units in Boston showed exceptional sales, according to district manager Neal Levy. "If people skimped on presents last year, they sure made up for it this year," he says. "Credit card usage was up, and the results were mind-boggling."

### Progress Slows On Rental Bills

• Continued from page 6

Mossinghoff testified that the Administration "believes that the strengthened protection for intellectual property embodied in H.R. 1027 (amended in the same fashion as S. 32) and H.R. 1029 will restore the incentives which new audio and video technologies have taken from the creators of these works."

The Educators' Ad Hoc Committee on Copyright Law was represented at the hearing by August W. Steinhilber. Almost up until the time of the hearing, Steinhilber was going to give testimony critical of the two bills' language as it could apply to educators and librarians. "We specifically object to the word 'indirect' when describing commercial activi-

ties," his original statement read.

However, the group reached agreement that morning with the music and movie industry coalitions to negotiate acceptable language, and offered no opposition to the bills. The new language says: "Nothing in the foregoing proviso shall apply to the rental, lease or lending of a phonorecord (or a copy of a motion picture or other audio-visual works) for non-profit purposes by or to a nonprofit library or nonprofit educational institution."

The Copyright Office, represented by its lawyer, Dorothy Schrader, testified in support of both bills, saying passage "would not affect the core of the First Sale Doctrine," and that "the new lending right would apply only to rentals for commercial purposes."

Kastenmeier continues to be a firm advocate of the need for some change in current Copyright law to deal with the problems caused by home taping and other new-technology developments that could wreak havoc to the protections the law traditionally offers. Audio and video rental problems are a part of concern.

But on and off the record Kastenmeier has repeated his position—especially since the Supreme Court delay of the Betamax decision this past summer—that the Congress should wait until the ruling comes down in the case, because the public will be best served by comprehensive legislation that will be fair and just to the creative community, businessmen and consumers.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for rank, title, artist, and chart history.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers)... Recording Industry Assn. of America seal for sales of 1,000,000 units...

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z: Detailed list of songs, artists, and labels for the week ending July 21, 1984, arranged alphabetically.

# Billboard Album Reviews

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**THE TIME**—Ice Cream Castle, Warner Bros. 25109. Producers: Morris Day, The Starr Co. The Twin Cities septet polishes its simple, salty formula on six more extended songs, all ripe for club play. Lean arrangements, framing the groove with terse guitar, spidery keyboards and punchy percussion, impel the feet, while leader Morris Day's sexy-silly raps tickle the libido and the funny-bone. Steamy lyrics will curb airplay on some tracks, so preview before playing.



**WILLIE NELSON**—City Of New Orleans, Columbia FC39145. Producer: Chips Moman. When Willie gets excited, it's irresistible—and with the dynamite tracks he gets on this superior effort, it's no wonder. Unafraid to tackle any song he likes, Nelson explores "Please Come To Boston," "It Turns Me Inside Out," "She's Out Of My Life" and of course, Steve Goodman's oft-cut title number. This should strengthen his audience, both steady fans and new converts.

**MICKEY GILLEY**—Too Good To Stop Now, Epic FE39324. Producer: John Boylan. What a difference Boylan makes in Gilley's production: a welcome shot of size. Gone are the covers, the saccharine ballads, the overly cute tunes he sometimes succumbed to. In their place are punched-up tracks, razor-sharp vocals, and songs worthy of Gilley's talents when he's trying. Two standouts: "Shoulder To Cry On" and the title cut.

**RAY CHARLES**—Friendship, Columbia FC39415. Producer: Billy Sherrill. Who could resist a golden opportunity to sing with a master like Ray Charles? Apparently, no one, and the label's pulled out the stops, with dazzling country guest musicians and artists. From B.J. Thomas and the Oaks to Hank Williams Jr., Ricky Scaggs and Willie Nelson—and more—they're here and in fine form.



**LUCIANO PAVAROTTI/HENRY MANCINI**—Mamma (Popular Italian Songs), London 411 959. Lush arrangements wrap superstar Pavarotti in a warm and friendly atmosphere as he plumbs the sentimental essence of 16 tunes any compatriot will recognize, in addition to such supranational favorites as "Vieni Sul Mar." Special price, heavy promotion and arena-scope touring add commercial points. A biggie.



pop

**MICHAEL JACKSON & THE JACKSON 5**—14 Greatest Hits, Motown 6099ML. Producers: Various. Picture disk serves up nine group hits, four solo tracks by Michael, in \$12.98 list priced collectible.

**SPIRIT**—Spirit Of '84, Mercury 818 514. Producer: David DeVore. Late '60s Californian rock group pulls off true reunion of original personnel, then undercuts its mission by concentrating on new versions of its old hits.

**PUBLIC IMAGE LTD.**—This Is What You Want... This Is What You Get, Elektra 60365. Producers: John Lydon, Martin Atkins. Landmark punk band taps a pop vein with roomy arrangements, innovative percussion work, while retaining nagging vocals. Contains "This Is Not A Love Song."

**JIM DANDY**—Ready As Hell, Hacienda HES 1005. Producer: Jim Dandy. Black Oak Arkansas' gruff lead singer exhumes his sneer, sets new hard rock band in search of power riffs. Orthodox AOR fare.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

**ALBERT KING**—I'm In A Phone Booth, Baby, Fantasy F-9633. Producer: Albert King. The blues master taps some lesser known and new age writers, including Dennis Walker, Robert Cray and Doug MacLeod, for a tough set of classic electric moves.

**PHILIP WALKER**—Tough As I Want To Be, Rounder 2038. Producers: Bruce Bromberg, Dennis Walker. Gulf Coast guitarist's rekindled career continues with this sultry West Coast session, sparked by his tight band and strong material.

**SCORPIONS**—Best of Scorpions, Vol. 2, RCA AFL1-5085. Producers: Dieter Dierks, Scorpions. German metal outfit's pre-platinum work, sampled in second anthology from their old label.

**RICHIE HAVENS**—Common Ground, Connexion Records CX 112233. Producers: Richie Havens, Pino Daniele, Allan Goldberg. Havens' smoky, sweet voice returns in a lush, jazz-tinged setting in this new set produced in Italy. With exposure, there's AC potential.

**HOUSE OF PANTS**—Pressed, Amorous Records AMOR 003. Producers: Wilson Dyer, Jeff Saltzman (EP). Peppery, peppy new rock from sextet favoring synth-free, guitar-powered arrangements.

## jazz/fusion

**BOBBY McFERRIN**—The Voice, Elektra/Musician 60366. Producer: Linda Goldstein. The hot young vocal stylist stretches out on his live set from his solo a cappella tour, tackling pop, funk, bebop and beyond as a one-man orchestra.

**TOM GRANT**—Heart Of The City, Pausa PR-7162. Producer: Tom Grant. Keyboard stylist and vocalist should extend his crossover reach with mix of melodic instrumentals, mellow pop vocal material.

**SUN RA**—We Are In The Future, Savoy Jazz SJL 1141. Producer: Tom Wilson (Reissue). The original spaceman of jazz leads a stripped-down early version of his Arkestra on this 1961 session. Hard-swinging and surprisingly accessible by 1984 standards.

**THELONIOUS MONK**—Blues Five Spot, Milestone M-9124. Producer: Orrin Keepnews. Previously unreleased sides, primarily from a 1958 live date with Johnny Griffin; high-spirited, vintage Monk.

**BILL EVANS**—More From The Vanguard, Milestone M-9125. Producer: Orrin Keepnews. Previously unissued alternate takes from the classic 1961 sessions with Scott LaFaro and Paul Motian. No surprises, but no dead spots either, with Evans in typically lithe form.

**MIKE CAMPBELL & TOM GARVIN**—Blackberry Winter, ITI JL-009 (Allegiance). Producers: Tom Garvin, Mike Campbell. Vocalist Campbell and pianist Garvin team for duets ranging from popular standards ("How Deep Is The Ocean") to overlooked vehicles.

**DOLLAR BRAND (ABDULLAH IBRAHIM)**—Zimbabwe, Enja 4056 (PolyGram Classics). Producers: Horst Weber, Matthias Winckelmann. The pianist and reed stylist leads his quartet through a warm, subtly energetic set of originals and standards, enhanced by Direct Metal Mastering.

**ILLUSION, ITI JL-006 (Allegiance)**. Producer: John Morell. Guitarist John Morell and saxophonist Tom Peterson front this thoughtful acoustic quartet, with Morell's originals stressing dreamy, midtempo pieces.

**TOMMY FLANAGAN**—Thelonica, Enja 4052 (PolyGram Classics). Producers: Horst Weber, Matthias Winckelmann. Pianist Flanagan builds his title piece and this program of Monk classics around mercurial readings of the late composer's own style.

**JOE WILLIAMS**—Everyday I Have The Blues, Savoy Jazz SJL 1140. Producer: Al Benson (Reissue). Early-'50s Chicago sides, including Williams' original, pre-Basie recording of the title track. Typically strong vocals over-power occasionally indifferent accompaniment.

## classical

**BACH TRIUMPHS**—Various artists, Pro Arte PAL 1087. Clever compilation of more than a dozen move-

ments and short pieces by the Baroque master, all very familiar and played here by some of today's most prestigious specialists in early music such as Leonhardt, Rifkin and Bruggen. Unblemished processing.

**GOULD: BURCHFIELD GALLERY: APPLE WALTZES**—American Symphony Orch., Gould, RCA ARC1-5019. First recordings of a pair of attractive works by the much feted Gould, with the programmatic "Burchfield" suite the more appealing in its acerbic yet accessible idiom.

**BACH: SIX FLUTE SONATAS**—Eugenia Zukerman, Anthony Newman, Vox Cum Laude 9070. Flute and keyboard arrangements of short organ sonatas are useful additions to the instrument's repertoire pool. Newman's contributions on harpsichord and organ suffer from a balance unduly favoring the flute.

**SOUSA: STARS & STRIPES FOREVER**—Philip Jones Ensemble, Howarth, London 410 290. The virtuoso wind group, long a popular disk attraction, in spirited renditions of 15 Sousa marches from "Semper Fidelis" to the title work, with some relative rarities along the way.

**BRAHMS: SYMPHONY NO. 3; 'HAYDN' VARIATIONS**—N.Y. Philharmonic, Mehta, CBS M 39032. A solid performance, particularly engaging in the early movements of the symphony. Moderate catalog value, aided somewhat by the standard LP price for a digital recording.

**MOZART: SONATAS FOR FORTEPIANO & VIOLIN, VOL. I**—Malcolm Bilson, Sergiu Luca, Nonesuch 79070. Both Bilson and Luca demonstrate again their mastery of period instruments, offering an instrumental blend that is revelatory to modern ears. The two LPs contain six of the sonatas, the so-called "Mannheim" group.

## Singles Reviews

(Continued on page 58)

**CRAZY JOE & THE VARIABLE SPEED BAND**—Wild Thing (5:29); producers: Chip Taylor, "Crazy Joe" Renda, John Regan, Ed Sprigg; writer: Chip Taylor; publisher: Blackwood, BMI; Chance CH 1301 (c/o Sultra). 12-inch version previously reviewed 7-inch, Billboard, June 16, 1984.



## New & Noteworthy

**MELISSA LEWIS**—Lookin' For A Brand New Heartache (3:10); producer: Steve Buckingham; writers: Jan Buckingham, Pam Tillis; publishers: Warner-Tamerlane/Duck/Elektra/Asylum/Pam Tillis, BMI; Warner Bros. 7-29242. Lewis, a 20-year-old native of Hertford, N.C., has the across-the-board appeal that marked Juice Newton's breakthrough on the country and pop charts in 1981.

**BLIND DATES**—Radio (3:27); producer: Josh Gutfreund; writer: Josh Deutsch; publisher: not listed: Savage SAV-008. College radio will be the first to welcome this bit of new wave flamboyance tempered with commercial pop sense; clean production, punchy arrangement and solid hooks make a tasty debut for the Rhode Island quintet. Contact: (212) 307-0499.

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Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for Rank, Week, Title, Artist, and Chart Position.

SEPTEMBER 8, 1984, BILLBOARD

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers)...

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution...

HOT 100 A-Z

Alphabetical listing of songs and artists from the Hot 100 chart, including song title, artist, and chart position.

# Billboard Album Reviews

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**DENNIS DeYOUNG**—Desert Moon, A&M SP-5006. **Producer:** Dennis DeYoung. The writer and singer behind most of Styx's big hits steps out on his own with this well-paced solo set. The title song is off to a fast start as a single, debuting at 61 this week, while followup singles candidates include "Please," a duet with Rosemary Butler. These new DeYoung originals have the sharp edge of such Styx hits as "Babe" and "Don't Let It End."

**ZEBRA**—No Telling Lies, Atlantic 80159. **Producer:** Jack Douglas. This Southern hard rock band transplanted to Long Island met with more than a modicum of success on its first album, falling just shy of gold status. This second shot should do a good deal to expand the group's following through a well executed use of hooks, with "Lullaby" the best bet for airplay.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Beat Street, Vol. 2. Atlantic 80158. **Producers:** Various. Second in a proposed series of three packages overseen by Harry Belafonte and Arthur Baker, this soundtrack sequel stacks up quite favorably alongside the first volume. Best tracks: Tina B's "Nothing's Gonna Come Easy," Rockers Revenge's "Battle Cry" and the soon-to-be-seasonal "Santa's Rap" by the Treacherous Three.



**JERRY REED**—Greatest Hits, RCA AHL1-5176. **Producers:** Rick Hall, Jerry Reed. Here's the Alabama wild man with songs from the past five years or so that put him on the charts: "The Bird," "Patches," "She Got The Goldmine (I Got The Shaft)," "Down On The Corner" and more. Watch out—the energy level is high, and Reed is cooking.



**PSALTY**—Singalongathon Maranatha Marathon Hallelujah Jubilee, Maranatha! SPCN-7-100-11882-4. **Producers:** Ernie Rettino, Debby Kerner. This label has developed an appealing character for children's records that has spawned a number of well-accepted records. The package here features the best songs from those previous albums in an attractive format that should be perfect for children.



## New & Noteworthy

**SAM HARRIS**, Motown 610 ML. **Producers:** Steve Barri, Tony Peluso. Harris gained a wide and diverse following through his 14 weekly appearances on tv's "Star Search" series, and here seeks to translate that audience appeal into record sales. The first single is "Sugar Don't Bite," but the key track for his "Star Search" fans may well be Harris' emotion-charged reading of "Over The Rainbow."

**FODAY MUSA SUSO**—Hand Power, Flying Fish FF 318. **Producer:** Foday Musa Suso. Gambian musician already has two prior albums of traditional African music available with the Mandingo Griot Society. This strong new title should appeal to fans of traditional ethnic musics, and could show added commercial potential in the wake of recent breakthroughs for African pop stylists like King Sunny Ade.

Billboard's  
Recommended LPs

pop

**DRAGON**—Body And The Beat, Polydor 817 874. **Producers:** Cary Taylor, Alan Mansfield. Australian pop/rock

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

outfit with a substantial track record Down Under has best bet here in "Magic."

**JIM CAPALDI**—One Man Mission, Atlantic 80182. **Producers:** Jim Capaldi, Stewart Levine. Former Traffic percussionist has his most solid, coherent solo effort in several years. Sure footing as a vocalist here, and guests including Carlos Santana.

**LUBA**—Secrets And Sins, Capitol ST-12351. **Producer:** Daniel Lanois. Montreal-based songstress has a powerhouse vocal style midway between Bonnie Tyler and Berlin's Terri Nunn; material and production likewise straddle pop and dance-rock.

**THE RED HOT CHILI PEPPERS**, EMI America/Enigma ST-17128. **Producer:** Andy Gill. Antic West Coast quartet raps and rocks past pop clichés with a vengeance. Under the quirky lyrics and feisty attitude is skilled musicianship.

**THE SOUND**—Shock Of Daylight, A&M SP-12509. **Producer:** Pat Collier. New British quartet taps the declamatory vocal style and atmospheric guitar signatures shared by Big Country and U2.

**FAST FORWARD**—Living In Fiction, Island 90193. **Producers:** Bruce Fairbairn, Ian Lloyd. Hard rock outfit built around journeyman rock vocalist Ian Lloyd, best known for his stint with Stories. Best tracks include the title and "Tonight."

**BRUCE FOXTON**—Touch Sensitive, Arista AL8-8255. **Producers:** Stan Shaw, Steve Lillywhite. Solo debut for former Jam member establishes him as a rocker who reaches beyond the predictable. Ambition, style, production are commercially accessible yet uniquely executed.

**DR. BUZZARD'S SAVANNAH BAND**—Calling All Beatniks!, Passport PB 6031 (Jem). **Producers:** Sandy Linzer, Stony Browder. Electric pop/dance/swing outfit returns with a lively set of '50s rock'n'roll highlighted by "Do That Girl."

**RAG**—Rock 'n Roll, Albert/Atlantic 80179. **Producer:** Ray Arnott. Australian power chorders with a sound predicated on ZZ Top. Steady but predictable.

**BIRDSONGS OF THE MESOZOIC**—Magnetic Flip, Ace Of Hearts AHS 10018. **Producer:** Rich Harte. Cacophony meets classicism in a mesmerizing instrumental venture into the space age jungle. Boston-based quartet breaks new ground without breaking eardrums.

## black

**BOBBY GLOVER**—Bad Bobby Glover, Columbia FC 39321. **Producer:** Roger Troutman. Singer Glover gets zapped by the Troutman clan, Billy Beck and the Dayton funk brigade; he emerges a contender on "What Kind Of Lady" and "Your Spell."

**PHYLLIS ST. JAMES**—Ain't No Turnin' Back, Motown 6112ML. **Producer:** Veltron Ray Bunch. A funky pop collection with St. James' gracefully tenacious voice applied to good effect on both ballads and uptempo tunes.

**GIL SCOTT-HERON**—The Best Of Gil Scott-Heron, Arista AL8-8248. **Producers:** Various. A decade of recordings by the song-poet, beginning with "The Revolution Will Not Be Televised" from his pre-Arista days and culminating in the new, Bill Laswell-produced "Re-Ron."

**LITTLE MILTON**—Playing For Keeps, Malaco 7419. **Producers:** Tommy Couch, Wolf Stephenson. Southern soul fans who like a gospel/blues twist and powerful vocals need look no further for big relief than Little Milton; "Nobody's Sleeping In My Bed" is the standout.

## country

**HILLARY KANTER**—Crazy In Love, RCA MHL1-8521. **Producer:** Even Stevens (EP). Kanter's marvelously expressive pop voice is supported with lavish instrumentation; precious little for the true country fan, however.

**JOHN HARTFORD**—Gum Tree Canoe, Flying Fish FF-289. **Producer:** Jack Clement. Hartford's odyssey through folk and country roots brings him full circle here; crack "new acoustic" pickers, sharp material (including a bluegrass "Little Piece Of My Heart") and solid production.

## jazz/fusion

**STEVE KHAN**—Casa Loco, Antilles AN-1020. **Producers:** Steve Khan, Doug Epstein. Khan's Eyewitness band (Anthony Jackson, Steve Jordan and Manolo Badrena) turns up the heat here, reaping a solid fusion package with crossover potential.

**MEL TORME/GEORGE SHEARING**—An Evening At Charlie's, Concord Jazz CJ-248. **Producer:** Carl E. Jefferson. Georgetown club date reprises the strengths of this affable, blue chip partnership, with Torme's signature vocal style and Shearing's deft trio shining on jazz and pop chestnuts from Porter to Frishberg.

**DON PULLEN**—Evidence Of Things Unseen, Black Saint BSR 0080. **Producer:** Giovanni Bonandri. Pullen's dazzling technical reach is matched by harmonic daring and emotional power on this solo showcase; by turns, avant-garde and down-home.

**GENE BERTONCINI & MICHAEL MOORE**—Close Ties, Omniscend GJB 3334. **Producer:** Gene Bertoncini. Guitarist Bertoncini and bassist Moore add new wrinkles to that duo format with a mix of classical pieces, Ellingtonia and Gershwin; nylon string guitar gives the set a meditative quality.

**COUNT BASIE**—Kansas City Style, RCA AFM1-5180. **Producers:** Unlisted. A very young Basie is glimpsed with

the Bennie Moten band in '29 and '32, alongside such outstanding sidemen as Eddie Durham, Ben Webster, Hot Lips Page and Eddie Barefield.

**BUDDY De FRANCO**—Mr. Lucky, Pablo 2310 906. **Producers:** Buddy & Joyce DeFranco. DeFranco's sleek clarinet covers an eclectic program spanning Mancini, Ellington and several neglected jazz pieces.

## classical

**BEETHOVEN: THE EARLY QUARTETS**—Melos Quartet, Deutsche Grammophon 410 971. Tempos are generally rapid, but so aptly judged they seem inevitable; exquisite balance and engineering add values to a set that must be given serious consideration by any collector. Middle and late quartets are to follow.

**RODRIGO: CONCIERTO PARA UNA FIESTA: CELESTONIA ROMERO/TORRORA: CONCIERTO DE MALAGA**—Pepe Romero, Academy of St. Martin-in-the-fields, Mariner, Philips 411 133. The Rodrigo is an important addition to the guitar literature, immediately appealing in its use of Spanish idiom. Dedicatée Romero makes light of its daunting difficulties. Excellent sound.

**VIVALDI: THE FOUR SEASONS**—Academy of Ancient Music, Hogwood, L'Oiseau-Lyre 410 126. Pulled from the recent complete set of the Opus 8 concertos, and offered at a special price, this album proves a major competitor to the several others that utilize period instruments.

**MOZART: PIANO CONCERTOS, NOS. 17 & 21**—Andrea Kemecz, Budapest Symph., Joo, Sefel SEFD 5020. For those impressed with earlier Sefel recordings of Bartok and Kodaly, this will be a letdown. Performances are labored and balances awkward.



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# Billboard Album Reviews

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**JULIO IGLESIAS**—"1100 Bel Air Place," Columbia QC 39157. Producers: Ramon Arcusa, Richard Perry. Iglesias' first album targeted at the American pop market includes such pop standards as "The Air That I Breathe" (featuring backup vocals by the Beach Boys), "When I Fall In Love" (with a tenor sax solo by Stan Getz) and "If." The duets with Willie Nelson and Diana Ross have sparked listener interest, and Iglesias' sold-out performances at such key halls as the Universal Amphitheatre and Radio City underline his audience appeal.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Electric Dreams, Virgin/Epic SE 39600. Producers: Various. Despite the film's subject matter, the mostly Giorgio Moroder-produced soundtrack steers pretty clear of high-tech sound. Featured artists include Heaven 17, Helen Terry, Philip Oakey and Culture Club, whose "Love Is Love" offers the album's best shot for airplay.

**KROKUS**—The Blitz, Arista 8243. Produced by Bruce Fairbairn. Headbangers meet Loverboy producer. Result is polished metal, and a good bet for expanding the band's following. The climate couldn't be better for the band, given the platinum success of groups like Motley Crue and the Scorpions.



**JANIE FRICKE**—The First Word In Memory, Columbia FC39338. Producer: Bob Montgomery. Despite Fricke's stellar vocal qualities, much of the music here sounds homogenized and formulaic. Happily, the effort is given lyrical and interpretive substance by such strong numbers as "Your Heart's Not In It" and "In Between Heartaches."



**RICK JAMES**—Reflections, Gordy 6095 GL. Producer: Rick James. Greatest hits including "17" plus two more new tracks. Very strong collection, but where's "Ebony Eyes"? Still, the inclusion of such stone smashes as "Su-

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per Freak" and "Give It To Me Baby" more than compensates.

**MTUME**—"You, Me And He," Epic FE39473. Produced by James Mtume. Mtume had one of the biggest black hits of 1983 with "Juicy Fruit." Here he returns with another set of tough-minded r&b and funk. Mtume and his band, consisting of Tawatha, Philip Field and Raymond Jackson, have fun with these eight tracks, especially the set-closer, "To Be Or Not To Bop That Is The Question (Whether We Funk Or Not)."



**ANDRAE CROUCH**—No Time To Lose, Light LS 5863. Producers: Bill Maxwell, Andrae Crouch. The long-awaited album is here and again demonstrates that Crouch is on the cutting edge of mainstream pop/gospel. Solid lyrics and lead vocals by Crouch, Kristle Edwards, Tata Vega, Howard Smith and Linda McCrary give this album broad appeal.

**REX NELON SINGERS**—The Best Of, Canaan 7-01-991413-6. Producer: Ken Harding. The Nelon Singers are durable sellers and artistically venturesome within the confines of Southern gospel. This collection ranges from the solid Southern sound to the edges of contemporary pop.



## New & Noteworthy

**DANNY TATE**—Sex Will Sell, Gravity GR-006-1116. Produced by Carl Marsh, Taylor Rhodes, Danny Tate. The co-writer of Rick Springfield's top 10 hit "Affair Of The Heart" bows as a recording artist with a set of contemporary synthesized pop-rock. The label is based in Memphis, but this is a pop project all the way, with traces of David Bowie and Thomas Dolby.

**RUTH ANN**—Hello It's Me, MCA 5479. Producers: Rob Asseltine, Larry Gregson. This Canadian newcomer represents the well-honed subtleties of pop/country which characterize today's true Nashville sound. Production is perfectly balanced to cover the crossover middle ground, and the songs are appealing and well-chosen.

## Billboard's Recommended LPs

### pop

**JON & VANGELIS**—The Best Of, Polydor 821 929-1 Y-1. Produced by Vangelis. This album collects the duo's best-known works, including "The Friends Of Mr. Cairo," "State Of Independence" and "I'll Find My Way Home."

**INDUSTRY**—Stranger To Stranger, Capitol ST 12316. Producer: Rhett Davies. Pop with punch, but not a knockout. Highly professional and laced with a romantic twinge, yet ultimately hampered by a lack of uniqueness.

**FASHION**—Twilight Of Idols, Epic BFE 39427. Producer: Zeus B. Held. Aptly named quartet. Electronically armed, the band is capable of a big sound, but it's ultimately more bark than bite.

**ROXETTE**—Heartland, Capitol 15018 (EP). Producer: Lasse Lindbom. Swedish-produced band with American sound. Not much happening here.

**VARIOUS ARTISTS**—Born To Metalize, Megaforce/Important MRI 669. Producer: John Curcio. Four New Jersey outfits: the Beast, Tortured Dog, Sneak Attack and Hades. They're all good enough to be recorded, but no new twists. Hell hath no fury like a heavy metal collection.

### country

**VARIOUS ARTISTS**—The Best Of The '80s... So Far, RCA AHL15058. Various Producers. Ten top-charting tunes by Earl Thomas Conley, Ronnie Milsap, Dolly Par-

ton, Sylvia, Alabama, Waylon Jennings, Steve Wariner, Louise Mandrell, Charley Pride and Deborah Allen.

**JOHN HARTFORD**—Cum Tree Canoe, Flying Fish FF 289. Producer: Jack Clement. Who else but Hartford could so convincingly display a gallery of songs that ranges from old parlor ballads like "Lorena" and the title cut to a Mick Jagger/Keith Richards standard?

### jazz/fusion

**JIMMY McGRUFF**—Skywalk, Milestone 9126. Producer: Bob Porter. Master of the soul organ runs the gamut from smooth to low-down. A solid outing from start to finish.

### classical

**BRAHMS: CLARINET TRIO; HORN TRIO**—Andras Schiff, Members of the New Vienna Octet, London 410 114. Sensitive performances, beautifully played and glowingly recorded. Pianist Schiff is building a following as soloist, and here presents himself as a chamber musician to contend with.

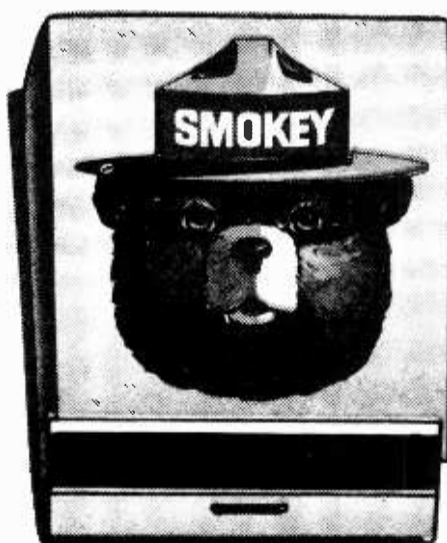
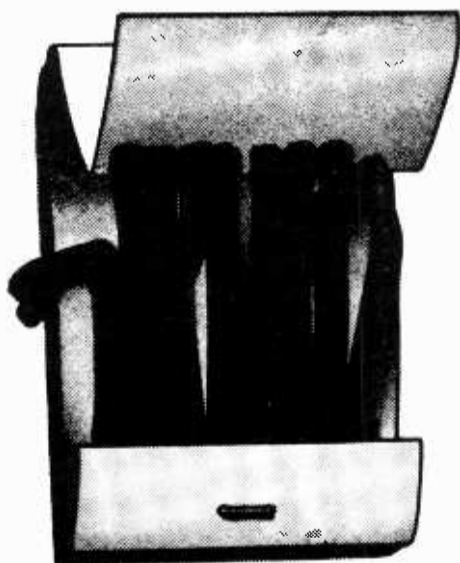
**DEDICATION**—Julian Bream, RCA ARL1-5034. Bream, like Segovia before him, works constantly to enlarge the repertoire for guitar, but is much more sympathetic than the older master to current trends in composition. This sampling of works by Richard Rodney Bennett, William Walton, Peter Maxwell Davies and Hans Werner Henze demonstrates new expressive horizons for the instrument.

**MOZART: PIANO CONCERTOS, Nos. 1, 2 & 3; SCHROTER: Piano Concerto in C**—Murray Perahia, English Chamber Orch., CBS IM 39222. Perahia digs back to the earliest Mozart in his traversal of the piano concertos and conveys the charm of these infant efforts. The Schroter, cast somewhat in a similar idiom, is a tuneful filler.

**MOZART: STRING QUARTET IN B FLAT; HAYDN: STRING QUARTET IN C**—Amadeus Quartet, Deutsche Grammophon 410 866. Two of the most popular quartets in the literature, the "Hunt" and the "Emperor" find the venerable and much honored players in a deliberate and almost perfunctory mood. Phrasing is overstressed, and musical inspiration largely absent.

### gospel

**VARIOUS ARTISTS**—My Prayer For You, Word SPCN 7-01-679306-0. Producer: John Barker. This collection, geared for hope and encouragement, features selections by the Imperials, Leon Patillo, Steve Camp, Kenny Marks, Dion and others.



## Let's close the book on forest fires.

Forest fires kill. Trees, flowers, animals, and plants. In 1982 alone, 2,914,500 acres of woodland went up in smoke. Because we were careless, reckless, foolish, and rash.

Don't let a forest meet its match. Close the book on forest fires.



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Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'WEEKS AT #1'. It lists 100 songs and their chart performance.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units...

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z

Alphabetical list of songs from the Hot 100 chart, including titles, artists, and record labels.

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**VARIOUS ARTISTS**—More Songs From The Original Soundtrack of "The Big Chill," Motown 6094ML. Producers: Various. The somewhat unexpected platinum response to the first "Chill" package prompts this sequel, which augments another fine batch of oldies from the movie (by the Beach Boys, The Band, Percy Sledge, Creedence Clearwater Revival and others) with label catalog hits from Marvin Gaye, Martha Reeves & The Vandellas, the Four Tops and the Marvelettes. Great tracks, marred only by a less meticulous transfer than the digitally assembled predecessor.

**SERGIO MENDES**—Confetti, A&M SP-4984. Producer: Sergio Mendes. Mendes continues to redraw his style along contemporary r&b lines, with the crisp technical finish (by associate producer Bruce Swedien, Quincy Jones' control room ally) and lush arrangements balancing pop and black elements neatly. Whether the set finds a worthy single successor to last year's comeback hits will determine the album's net impact, however.

**JOE COCKER**—Civilized Man, Capitol ST-12335. Producers: Gary Katz, Stewart Levine. The gravel-throated Briton celebrates his new label affiliation with a sultry pop/soul package. Impeccable production, with blue chip producers Katz and Levine each tackling one side, and some smart choices in material (such as the Difford/Tilbrook gem, "Tempted," and a remake of "There Goes My Baby") complete the crossover strategy.



**CONWAY TWITTY**—By Heart, Warner Bros. 25078. Producers: Conway Twitty, Dee Henry, Jimmy Bowen. The durable Twitty sounds a mite more country here than on recent, crossover-conscious albums, but no less assuringly amorous.

**THE STATLERS**—Atlanta Blue, Mercury 818 652. Producer: Jerry Kennedy. Without straying from their signature, gospel quartet sound, the Statlers cover the landscape of love with predictable compassion and wit.



**JAMES CLEVELAND AND THE LOS ANGELES GOSPEL MESSENGERS**, Savoy SL 14735. Producer: James Cleveland. This is a rarity for the venerable gospel leader—a studio album with a choir. The sound is cleaner than usual, and the tracks pack a commercial punch that will delight Cleveland's legion of fans.

**REZ BAND**—Live Bootleg, Sparrow SPR 1086. Producer: Resurrection Band. A brand new label for gospel's premier hard rock band should put this live album on the top of the charts. There's three new songs and a solid line-up of old favorites, guaranteed to please the faithful and win new converts.

**STEVE TAYLOR**—Meltdown, Sparrow SPR 1083. Producer: Jonathan David Brown. This is new wave gospel, and Taylor has an edge and vitality in his songs that is rare for any act. This second album could well emerge as the sleeper of the year in contemporary Christian music.



## New & Noteworthy

**IAN CUSSICK**—Danger In The Air, A&M SP-6-4997. Producer: Udo Arndt. Bassist/singer/songwriter Cussick sports a melodic hard rock style produced in West Germany and capable of duplicating Peter Schilling's success on such Cussick tracks as "The Supernatural" and "Aerial Combat." Glistening production focuses on Cussick's compelling vocals and tough instrumental attack. Radio will find the style attractive; consumers will welcome the \$6.98 list price.

**DARQUE**—Jenny's Out Tonight, Rock'n'Roll/CBS AL-39320. Producers: Laurence Diana, Darque. Swedish duo offers sound less Europop than American, tinged with reggae.

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**LOU RAWLS**—Classics, Philadelphia International FZ 39285. Producers: Various. A solid package of Rawls' best-known tunes for this label, including "You'll Never Find Another Love Like Mine" and "See You When I Get There."

**THE NIGHTHAWKS**—Hot Spot, Varrick VR009 (Rounder). Producers: The Nighthawks, John Nagy. Typically sharp mix of solid originals and snappy rock and blues covers from the tough but funny Virginia quartet.

**FREUR**—Doot-Doot, Epic BL-39325. Producers: Freur, John Hudson. English synth-pop a la Soft Cell and Duran Duran; uninteresting and uninspired, with little change of musical pace throughout.

**ROAD DOLL**, Gulfstream RD-1001. Producer: Not listed. Not-ready-for-prime-time pop rockers fronted by two unassuming female vocalists. Nothing new here.

**PAUL MAROTTA**—Agit-Prop Piano, Do Speak DO-1. Producer: Not listed. Title speaks for itself—angry, repetitive solo piano exercises.

**PINHEAD**—Where Are You?, B Sharp BSR 0002-08-83. Producer: Bill Krauss. Elements of reggae, funk and power pop blended with intelligence and a sense of humor.

**KENT JORDAN**—No Question About It, Columbia FC 39325. Producer: Stanley Clarke. Breezy but bland pop-jazz by a promising young flutist whose playing outshines the material. Includes the theme from "Terms Of Endearment."

**DAVID WERTMAN SUN ENSEMBLE**—Wide Eye Culture, Sunmuse 401. Producer: David Wertman. Intriguing mix of straight-ahead jazz and various ethnic musics, led by bassist Wertman but most notable for Lynne Meryl's vocals. Contact: (413) 586-2591.

**TERENCE BLANCHARD/DONALD HARRISON**—New York Second Line, George Wein Collection/Concord Jazz GW-3002. Producer: George Wein. Both young New Orleans players, Blanchard (trumpet) and Harrison (alto sax) offer fresh proof of a new generation of acoustic stylists straddling tradition and modernism. Evident promise, solid playing.

**EUPHONIA**—Sandy Owen, Ivory Records IR 91813. Producers: Sandy Owen, Donna Owen. Solo pianist's second self-produced album again offers spare lyricism, immaculate production and packaging, a la Windham Hill's Winston. Contact: P.O. Box 194, Balboa Island, Calif. 92662.

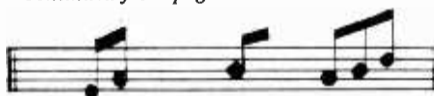
## movies/theater

**ORIGINAL SOUNDTRACK**—The Hotel New Hampshire, Capitol SV-12337. Producers: David Groves, John Kurlander. Lush array of Offenbach pieces arranged for the London Philharmonic Orchestra and conducted by Raymond Leppard.

**ORIGINAL SOUNDTRACK**—Woody Guthrie, Hard Travellin', Arloco Records ARL-284. Producer: John Pilla. Documentary film by director Jim ("Wasn't That A Time") Brown yields a warm retrospective of Guthrie's music as played by Arlo Guthrie, Pete Seeger, Joan Baez, Judy Collins, Ronnie Gilbert, Holly Near, Rose Maddox, Jack Elliot, Sonny Terry. Good location sound.

## Singles Reviews

• Continued from page 66



## New & Noteworthy

**CAROL DENNIS**—Bring It On Home To Me (3:46); producer: Paul Kelly; writer: Paul Kelly; publishers: A.T.V./Kelly World; Laurence LA-32184 (12-inch single). Standout performance on a winning piece of material; soul singer Dennis brings charm, wit and eagerness to an amiable, danceable r&b tune.

**PRIME TIME**—Love Talk (3:59); producers: Lonnie Simmons, Jonah Ellis; writer: Jonah Ellis; publisher: TEMP, BMI; Total Experience TES1-2402 (12-inch version also available, Total Experience TED1-2603). L.A. quartet debuts with an in-the-pocket electro-funk sound and vivacious song, geared to the slick T.E. production style.

**HOOTERS**—Hanging On A Heartbeat (2:47); producers: Eric Brazilian, Rob Hyman; writers: E. Brazilian, G. Goss, J. Ziv, R. Hyman; publisher: Antenna, ASCAP; Antenna H0084. Vital, live-in-the-studio rock from a Philly quintet gifted in both commercial writing skills and Duranish good looks. Group leader Rob Hyman co-wrote "Time After Time" with Cyndi Lauper. Contact: (215) 649-3530.

**JESSE BOYCE**—It's Your Chance (To Break Dance) (6:25); producers: Brent Maher, Jesse Boyce; writers: Jesse Boyce, Brent Maher; publishers: Screen Gems-EMI, BMI/Welbeck/Blue Quill, ASCAP; Compleat CPD-206 (c/o PolyGram) (12-inch single). The beat may be more suitable for the hustle than the electro-boogie, but Boyce is a strong, warm singer, and the tune has a catchy pop appeal.

**RUSS BALLARD**—Voices (4:14); producers: Russ Ballard, John Stanley; writer: Russ Ballard; publishers: April/Russell Ballard, ASCAP; EMI America B-8204. Ex-Argent member and writer of a slew of U.S. and U.K. hits makes a new solo venture; tense power pop, rich in guitar and synth textures.

## Billboard's Recommended LPs

### black

**COLORBLIND**—Crazy, Capitol MLP-15016. Producer: Rahni P. Harris, Jr. Clever, commercial five-song mini LP with chart potential in "Just Like In The Movies" and "On My Radio."

**THE FORCE M.D.'S**—Let Me Love You, Tommy Boy TB841. Producers: Tom Silverman, Mr. Magic. Urgent vocals punctuate both title track and "Love Beat," as Doctor Rock leads M.D.'s in surgically sharp dance operation.

**ANNE LaSEAR**—Tasty, Houston Connection. Producers: Mike Goods, Bobby Manuel, HCRC Staff. Singer/songwriter rings out with a clear, cool, contemporary style; best are "Take Him Back (Taxi)" and "Tasty."

### country

**BILL MEDLEY**—I Still Do, RCA MHL1-8519. Producer: Jerry Crutchfield. Medley's voice and sense of song are magnificent; if only the songs were, instead of the play-it-safe stylistic sampler offered here.

**THE WRIGHT BROTHERS**—Easy Street, Mercury 818 654. Producers: Mike Daniel, Jim Dowell. Nice, easy-listening harmonies bogged down by generally fluffy material.

**BUDDY SPICHER**—Fiddle Classics, Volume One, Flying Fish 278. Producer: Buddy Spicher. A delightful gallery of styles from one of Nashville's most dependable talents.

**THE ORIGINAL TEXAS PLAYBOYS**—"Live" From Turkey, Texas, Delta DLP-1177. Producers: Leon McAuliffe, David Stallings. Virtually every Wills standard is included in this two-volume testimony of affection.

**THE CACHE VALLEY DRIFTERS**—Tools Of The Trade, Flying Fish 290. Producer: Bill Griffin. Live and lively jazz and swing from this modern bluegrass ensemble.

### jazz/fusion

**SHANKAR**—Vision, ECM 25004 (ECM 1261). Producer: Manfred Eicher. The adventurous electric violinist pits his ethereal 10-string double violin against Jan Garbarik's saxes and Palle Mikkelborg's trumpet. Haunting.

## gospel

**STEVE GREEN**—Steve Green, Sparrow, SPR 1084. Producer: Greg Nelson. Formerly a member of the Gaither Vocal Band and White Heart, Green debuts with a contemporary, commercial sound that fits the Christian world perfectly.

**TWILA PARRIS**—The Warrior Is A Child, Milk & Honey MH1048. Producer: Jonathan David Brown. Paris came to the forefront with her praise song, "We Will Glorify;" this collection is an extension of that gentle, moving sound.

**THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR**—Live in Cincinnati, Savoy SGL 7085. Producer: James Cleveland. Double album features some of the finest directors, soloists and choirs in black gospel; set is packed with names both known and unknown and timeless music.

## classical

**BACH: THE VIOLIN CONCERTOS**—Gidon Kremer, Academy of St. Martin-in-the-Fields, Kremer, Philips 411 108. As Heifetz before him, Kremer plays both violin parts in the Double Concerto, where, as in the solo A Minor and E Major Concertos, he teases interest by unexpectedly brisk tempos and expected instrumental mastery.

**VIVALDI: THE FOUR SEASONS**—Soloists, Orchestre National de France, Maazel, CBS IM 39008. The difference here among the growing canon of variables in recorded performances of these super-popular works is the passing along of solo chores to three soloists, movement by movement, Maazel included. These very performances are also available on home video, with cross-promotion a likely merchandising aid. Bright sound.

**BRAHMS: A GERMAN REQUIEM**—Hagegard, Battle, Chicago Symphony and Chorus, Levine, RCA ARC2-5002. A distinguished performance, deeply felt and executed and supported by outstanding sound. If baritone Hakan Hagegard and soprano Kathleen Battle have relatively little to do in the Requiem, they add measurably to the value of the set by the eight Brahms songs they render, with Levine at the piano, on Side Four.

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Billboard HOT 100

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HOT 100 A-Z

A-Z list of songs and artists from the Hot 100 chart, including titles like 'Tumbleweed', 'Come Back and Stay', 'Adult Education', etc.

# Billboard Album Reviews

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**ROGER WATERS**—The Pros And Cons Of Hitch Hiking, Columbia FC 39290. Producers: Roger Waters, Michael Kamen. The Pink Floyd bassist makes his solo debut another ambitious conceptual project, building an aural dreamscape performed by an odd but compelling array of rock guests (including Eric Clapton and r&b saxophonist David Sanborn), a full symphony, actors and subtle sonic effects. Scheduled international touring and video clips will buttress an instant AOR hit.

**INXS**—The Swing, Atco 90160. Producers: Nick Launay, Nile Rodgers. The Australian sextet's dance-oriented rock is burnished to an even tougher but no less inviting finish for this second U.S. release, which spotlights the band's mix of electronics and rock song form with more dramatic production. Best is the infectious yet melancholy "Original Sin," produced by Nile Rodgers.

**TONI TENNILLE**—More Than You Know, Mirage 90162. Producer: Jeffrey Weber. While this set of '30s and '40s standards will inevitably invite comparison with Linda Ronstadt's "What's New," there are vital differences; working with Count Basie's longtime arranger, Sammy Nestico, Tennille gives these songs a subtle jazz edge, and while Ronstadt sought a unified, rather downbeat mood, Tennille offers a much wider emotional range.



**RONNIE MILSAP**—One More Try For Love, RCA AHL1-5016. Producers: Ronnie Milsap, Rob Galbraith. There's a sense of freedom, of wonder, of experimentation and emotions on this partially self-produced album. Milsap explores a myriad of topics—suburban life, shredded hearts, emptiness, rip-roaring road fare—with glorious abandon and superb instrumentation.

**GEORGE JONES**—You've Still Got A Place In My Heart, Epic FE 39002. Producer: Billy Sherrill. A little grief, a little whimsy, a little wistful introspection—Jones does it all here with his usual gritty grace. Even with spotty material, he remains the greatest actor in country music.

**B.J. THOMAS**—Shining, Columbia FC 39337. Producer: Bob Montgomery. Thomas' switch in producers hasn't altered his momentum; he sounds in top form on this well-balanced package. Few artists merge country and pop better than this. The groove is irresistible, and Thomas' talents undeniable.

**MARK GRAY**—Magic, Columbia B6C 39143. Producers: Bob Montgomery, Steve Buckingham. Gray's is one of the strongest new voices in country, and he carries enough soulfulness to please a multitude of musical purists. He gives a smokey earnestness to lyrics that's urgent and convincing.

## Jazz/Fusion

**CHICK COREA**—Children's Songs, ECM 25005 (ECM 1267). Producer: Manfred Eicher. A deceptively simple set of solo piano pieces, these 20 short works are lovely, affecting miniatures given razor sharp clarity from digital recording. Those hearing traces of the pianistic haiku now associated with George Winston should take note—Corea began writing the series over a decade ago.



## New & Noteworthy

**FERRON**—Shadows On A Dime, Lucy Records LR 004 (Redwood Records). Producers: Terry Garthwaite, Ferron. This provocative young singer/songwriter from Canada delivers one of the most accessible, musically deft albums yet to emerge from the women's music movement—a testament to strong songs that sidestep proselytizing, and to producer and veteran performer Terry Garthwaite, who enlists some snappy rock, jazz and pop players to flesh out the songs.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. RECOMMENDED—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight



**JERMAINE JACKSON**, Arista AL8 8203. Producer: Jermaine Jackson. His first album for Arista finds Jermaine enlisting his other famous brothers as well as a strong group of outside writers to pursue a sleek, uptempo black pop style dovetailing with the Jacksons' own collective style. While his duet with Michael, the Michael Omartian-produced "Tell Me I'm Not Dreamin'," will doubtless spark radio first, Jermaine taps worthy sequels in the opening "Dynamite," a sultry duet with Whitney Houston ("Take Good Care Of My Heart") and other tracks. Add the high profile assured by the much-publicized Jacksons tour, along with such promotional bonuses as the current Pepsi campaign, and this should be the artist's biggest solo bid yet.

## Billboard's Recommended LPs

### pop

**ULTRAVOX**—Lament, Chrysalis FV 41459. Producers: Ultravox. After the stately, romantic sweep of their George Martin-produced tracks, seminal new rock band shifts to more urgent, dance-oriented material on new set.

**JOHNNY WINTER**—Guitar Slinger, Alligator AL 4735. Producers: Johnny Winter, Bruce Iglauer, Dick Shurman. The guitarist moves to the feisty Alligator label with an uncut, high-caliber blues set.

**DUKE JUPITER**—White Knuckle Ride, Morocco 6097 CL (Motown). Producer: Glen Kolotkin. First for label offers more hard pop, with commercial rock cliches topped by the chartable "She's So Hot" and "Little Lady."

**ONE THE JUGGLER**—Nearly A Sin, RCA AFL1 4959. Producers: Steve Short, One The Juggler. A mixed bag of new wave, surf music and calypso rhythms. Cuts range from chaotic to melodic, with emphasis on acoustic instruments.

**BONNIE HAYES AND THE WILD COMBO**—Brave New Girl, Bondage Records BR 102. Producers: Steve Savage, Bonnie Hayes and the Wild Combo (EP). Sassy Bay Area pop/rock takes a more serious, experimental tack on this second outing, a six-cut mini-album. Contact: Bondage, 1264 17th Ave., San Francisco, Calif. 94122.

**NANA MOUSKOURI**—Nana, Mercury 818 622. Producer: Gary Klein. Contemporary ballads dating back to 1967, performed with understanding and passion by the great singer. The oldest, the Rascals' "How Can I Be Sure," is an oldie that still shines.

**THE DIVEKINGS**—Diveking 309069. Producers: Diveking. An irresistibly fun album for '60s music fanatics, highlighted by tight covers of "Devil With The Blue Dress On" and "Good Golly Miss Molly."

**JUNKO YAGAMI**—I Wanna Make A Hit Wit-Choo. Vanguard VSD 79451. Producer: Brooks Arthur. Japanese star's first English-language record is danceable mainstream pop that leans toward MOR. Title cut has strong club potential.

**ROBIN FLOWER**—1st Dibs, Flying Fish FF 326. Producer: Mitch Greenhill. Singer and multi-instrumentalist makes second label outing a strong, stirring foray into new acoustic music with feminist themes.

### black

**O'BRYAN**—Be My Lover, Capitol ST-12332. Producers: Friendship Producers Company, O'Bryan. Singer-songwriter's dynamic blend of James-Wonder rises well above soundalike status with sharp, danceable pop workouts, as "Lovelite" bids for the top 20.

**FUNK DeLUXE**—Salsoul SA 8565. Producer: Randy Muller. Skyy's chief pilot Muller sanitizes funk without sacrificing the edges, as urban dance band struts uptown on "This Time."

**TIMMY THOMAS**—Gotta Give A Little Love (Ten Years After), Gold Mountain GM-80006 (A&M). Producer: Lou Pace. In point of fact it's 11 years after Thomas scored his first hit with the keyboard-dominated "Why Can't We Live Together." He's back in fine form with this series of songs aimed at black and dance formats.

**YELLOWMAN**—King Yellowman, Columbia BFC 39301. Producer: Jimmy Wynter. Produced by Material, the 12-inch of "Strong Me Strong" generated top 30 dance action, while the LP successfully introduces this swaggering reggae rapper to new audiences.

**MARGIE JOSEPH**—Ready For The Night, Cotillion 90158. Producers: Preston Glass, Randy Jackson. No newcomer, Joseph is soul veteran staging a comeback that will bring her up-to-date and up the charts with the title tune. Narada Michael Walden stakes Joseph to a strong dance attack.

### jazz/fusion

**SIMON & BARD GROUP**—The Enormous Radio, Flying Fish FF 321. Producers: Simon & Bard. Chicago-based fusion quartet strikes for more muscular, rock-inflected attack here, aided by additional players including Larry Coryell.

**URBANIAC-CORYELL BAND**—Facts Of Life, Love Records USLP-1-1111 (SWS). Producer: Michal Urbaniak. Violinist Michal Urbaniak and guitarist Larry Coryell lead a fluid, versatile new fusion ensemble that should woo both crossover fans and some jazz loyalists.

**RHYTHMIC UNION**—Beyond The Limit, Inner City IC 1132. Producers: Rhythmic Union. Midwestern quintet plies airy but uptempo crossover fare with an r&b groove. Recorded in 1981.

**KAREN HERNANDEZ**—Riverside Drive, Money Tree MT Ips 1884. Producer: Peter Tevis. Brisk, mainstream piano trio with flashes of Garner and Peterson, cut on Sony's "home" digital processor, the F1—and technically stunning.

### classical

**BRAHMS-SCHOENBERG: QUARTET IN G MIN.**—Baltimore Symphony, Comissiona, Vox Cum Laude D-VCL 9056. This orchestral realization of the piano quartet wins occasional representation in the catalog, but this effective reading is likely to remain active longer than most. Beautifully directed and recorded.

**BRAHMS: SERENADE NO. 1**—Los Angeles Chamber Orchestra, Schwarz, Nonesuch 79065. Not one of Schwarz' most convincing efforts, episodic and sometimes wayward, it may face tough commercial sledding against a small competitive field.

**BERLIOZ: SYMPHONIE FANTASTIQUE**—Chicago Symphony, Abbado, Deutsche Grammophon 410 895. Dealers shouldn't be cowed by the more than a score of competitive versions that huddle in Schwann. This entry should deservedly rise to high rank in the list by virtue of a marvelously idiomatic reading and a recording that bathes even the most extreme orchestral climaxes in a flattering ambience.

**PORTRAIT OF KIRI TE KANAWA**—CBS M 39208. Graced by an attractive color photo of the superstar soprano to give pause to bin browsers, this pick-up album is slated for good business. It pulls together a varied selection of arias and songs excerpted from prior packages.

**THE ACADEMY-BY REQUEST**—Academy of St. Martin-in-the-Fields, Marriner, Angel DS 38056. The large public that owns one or more LPs in the tremendous recorded catalog of the Marriner-Academy combination, should include many who will be a pushover for this attractive pot pourri of Baroque and Romantic selections. Mostly Bach and Handel, plus some Grieg, Schubert, Gluck and Borodin.

## Singles Reviews

• Continued from page 56

### recommended

**NV**—Let Me Do You (5:32); producer: Darryl Payne; writers: Steve Cumberbatch, Darryl Payne, Jeff Smith; publishers: Stephen Cumberbatch/Darryl Payne/Smith Cox, BMI; Sire 0-20199 (12-inch single). Alluring r&b vocals set against electro-funk rhythms.

**JAYNE EDWARDS**—Determination (5:48); producer: Rick Gianatos; writers: Ian Levine, Fiachra Trench; publishers: Record Shack/Copyright Bureau, BMI; Profile PRO-7046 (12-inch single). Classic disco arrangement and performance.

**DAZZ BAND**—Swoop (I'm Yours) (8:30); producer: Reggie Andrews; writers: R. Andrews, L. Chancler; publishers: J. Regg, ASCAP/Hey Skimo, BMI; Motown 4520MG. 12-inch version of previously reviewed 7-inch, Billboard, Apr. 7, 1984.

**VIA AFRIKA**—Via Afrika (6:09); producers: Rene, Via Afrika; writers: R. Veldsman, H. Crouse, M. Rowe; publisher: Screen Gems-EMI, BMI; EMI America V-7822 (12-inch single). Multilingual chanting and percussive polyrhythms.

**DAVID LASLEY**—It's A Cryin' Shame (Sha La La La La) (6:40); producer: Don Was; writer: David Lasley; publisher: not listed; EMI America V-7823. 12-inch version of previously reviewed 7-inch, Billboard, Apr. 21, 1984.

**X-Wild Thing** (3:32); producer: Michael Wagener; writer: Chip Taylor; publisher: Blackwood, BMI; Elektra 0-66966. Hardcore cover of the Troggs' 1967 stomper.

**DAVID ASTRI**—Dancing Digits (8:06); producer: Richard Roeder; writer: David Astri; publisher: David Astri, BMI; Award DA 2510 (c/o Allegiance) (12-inch single). Hip hop with assorted sonic surprises.

### also received

**EXIT 16**—Chemical Imbalance (Crazed With Love) (6:29); producer: not listed; writer: D. Bennett; publisher: not listed; Monster DB-4 (12-inch single). Contact (212) 247-2159.

**FELICIA HARTE**—My Mystical Fire (6:40); producers: Bob Castell-Blanch, Ron Hollins, Wayne Wallace; writer: F. Harte; publisher: JaJer, BMI; Torch 8H88 (12-inch single). Contact (415) 239-6298.



## New & Noteworthy

**TERRI WELLS**—I'll Be Around (6:05); producer: Nick Martinelli; writers: Thomas Bell, Phillip Hurr; publishers: Assorted/Bell Boy/Cookie Box, BMI; Philly World 0-96944 (c/o Atlantic) (12-inch single). Philadelphia session vocalist Wells' confident, personable style brings new life to this remake of the Spinners' 1972 hit.

**KEITH SWEAT**—Lucky Seven (Stay As You Are) (3:35); producers: Herb Lane, Emanuel Le Blanc; writer: E.R. Le Blanc; publishers: Big Seven/Grand Slam, BMI; Stadium STA 8001. A classy r&b love song showcases the impressive tenor stylings of this young New Yorker; elegantly produced by two members of GQ. Contact: (212) 582-6900.

**REATHEL BEAN AND THE DOONESBURY BREAK CREW**—Rap Master Ronnie (4:14); producers: Irwin Fisch, Jack Malken; writers: G.B. Trudeau, E. Swados; publishers: Sugil/MCA; Silver Screen SSR 115 (12-inch single). Reagan impersonator Bean tries to drum up minority votes in this funny and irreverent rap record; inspired by the Broadway musical "Doonesbury." Contact: (212) 807-9650.

**GARY COPEN**—I Sent You Away (3:28); producer: Mark Prentice; writers L. Counts, M. Prentice; publisher: Chaton, ASCAP; Chaton CR-411. Journey-esque ballad is given distinction by newcomer Copen's clear, sweet voice and refreshingly simple, straight-from-the-heart interpretation. Contact: (602) 945-3671.



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HOT 100

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Main chart table with columns for rank, title, artist, and week on chart. Includes entries like 'HELLO' by Lionel Richie, 'LET'S HEAR IT FOR THE BOY' by Deniece Williams, and 'MY EVER CHANGING MOODS' by The Style Council.

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HOT 100 A-Z

Alphabetical index of the Hot 100 chart, listing song titles and artists in A-Z order.

# Billboard Album Reviews

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**THE PSYCHEDELIC FURS**—Mirror Movies, Columbia BFC 39278. Producer: Keith Forsey. The Furs' transformation into purveyors of a willowy, more melodic style with debts to Roxy Music and Bowie seems complete here. With Keith Forsey's production emphasizing the stately pace and rich sweep, the set reaches its peak on "The Ghost In You," a likely AOR and pop contender.

**THE HUMAN LEAGUE**—Hysteria, A&M SP-4923. Producers: Hugh Padgham, Chris Thomas, The Human League. With two top producers abroad, the long-awaited album sequel to the British synth-pop band's hit U.S. debut is easily their lushest sounding. That, and solid, dance-oriented material, should insure radio and club attention, but this time around the sextet faces a much more crowded field working this electronic vein.



**THE O'JAYS**—Love And More, Philadelphia International FZ 39367. Producers: Kenneth Gamble, Leon Huff. This classic soul trio continues to ride the high-flying vocals of Eddie Levert and high-tension production of Philly's talented gold-dust twins, as "Extraordinary Girl" rises to the top with its musically adventurous concept and sheer dramatic appeal. No trendiness here, just dynamite music-making with a jolt of electricity.



**WILLIE NELSON**—Angel Eyes, Columbia FC 39363. Producer: Willie Nelson. What's memorable about this collection is the merging of Nelson's intrinsically-country vocals and Jackie King's superb jazz guitar mastery. Most of the songs are in the "I Fall In Love Too Easily" vein: smoothies salted with the stylization of two musical greats.



**JAMES NEWTON**—Luella, Gramavision GR 8304 (PolyGram). Producers: James Newton, Jonathan F. P. Rose. The flutist assembles a relatively straightforward ensemble augmented by John Blake and Gayle Dixon's violins and Abdul Wadud's cello, to shape a typically mercurial set. Together with Kenny Kirkland (piano) and Jay Hoggard (vibes), Newton slips from post-bop lyricism to angular, free jazz exchanges, creating a set both accessible and challenging.



**NOEL PAUL STOOKEY**—There Is Love, New Pax NP 33131. Producers: Various. The collection is subtitled "A Noel Paul Stookey Anthology" and features 14 songs, mostly self-penned, from his four Christian-oriented albums. Musically, the material extends the gentle, folk-inflected style Stookey first plumbed with Peter, Paul & Mary during the '60s.



## New & Noteworthy

**RPM**—Phonogenic, Warner Bros. 25079. Producers: RPM, Gary Langan. This hard-edged rock group resides in Nashville and records in England—with Yes's engineer, no less. They rely on intricate instrumentation,

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

chiaroscuro chord progressions and lengthy fills to create their textures, although their vocals are vibrant.

## Billboard's Recommended LPs

### pop

**ANY TROUBLE**—Wrong End Of The Race, EMI America ST-17119. Producers: Will Birch, John Wood. Underexposed British quartet, rooted in strong pop and folk-rock models, reworks some of their best earlier tunes and several new songs here.

**THE DREAM SYNDICATE**—Medicine Show, A&M SP-6-4990. Producer: Sandy Pearlman. Solid '60s rock playing and arrangements, dour '80s vocal stance characterize this latest offering as the band moves from I.R.S. to A&M.

**THE GROUP**—I Hear I See I Learn, Jive/Arista JL6-8209. Producers: Nigel Green, The Group. Driving new rock group packs sock and style, especially on the chart-ready "American."

**LEVEL 42**—Standing In The Light, A&M SP-4995. Producers: Larry Dunn, Verdine White. British electronic pop ensemble with strong fusion chops makes a successful swing toward a more pronounced r&b feel.

**JOE ELY**—Hi-Res, MCA MCA-5480. Producers: Joe Ely, Michael Brovsky. The tough-minded, tender-hearted Texas rocker takes a bold, convincing leap into electronics, coupling synthesizers to otherwise uncut country and classic rock.

**TRET FURE**—Terminal Hold, Second Wave LP 22003 (Olivia). Producers: Tret Fure, Leslie Ann Jones, Cris Williamson. Pop/rock stylist who departed L. A. pop scene for second apprenticeship in the women's music camp returns with a solid, mainstream effort. Marred only by occasionally lacklustre production.

**DEAD OR ALIVE**—Sophisticated Boom Boom, Epic FE 39274. Producer: Zeus B. Held. Techno-pop group with dance appeal sports Jim Morrison impersonator and just the right touch of radio ga-ga to go-go in sales, airplay.

### black

**SKWARES**, Cotillion 90152. Producer: Jimmy Douglass. Vocal-driven Memphis funk-rock group shows they're ready for chart action with a clean, crisp attack that doesn't let up.

**DUKE BOOTE**—Bust Me Out, Mercury 818 667. Producer: Duke Bootee. This street-polished funk rapper proves an inventive, highly contemporary artist/songwriter/producer with a commercial bent and a chart contender in "Live Wire."

**L. J. REYNOLDS**—Lovin' Man, Mercury 818 479. Producers: L. J. Reynolds, Gene Dozier. Plenty of soul and drama in ex-Dramatics singer-songwriter's label debut, as uptempo "Touch Down" leads its workouts.

### movies/theater

**ORIGINAL MOTOWN PICTURE SOUNDTRACK**—Misunderstood, Polydor 821 238. Producer: Michael Hoppe. Music keyed to the sentimentality of the Gene Hackman-starrer. Producer/composer Michael Hoppe's main theme is quite beautiful.

### classical

**BEETHOVEN: CELLO SONATAS, NOS. 3 & 5**—Yo-Yo Ma, Emanuel Ax, CBS 1M-39024. Ma and Ax make a fine pair, attuned to each other and the music that motivates them. There are no better versions of the sonatas, and the perky cover photo will draw attention.

**MOZART: PIANO CONCERTOS, NOS. 9 & 11**—Malcolm Bilson, English Baroque Soloists, Gardiner, DG Archives 410 905. Bilson is more successful than most in coping with the sometimes eccentric response of the fortepiano, and delivers sparkling performances of the two concertos with excellent support from the period-instrument ensemble.

**MUSIC ABBREVIATION 101**—The Cambridge Buskers, Deutsche Grammophon 413 339. A tremendous number of works are covered in this irreverent romp through the symphonic repertoire, including a three-minute race through all of Beethoven's nine. A fun album supported by a major label drive spells strong sales.

### gospel

**RANDY STONEHILL**—Celebrate This Heartbeat, Myrrh SPCN 7-01-676506-7. Producer: Barry M. Kaye. Acoustic collection from perennial favorite focuses on issues of abortion and child-rearing, with Stonehill's concerns as a father showing through.

**DAN PEEK**—Doer Of The Word, Home Sweet Home RO 2111. Producer: Chris Christian. It's been a long time since this former member of America released an album, and his easy-going, soft rock style will please fans who've waited for this follow-up.

## Billboard Pop Albums

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HOT 100

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Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, and WKS AT #1. It lists 100 songs and their chart performance.

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HOT 100 A-Z

Index table listing song titles and artists in alphabetical order, with corresponding chart numbers.

# Billboard Singles Reviews

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## picks

**DAN FOGELBERG**—Believe In Me (3:31); producers: Dan Fogelberg, Marty Lewis; writer: D. Fogelberg; publishers: Hickory Grove/April, ASCAP; Full Moon/Epic 34-04447. The balladeer returns after a jaunt into hard rock with "Language Of Love"; romantic mood, whispery vocal, swirling strings.

**RE-FLEX**—Hurt (3:40); producer: John Punter; writer: Fishman; publishers: Jambo/Metric/Firststars, ASCAP; Capitol B-5348. British quartet pursues the politics of airplay, releases a second single that sounds almost identical to the first. Still has a good beat and you still can dance to it.

## recommended

**UB40**—Please Don't Make Me Cry (3:24); producers: UB40, Ray "Pablo" Falconer; writer: Winston Tucker; publisher: Intersong, ASCAP; A&M AM-2630. Largely degged ballad cover features heart-wrenching lead vocals and a sexy break.

**MOTLEY CRUE**—Too Young To Fall In Love (3:37); producer: Tom Werman; writer: Nikki Sixx; publishers: Warner-Tamerlane/Motley Crue, BMI; Elektra 7-69732. Metal sentiments as cute as a studded mace.

**PSYCHEDELIC FURS**—The Ghost In You (3:38); producer: Keith Forsey; writers: R. Butler, T. Butler; publisher: Blackwood, BMI; Columbia 38-04416. Walls of synths and mannered elocution make for idiosyncratic Brit pop.

**JUNKO YAGAMI**—I Just Wanna Make A Hit Wit-Choo (3:48); producer: Brooks Arthur; writers: Frank Musker, Louis St. Louis; publishers: CBS/Rio Cartel, ASCAP; Vanguard VSD 35245 (12-inch version also available, Vanguard SPV 71). English-language dance tune from a sweet-voiced singer who's had a dozen top 10 hits in Japan.

## also received

**WOLF & WOLF**—Don't Take The Candy (3:48); producer: Ron Nevison; writers: P. Wolf, I. Wolf; publishers: Jobete/Petwolf, ASCAP; Morocco 1729CF (c/o Motown).

**BOB KULIK**—How About That (4:31); producer: J.C. Petrillo; writer: J.C. Petrillo; publishers: Tempest, BMI; Song Factory SFR-43111. Contact: (201) 431-4935.

**RED HOUSE**—25 Reasons (2:54); producers: Billy Batson, Red House; writer: M. Freeman; publisher: not listed; Wave Seven W7R1783. Contact: P.O. Box 8956, Minneapolis, Minn. 55408.

**GEORGE FABER AND STRONGHOLD**—Hold Out Forever (3:47); producers: Lenise Bent, George Faber & Stronghold; writers: Faber, Henderson; publisher: not listed; Sound Image 7-25783. Contact: (312) 364-2888.

**KELLI**—Double Dealing (3:38); producers: Major Bill Smith, Terry L. Smith; writers: Major Bill Smith, Mike Hogan; publisher: Softcharay, BMI; Le Cam LC-313. Contact: (817) 738-8843.

**JAMES CULLEN**—Scranton Pa. (3:33); producer: Joe Renda; writer: James Cullen; publisher: One/Day, ASCAP; Blue Moon 3UL-L5N. Contact: (717) 343-6032.

**VICTIMS**—Through With You (3:15); producers: Victims, Tim Hale; writers: Harm, Rinartz; publisher: not listed; Zero Budget ZBR-9747. Contact: (608) 786-0037.

**NICK ANGELO & THE KILLING FLOOR**—Bad Attitude (4:10); producer: not listed; writer: Nick Angelo; publisher: Sweet Boy Stim, BMI; BCMK BSX-84. Contact: (716) 773-0987.

**DOUG PETERS**—The Last Goodbye (2:52); producers: Eric Schabacker, Doug Peters; writer: Doug Volchko; publisher: Doug Volchko, BMI; Paytone PL-1986. Contact: P.O. Box 3247, Shawnee, Kans. 66203.

**IT**—Mr. Bad (3:56); producer: It; writers: R. Cancro, R. Peckham, B. Smith; publisher: Frozen Inca, BMI; Landslide LT-902 (12-inch single). Contact: (404) 873-3918.



## picks

**HAROLD MELVIN & THE BLUE NOTES**—Don't Give Me Up (4:55); producers: Nick Martinelli, Harold Melvin; writers: Michael Forte, Harold Melvin, McKinley Horton; publishers: Philly World, BMI/Persebre, ASCAP; Philly World 7-99761 (c/o Atlantic; 12-inch version also available, Philly World 0-96949). Philly soul masters return on a new label with some slick studio funk tracks; "M&M" remix on the 12-inch should invite club action.

**JUICE**—Rock Your Body Down (3:42); producer: Kurtis Blow; writers: Orange Krush, Steve Breck, Orin "Juice" Jones; publishers: Kuwa/Funk Groove, ASCAP; Elektra 7-69734. 7-inch version of previously-reviewed 12-inch, Billboard, Mar. 24, 1984.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

**TWILIGHT 22**—Siberian Nights (4:17); producer: Gordon Bahary; writers: Gordon Bahary, Joseph Saulter; publishers: Jackaroo/Bahary, ASCAP; Vanguard VSD 35246 (12-inch version also available, Vanguard SPV 73). Hip-hop and rap that continues from the Indian/Arabic "Electric Kingdom" to the Soviet iceland; a bit more menace and less whimsy than last time.

## recommended

**BILLY GRIFFIN**—So Many Ways (3:46); producer: John Barnes; writers: J. Barnes, B. Griffin; publisher: Ram-wave, ASCAP; Columbia 38-04444. Glossy midtempo soul with jazzy arrangement.

**SYLVESTER**—Good Feelin' (4:15); producer: James "Tip" Warrick; writers: D. Wadlington, D. Sweet, Sylvester; publishers: D-2/Sequins at Noon, ASCAP; Megatone S-128. Infectious, upbeat invitation, phrased in flutelike falsetto; flip side is "Call Me" (see Dance Picks this week).

**ORBIT featuring CAROL HALL**—Too Busy Thinking About My Baby (3:53); producers: Bruce Nazarian, Jerome Q. Jones; writers: N. Whitfield, J. Bradford; publishers: Jobete/Stone Agate, ASCAP; Quality QUS 7058. 7-inch version of previously-reviewed 12-inch, Billboard, Apr. 7, 1984.

**WOMACK & WOMACK**—Baby I'm Scared Of You (3:58); producer: Stewart Levine; writers: Cecil & Linda Womack; publisher: Next Flight, BMI; Elektra 7-69733. Critically-acclaimed duo in an impressively original approach to r&b narrative.

**GLASS**—Sexy (3:49); producers: John Williams, Harvey E. Lynch; writer: J. Williams; publishers: Latex/Crystal, ASCAP; HCRC HC 7-31902 (c/o Allegiance). Electro-funk with heavy Rick James influence.

## also received

**FLOYD DIXON**—Olympic Blues (3:56); producer: B. Hamilton; writer: B. Hamilton; publisher: Sweet Bippy, ASCAP; Inculcation 184-45. Contact: F. Dixon, P.O. Box 191041, Los Angeles, Calif. 90019.

**DICKY WILLIAMS**—Touching You (5:21); producer: not listed; writer: D. Williams; publishers: Shotgun/Third Day Miracle, BMI; Sirco 19110. Contact: (516) 946-8008.

**FRESH BAND**—Come Back Lover (5:13); producer: Darryl Gibbs; writers: Neville Anthony McLachland, George E. Rodgers III; publishers: Many John/Romzulu, BMI/Ferricliff; Are 'N Be RB-003 (12-inch single). Label based in New York.

**GUY FORTUNE**—Tell Me What To Do For You (4:10); producer: Preston Davis; writer: M. Fortune; publisher: Little Mark, BMI; Ponchatoula Presentation PP104 (12-inch single). Contact: (212) 265-8049.



## picks

**JOHN ANDERSON**—I Wish I Could Write You A Song (3:07); producers: John Anderson, Lou Bradley; writers: John David Anderson, Lionel A. Delmore; publishers: Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276. Potent and understated; Anderson's a master of the subtle-but-searing nuance.

**MICHAEL MARTIN MURPHEY**—Disenchanted (4:33); producer: Jim Ed Norman; writers: C. Rains, J.E. Norman, M. Murphey; publishers: Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI; Liberty B-1517. This could be subtitled, "Michael Martin Murphey meets the Beach Boys." It's layered and flowing, especially on the chorus harmonies.

**MEL McDANIEL with OKLAHOMA WIND**—Most Of All I Remember You (3:06); producer: Mel McDaniel; writers: R. Scaife, P. Thomas; publishers: Vogue/Partner, BMI; Capitol B-5349. A dreamy, nostalgic recollection of Southern ways and a Southern lady.

**JOE STAMPLEY & JESSICA BOUCHER**—Memory Lane (2:17); producers: Joe Stampley, Lobo; writers: T. Stampley, D. Rosson, D. McComb; publishers: Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446. Moe Bandy had a duet with newcomer Becky Hobbs; now Stampley's doing the same with Jessica Boucher, a Nashville studio singer. They come off fine on a '50s style ballad, with long-gone images.

## recommended

**MAC DAVIS**—Caroline's Still In Georgia (3:40); producer: Garth Fundis; writer: W. Holyfield; publisher: Bibb, ASCAP; Casablanca 818 929-7. An easy-listening treatment of a hard fact of life.

**VINCE GILL**—Oh Carolina (3:17); producer: Emory Gordy Jr.; writers: Randy Albright, Jim Elliott, Mark D. Sanders; publisher: Milene, ASCAP, RCA PB-13809. A misty and bittersweet change of pace from "Victim Of Life's Circumstances."

**JESSI COLTER**—Rock And Roll Lullabye (2:56); producers: Chips Moman, Bobby Emmons; writers: Barry Mann, Cynthia Weil; publishers: Screen Gems-EMI/Summerhill, BMI; Triad 2001. Colter and an avalanche of echo compete on this debut for new Nashville label.

**KEITH STEGALL**—I Want To Go Somewhere (2:46); producer: Kyle Lehning; writers: D. Lowery, M. McAnally; producers: Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442. Energetic let's-hit-the-road bounce.

**TOMMY CASH**—This Honky's Gonna Honky Tonk Tonight (2:24); producers: Mike Daniel, Stan Cornelius; writer: David Heavener; publisher: ISPD, ASCAP; Audio-graph AG 45-485. The title—and Cash's distinctively authoritative voice—tell all. Contact: (615) 255-2866.

**BUZZ CASON & WILDWIND**—Settin' The Woods On Fire (2:40); producer: Perky Higgins; writers: Fred Rose, Ed G. Nelson; publisher: Milene, ASCAP; Evergreen 1020. Reminiscent of the 1952 Hank Williams version. Label based in Nashville.

**AUDREY LANDERS**—Manuel Goodbye (3:40); producer: Jack White; writers: Bernd Deitrich, Gerd Grabowski, Englebert Simons, Peggy March, Audrey Landers; publisher: Youngster Musikverlag GmbH, GEMA/ASCAP; MCA/Curb MCA-52339. Pretentiously pop with Latin overlay.

## also received

**TOMMY YOUNG**—Do It Right The First Time (2:30); producer: not listed; writer: Tommy Young; publisher: Whitmore, ASCAP; Texas Domino 1004. Label based in Richardson, Tex.

**CHARLIE EDWARDS**—Four Walls (2:50); producer: not listed; writers: Marvin Moore, George Campbell; publisher: not listed; Car-Char 102.

**DON COX**—It's All In Your Mind (2:55); producer: Hoyet Henry; writer: Bob-By Braddock; publisher: Tree, BMI; Gold Canyon 001. Contact: (615) 329-2278.

**LEE GOODWIN**—Red Hot Dreams (2:32); producer: Duane Marrs; writers: Roy August, Rick Tranthan; publisher: Al Jolson Black & White/LaKat, BMI; GMB 001. Contact: P.O. Box 140073, Nashville, Tenn. 37214.

**FARON GAINES, CELESTE SHADY**—Forever And A Day (2:41); producer: Don Tiller; writer: Gordon E. Gaines; publisher: Silver Key, BMI; Silver Star 4006 (c/o Door Knob, Nashville).

**PAUL BROOKS**—I Hope His Love Is Worth My Good-bye (2:01); producer: Paul Brooks; writer: P. Brooks; publisher: Hired Hand, SESAC; Chance 8401.

**STEVE CHANCE**—Memories Of A Good Woman (2:32); producer: Frank Walker; writer: Chance; writer: Frank Walker, ASCAP; Manchester Int'l 107. Label based in Manchester, Tenn.

**MARSHA LYN**—Tiny Part Of My Heart (2:37); producer: not listed; writers: Wade Phillips, Shirley Michaels; publisher: Sadira, ASCAP; King's Universal 0756. Contact: (615) 329-0093.

**CHARLIE WALKER**—We Thank God For The Roses (2:56); producer: Sam McBebe; writers: George Wells, Billy Stone; publishers: Tidewater/Little David, BMI; Mission 3. Label based in Nashville.

**ROBIN MASON**—You Mean The World To Me (2:32); producer: Herb Jones; writer: Jim O'Brien; publisher: HRS, ASCAP; Puzzle 31347.

**LORIE SIMPLER**—Nobody's Baby Anymore (2:43); producer: L.D. Allen; writer: Greg Jean; publisher: Big Swing, BMI; Dee Jay 158. Label based in Oklahoma City, Okla.

**HAROLD MacINTYRE**—Heaven's Almost As Big As Texas (2:48); producer: Larry Coad; writer: R. Floyd; publisher: Power Play, BMI; Audiograph 480. Contact: (615) 255-2866.

**JERRY HAYES**—Down South In New Orleans (2:40); producers: Robby Turner, Don Singleton; writers: J. Anglin, J. Wright, J. Anglin; publisher: Rightsong, BMI; Spinnin' Wheel 184 (c/o NSD).

**MARY ALYCE**—I Used To Have What You Have Now (2:21); producers: J. Maynard, T. Hamilton, G. Lee; writers: Bud Lee, Holly Dunn; publishers: CBS, BMI/Early Bud, ASCAP; Silver Leaf 1003. Label based in Lebanon, Tenn.

**RAY WOOTEN**—Ain't Much Goin' On In Muleshoe (2:19); producer: Kenneth Precure; writer: K. Precure; publisher: Phone, BMI; Texas Soul 21984.

**KEN CARLYSLE**—When You Were Mickey Mantle, And I Was Stan The Man (2:52); producer: B. Thrill; writers: Carlysie, Kimbro, Ratliff, Vallillo; publisher: Carlysie Kimbro, BMI/Sky-Rush, ASCAP; Inglewood 133222. Contact: (309) 836-2161.



## picks

**STEVIE WOODS**—Heart (Stop Beating In Time) (3:58); producers: Jack White, Robbie Buchanan; writers: Barry Gibb, Robin Gibb, Maurice Gibb; publisher: Gibb Bros., BMI; Cotillion 7-99757. Strong sensitive interpretation of the Gibb tune; Woods wrests passion out of syn-copation and key changes.

## also received

**JOE WOOD**—Won't You Dance With Me (3:33); producer: not listed; writer: T. Vaneck; publisher: Balsam, CAPAC; Rosedale RDR-2016. Contact: P.O. Box 1229, Port Huron Mich. 48061



## picks

**SYLVESTER**—Call Me (6:20); producer: James "Tip" Warrick; writers: J. Warrick, J. Mehl; publishers: Warrick/Jaymel, ASCAP/Silly, BMI; Megatone MT-128 (12-inch single). Double "A"-side disco single offers AOR-ish manic energy on one hand and the more subdued r&b sound of "Good Feelin'" on the other (see Black Recommended this week).

**LORNA**—Where The Boys Are (5:31); producer: Joel Diamond; writers: N. Sedaka, H. Greenfield; publisher: Screen Gems-EMI, BMI; Silver Blue 479-04990 (c/o CBS) (12-inch single). Wild, revved-up remake from the remade beach movie; Lorna Luft plus the Village People plus all the reverb in the world.

**SHARON BENSON**—Hold On I'm Coming (5:55); producer: Barry Leng; writers: Isaac Hayes, D. Porter; publisher: East Memphis, BMI; Malaco MAL 1212 (12-inch single; 7-inch version also available, Malaco MAL 2100). Respectful and creative reworking of the Sam & Dave classic; Benson's powerhouse alto booms out amid old-style brasses and newfangled electronics.

**R.J.'S LATEST ARRIVAL**—Shackles (5:32); producer: The Wiz; writer: The Wiz; publishers: Arrival/Alva, BMI; Golden Boy/Quality QUS 059. 12-inch version of the current Black chart hit; a semi-rap tribute to the liberating power of the groove.

**NINA SCHILLER**—Without Your Love (6:46); producer: Bill Motley; writers: Smith, Guess; publisher: Moby Dick, ASCAP; Moby Dick BTG 336 (12-inch single). High-tech percussion and some lyrical keyboard noodling frame Schiller's multi-tracked soprano lead. Contact: (213) 760-1979.

## recommended

**DAVID GILMOUR**—Blue Light (6:15); producers: Bob Ezrin, David Gilmour; writer: D. Gilmour; publisher: Pink Floyd, BMI; Columbia 44-04983 (12-inch single). Dance remix of the 7-inch rocker that's brought the ex-Floyd member onto the Hot 100 on his first solo venture.

**FORCE M.D.'s**—Let Me Love You (5:08); producers: Tom Silverman, Mr. Magic; writers: Force M.D.'s, Halpin, LeBlanc; publishers: T-Boy, ASCAP/Tee Girl, BMI; Tommy Boy TR 341. 12-inch version of previously reviewed 7-inch, Billboard, Mar. 24, 1984.

## also received

**LYDIA BURDOCK**—Life In America (5:26); producers: Gerry Gabinelli, Michael Burton; writer: Michael Burton; publishers: Metaphor/Mother's Own Pie, BMI; Team TRS3003 (12-inch single). Contact: (214) 458-1336.



## New & Noteworthy

**PRIVATE I**—Talk To Me (3:24); producer: not listed; writers: Beal, Lawrence; publisher: McJames, BMI; 37 SQ-37. Adept dance rock from a six-man outfit that's a prime attraction on the Southern California beach-club circuit. Good hooks and harmonies, and a nice throaty vocal from singer Steve McClintock. Contact: (213) 463-8400.





# Billboard HOT 100

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	TIME AFTER TIME—Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman, Portrait 37-04432(Epic)	34	39	4	DON'T WALK AWAY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, RCA 13813	68	NEW ENTRY		GHOST BUSTERS—Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr., Arista 1-9212
2	4	9	THE REFLEX—Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran, Capitol 5345	35	38	7	I CAN DREAM ABOUT YOU—Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman, MCA 52378	69	54	14	THE AUTHORITY SONG—John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp, Riva R-216(Polygram)
3	2	11	LET'S HEAR IT FOR THE BOY—Deniece Williams (G. Duke), T. Snow, D. Pitchford, Columbia 38-04417	36	21	13	THE LONGEST TIME—Billy Joel (Phil Ramone), B. Joel, Columbia 38-04400	70	87	2	THE LEBANON—Human League (Hugh Padgham, Chris Thomas, Human League), Callis, Oakey, Virgin/A&M 2641
4	3	11	OH, SHERRIE—Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum, B. Cuomo, C. Krampf, Columbia 38-04391	37	37	9	WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works (Hugh Jones), McNabb, Arista 1-9155	71	82	2	BRINGIN' ON THE HEARTBREAK—Def Leppard (Robert John "Mutt" Lange), Clark, Willis, Elliott, Mercury 818779-7(Polygram)
5	5	15	SISTER CHRISTIAN—Night Ranger (Pat Glasser), K. Keagy, Camel/MCA 52350	38	29	11	MY EVER CHANGING MOODS—The Style Council (Peter Wilson, Paul Weller), P. Weller, Geffen 7-29359 (Warner Bros.)	72	73	5	WHEN WE MAKE LOVE—Alabama (H. Shedd, Alabama), T. Seals, M. Williams, RCA 13763
6	6	9	THE HEART OF ROCK 'N' ROLL—Huey Lewis And The News (Huey Lewis and the News), J. Colla, H. Lewis, Chrysalis 4-42782	39	30	8	LOVE WILL SHOW US HOW—Christine McVie (Russ Titelman), McVie, Sharp, Warner Bros. 7-29313	73	75	4	FREAKSHOW ON THE DANCE FLOOR—Bar-Kays (A.A. Jones), Bar-Kays, A.A. Jones, Mercury 818 631-7(Polygram)
7	9	10	SELF CONTROL—Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo, Atlantic 7-89676	40	47	3	BREAKIN'...THERE'S NO STOPPING US—Ollie And Jerry (Ollie E. Brown), D.E. Brown, J. Knight, Polydor 821 708-7(Polygram)	74	61	15	NO MORE WORDS—Berlin (Giorgio Moroder, Richie Zito), J. Crawford, Geffen 7-29360(Warner Bros.)
8	10	8	JUMP (FOR MY LOVE)—Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina, Planet 13780(RCA)	41	43	7	OBSCENE PHONE CALLER—Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell, Motown 1731	75	89	2	HOLD ME—Teddy Pendergrass With Whitney Houston (Michael Masser), M. Masser, L. Creed, Asylum 7-69720(Elektra)
9	14	4	DANCING IN THE DARK—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen, Columbia 38-04463	42	45	5	PRIME TIME—Alan Parsons Project (Alan Parsons), Woolfson, Parsons, Arista 1-9208	76	64	13	IT'S MY LIFE—Talk Talk (Tim Friese-Greene), M. Hollis, T. Friese-Greene, EMI-America 8203
10	11	15	BORDERLINE—Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas, Sire 7-29354(Warner Bros.)	43	51	4	FAREWELL MY SUMMER LOVE—Michael Jackson (Tony Peluso, Michael Lovesmith, Steve Barri, Freddie Perren, Fonce Mizell), K. Lewis, Motown 1739	77	NEW ENTRY		TURN TO YOU—Go-Go's (Martin Rushent), Caffey, Weidlin, I.R.S. 9928(A&M)
11	18	7	EYES WITHOUT A FACE—Billy Idol (Keith Forsey), Idol, Stevens, Chrysalis 4-42786	44	50	4	SUNGLASSES AT NIGHT—Corey Hart (Jon Astley, Phil Chapman), C. Hart, EMI-America 8203	78	67	17	TONIGHT—Kool & The Gang (Ronald Bell, Jim Bonnefond, Kool & The Gang), J. Taylor, C. Williams, Kool & The Gang, De-Lite 830(PolyGram)
12	8	13	BREAKDANCE—Irene Cara (Giorgio Moroder), Moroder, Cara, Hull, Network/Geffen 7-29328(Warner Bros.)	45	57	5	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner (Terry Britten), T. Britten, G. Lyle, Capitol 5334	79	NEW ENTRY		THE MOMENT OF TRUTH—Survivor (Ron Nevison), B. Conti, D. Lambert, P. Beckett, Casablanca 286-7(Polygram)
13	15	6	IT'S A MIRACLE—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett, Virgin/Epic 34 04457	46	53	6	IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Weir, Elektra 7-69728	80	85	3	TONIGHT IS WHAT IT MEANS TO BE YOUNG—Fire Inc. (Jim Steinman), J. Steinman, MCA 52377
14	19	6	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE—Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford, Columbia 38-04418	47	34	13	ROCK YOU LIKE A HURRICANE—Scorpions (Dieter Dierks), R. Schenker, K. Meine, H. Rabbel, Mercury 818 440-7(Polygram)	81	68	6	LITTLE LADY—Duke Jupiter (Glen Kolotkin), M.J. Styler, Morocco 1736(Motown)
15	7	17	HELLO—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, Motown 1722	48	55	5	ROMANCING THE STONE—Eddy Grant (Eddy Grant), E. Grant, Portrait 37-04433(Epic)	82	NEW ENTRY		TAKING IT ALL TOO HARD—Genesis (Genesis, Hugh Padgham), Genesis, Atlantic 7-89656
16	17	9	YOU CAN'T GET WHAT YOU WANT—Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson, A&M 2628	49	58	4	ALIBIS—Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley, A&M 2639	83	65	12	WOULDN'T IT BE GOOD—Nik Kershaw (Peter Collins), N. Kershaw, MCA 52371
17	36	3	WHEN DOVES CRY—Prince (Prince), Prince, Warner Bros. 7-29286	50	NEW ENTRY		I'M FREE (HEAVEN HELPS THE MAN)—Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford, Columbia 38-04452	84	NEW ENTRY		BREAK-A-WAY—Tracey Ullman (Peter Collins), J. DeShannon, S. Sheeley, MCA/Stiff 52385
18	13	10	I'LL WAIT—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 7-29307	51	41	15	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek, Elektra 7-69744	85	81	8	BELIEVE IN ME—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 34-04447
19	22	7	STAY THE NIGHT—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29306	52	44	14	HEAD OVER HEELS—The Go-Go's (Martin Rushent), Caffey/Valentine, I.R.S. IR-9926(A&M)	86	NEW ENTRY		THE GLAMOROUS LIFE—Sheila E. (Sheila E., Starr Company), Sheila E., Warner Bros. 7-29285
20	23	11	RUN, RUNAWAY—Slade (Jim Punter), N. Holder, J. Lea, CBS Associated 4-04398	53	59	5	LOVE OF THE COMMON PEOPLE—Paul Young (Laurie Latham), J. Hurley, R. Wilkins, Columbia 38-04453	87	88	3	JAM ON IT—Newcleus (J. Webb, F. Fair), M.B. Cenac, Sunnyside 411(Becket)
21	12	17	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins (Arif Mardin), P. Collins, Atlantic 7-89700	54	60	3	BOYS DO FALL IN LOVE—Robin Gibb (M. Gibb, R. Gibb, M. Liggett, C. Barbosa), M. & R. Gibb, Mirage 7-99743(Atco)	88	NEW ENTRY		ROUND AND ROUND—Ratt (Beau Hill, DeMartini, Percy, Crosby), Atlantic 7-89693
22	24	7	WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart, RCA 13800	55	48	10	DON'T WASTE YOUR TIME—Yarbrough & Peoples (J. Ellis), J. Ellis, Total Experience 1-2400(RCA)	89	NEW ENTRY		SOMEBODY ELSE'S GUY—Jocelyn Brown (F. McFarlane, A. George, J. Brown), J. Brown, Vinyl Dreams 71(Prelude)
23	25	5	LEGS—ZZ Top (Bill Ham), Gibbons, Hill, Beard, Warner Bros. 7-29272	56	40	7	MUSIC TIME—Styx (Styx), D. DeYoung, A&M 2625	90	NEW ENTRY		TOO YOUNG TO FALL IN LOVE—Motley Crue (Tom Werman), N. Sixx, Elektra 7-69732
24	26	5	MAGIC—The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek, Elektra 7-69724	57	70	3	A LITTLE LOVE—Juice Newton (Richard Landis), T. Sharp, D. Douma, R. Feldman, RCA 13823	91	NEW ENTRY		A CHANCE FOR HEAVEN—Christopher Cross (Michael Omartian), B. Bacharach, C. Bayer Sager, C. Cross, Columbia 38-04492
25	27	9	MODERN DAY DELILAH—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham, MCA 52376	58	42	19	HOLD ME NOW—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway, Arista 1-9164	92	71	12	GIVE ME TONIGHT—Shannon (M. Liggett, C. Barbosa), C. Barbosa, E. Chisolm, Mirage/Emergency 7-99775(Atco)
26	32	4	DOCTOR! DOCTOR!—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway, Arista 1-9209	59	69	4	SHE DON'T KNOW ME—Bon Jovi (Lance Quinn), M. Avsec, Mercury 818 958-7(Polygram)	93	63	17	WHITE HORSE—Laid Back (Laid Back, Seven Dwarfs), T. Stahl, J. Guldenberg, Sire 7-29346(Warner Bros.)
27	28	4	INFATUATION—Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson, Warner Bros. 7-29256	60	72	3	10-9-8—Face To Face (Arthur Baker), Angelo, Epic 34-04430	94	NEW ENTRY		YOUNG THING, WILD DREAMS (ROCK ME)—Red Rider (Tom Cochran, Ken Geer), T. Cochran, Capitol 5335
28	31	9	DANCE HALL DAYS—Wang Chung (Chris Hughes, Ross Cullum), Hues, Geffen 7-29310(Warner Bros.)	61	62	6	THE GHOST IN YOU—Psychedelic Furs (Keith Forsey), R. Butler, T. Butler, Columbia 38-04416	95	66	8	I WANT TO BREAK FREE—Queen (Mack), J. Deacon, Capitol 5350
29	16	16	TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David, Columbia 38-04217	62	79	2	THE FIRST DAY OF SUMMER—Tony Carey (Peter Hauke), T. Carey, MCA 52388	96	80	3	GOTTA GIVE A LITTLE LOVE (TEN YEARS AFTER)—Timmy Thomas (L. Pace), T. Thomas, Gold Mountain 82004(A&M)
30	20	14	DANCING IN THE SHEETS—Shalamar (B. Wolfer), B. Wolfer, D. Pitchford, Columbia 38-04372	63	52	21	FOOTLOOSE—Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford, Columbia 38-04310	97	74	5	I PRETEND—Kim Carnes (Keith Olsen), M. Page, B. Fairweather, EMI-America 8202
31	35	6	NO WAY OUT—Jefferson Starship (Ron Nevison), P. Wolf, I. Wolf, Grunt 13811(RCA)	64	56	7	HEART DON'T LIE—LaToya Jackson (Amir Bayyan), D. Johnson, A. Bayyan, Private 1 4-04439(Epic)	98	77	17	THEY DON'T KNOW—Tracey Ullman (Peter Collins), K. MacColl, MCA 52347
32	49	2	SAD SONGS (SAY SO MUCH)—Elton John (Chris Thomas), E. John, B. Taupin, Geffen 7-29292(Warner Bros.)	65	78	2	STRANGERS IN A STRANGE WORLD—Jenny Burton & Patrick Jude (Jake Holmes), J. Holmes, Atlantic 7-89660	99	84	11	SHE'S STRANGE—Cameo (L. Blackmon), L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins, Atlanta Artists 818-384-7(Polygram)
33	33	9	WHAT IS LOVE—Howard Jones (Rupert Hine), H. Jones, W. Bryant, Elektra 7-69737	66	46	15	LOVE SOMEBODY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, RCA 13738	100	83	16	MISS ME BLIND—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Virgin/Epic 34-04388

● Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

### HOT 100 A-Z

AGAINST ALL ODDS (Take A Look At Me Now) (Golden Torch, ASCAP/Hit and Run/Warner Bros., ASCAP) CPP/WBM	21	Another Place, ASCAP/Carla Bayer Sager, BMI	91	ALIBIS (Snow, BMI/T. Mac. PRS/Bibo/Welbeck, ASCAP) CLM	49	DANCE HALL OAYS (Chong/Warner-Tamerlane, BMI) WBM	28	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE (Ensign, BMI) CPP	14	DANCING IN THE DARK (Bruce Springsteen, ASCAP)	9	DANCING IN THE SHEETS (Famous, ASCAP) CPP/ABP	85	ENSIGN, BMI) CPP	30	DOCTOR! DOCTOR! (Zomba, BMI) CPP	26	DOCT'N WALK AWAY (Vogue, BMI) CLM	34	GOTTA GIVE A LITTLE LOVE (Ten Years After) (Living/Gold Alps, BMI)	96	I'M FREE (Heaven Helps The Man) (Famous, ASCAP/Ensign, BMI)	50	MODERN DAY DELILAH (Warner-Tamerlane, ASCAP) CPP	27	MOMENT OF TRUTH (Golden Torch/Gold Horizon/Tuneworks/Big Stick/Careers, ASCAP/BMI)	79	MUSIC TIME (Stygan Songs/Almo, ASCAP)	76	CPP/ALM	56	SHE'S STRANGE (All Seeing Eye/Cameo Fire, ASCAP/BMI) WBM	99	WHAT'S LOVE GOT TO DO WITH IT (Chappell/Irving/Good Single, ASCAP/BMI) CPP/ALM	45		
BORDERLINE (Likasa, BMI) CPP	10	DOCTOR! DOCTOR! (Zomba, BMI) CPP	26	BOYS DO FALL IN LOVE (Gibb Brothers/BMI)	54	DON'T WASTE YOUR TIME (Total Experience, BMI)	55	BREAK-A-WAY (CBS Unart Catalogue, BMI)	84	EYES WITHOUT A FACE (Bonedot/Rare Blue/Rock Steady, ASCAP) CLM	11	FAREWELL MY SUMMER LOVE (Stone Diamond, BMI) CPP	43	FIRST DAY OF SUMMER (Rockoko, OmbH)	6	HELLO (Brockman, ASCAP) CLM	15	HOLD ME NOW (Prince St./Almo, ASCAP/CP/ABP)	63	OeCreed/Music Corporation of America, BMI)	73	I CAN DREAM ABOUT YOU (Multi-Level, BMI) CPP	35	LITTLE LOVE (Cement Chicken, ASCAP) WBM	57	LONGEST TIME (Joel, BMI) CPP/ABP	31	OBSCENE PHONE CALLER (Jobete, ASCAP) CPP	3	OH, SHERRIE (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI) CPP	42	SUNGLASSES AT NIGHT (Cresswell/Harco, ASCAP)	44	TAKING IT ALL TOO HARD (Pun/Warner Bros., ASCAP)	82	WHO'S THAT GIRL (Blue Network, ASCAP)	22
BREAKDANCE (Giorgio Moroder/Carub/Alcor, ASCAP/Brass Heart, BMI) WBM	12	DOCT'N WALK AWAY (Vogue, BMI) CLM	34	BREAK-A-WAY (CBS Unart Catalogue, BMI)	84	EYES WITHOUT A FACE (Bonedot/Rare Blue/Rock Steady, ASCAP) CLM	11	FAREWELL MY SUMMER LOVE (Stone Diamond, BMI) CPP	43	FIRST DAY OF SUMMER (Rockoko, OmbH)	6	HELLO (Brockman, ASCAP) CLM	15	HOLD ME NOW (Prince St./Almo, ASCAP/CP/ABP)	63	OeCreed/Music Corporation of America, BMI)	73	I CAN DREAM ABOUT YOU (Multi-Level, BMI) CPP	35	LITTLE LOVE (Cement Chicken, ASCAP) WBM	57	LONGEST TIME (Joel, BMI) CPP/ABP	31	OBSCENE PHONE CALLER (Jobete, ASCAP) CPP	3	OH, SHERRIE (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI) CPP	42	SUNGLASSES AT NIGHT (Cresswell/Harco, ASCAP)	44	TAKING IT ALL TOO HARD (Pun/Warner Bros., ASCAP)	82	WHO'S THAT GIRL (Blue Network, ASCAP)	22				
BREAKIN'...THERE'S NO STOPPING US (Ollie Brown/Sugar/Almo/Crimco,	47	DOCT'N WALK AWAY (Vogue, BMI) CLM	34	BREAK-A-WAY (CBS Unart Catalogue, BMI)	84	EYES WITHOUT A FACE (Bonedot/Rare Blue/Rock Steady, ASCAP) CLM	11	FAREWELL MY SUMMER LOVE (Stone Diamond, BMI) CPP	43	FIRST DAY OF SUMMER (Rockoko, OmbH)	6	HELLO (Brockman, ASCAP) CLM	15	HOLD ME NOW (Prince St./Almo, ASCAP/CP/ABP)	63	OeCreed/Music Corporation of America, BMI)	73	I CAN DREAM ABOUT YOU (Multi-Level, BMI) CPP	35	LITTLE LOVE (Cement Chicken, ASCAP) WBM	57	LONGEST TIME (Joel, BMI) CPP/ABP	31	OBSCENE PHONE CALLER (Jobete, ASCAP) CPP	3	OH, SHERRIE (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI) CPP	42	SUNGLASSES AT NIGHT (Cresswell/Harco, ASCAP)	44	TAKING IT ALL TOO HARD (Pun/Warner Bros., ASCAP)	82	WHO'S THAT GIRL (Blue Network, ASCAP)	22				

# Billboard Album Reviews

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**NICK LOWE**—Nick Lowe And His Cowboy Outfit, Columbia FC 39371. Various Producers. Lowe's flair for off-beat pop tunes finds the perfect vehicle with this band, featuring drummer Bobby Irwin, ex-Squeeze keyboardist Paul Carrack and ex-Rumour guitarist Martin Belmont. Tracks like "Half A Boy And Half A Man," "God's Gift To Women," and "The Gee And The Rick And The Three Card Trick" are pure Lowe, combining a sly humor with a seemingly infallible pop sensibility.

**STEVIE RAY VAUGHAN & DOUBLE TROUBLE**—Couldn't Stand The Weather, Epic FE 39304. Various Producers. Guitar great from the Lone Star State burns hot as a prairie fire on this, his second outing as a leader. Vaughan's prodigious chops are showcased to greater advantage this time by a broader range of tunes, from jazz ("Stang's Swang") to gut-bucket blues ("The Things I Used To Do") to Hendrix ("Voodoo Chile"). An absolute scorcher.

**EDDY GRANT**—Going For Broke, Portrait FR 39261. Producer: Eddy Grant. Grant's own brand of hard-rocking reggae and steel-tempered vocals finally found an audience last year with his "Electric Avenue" single and "Killer On The Rampage" album. "Going For Broke" appears destined for the same success, with the first single, "Romancing The Stone," already making a strong chart run.

**ART OF NOISE**—(Who's Afraid Of) The Art Of Noise!, Island 90179. Producer: Trevor Horn. Techno-pop meister Trevor Horn and his electronic outfit have out-Euro-discoed Kraftwerk, which is no mean feat. Album features another version of the No. 1 dance hit "Beat Box" and eight more dance tracks. Consistently quirky but intelligent and cohesive, Art Of Noise should appeal to dance fanatics and new wavers alike.

**THE EARONS**—Hear On Earth, Island 90159. Producers: The Earons. The intelligent techno-boogie band recently topped the dance/disco chart. The group's decision to don space suits and trade in their names for numbers is a bit unfortunate, as it draws attention away from the fact that this is a very strong group musically. Urban stations can track this one from start to finish.

**TWISTED SISTER**—Stay Hungry, Atlantic 80156. Producer: Tom Werman. These Long Island heavy metal champs finally broke out of the local bar circuit last year with their first album, and registered a regional hit on their home turf. "Stay Hungry" offers more blow-out rock from the glitter-kids-gone-bad, and features quite a cover, even by post-"Spinal Tap" standards.



**FATBACK**—Phoenix, Cotillion 90168. Producers: Bill Curtis, Gerry Thomas. After a career-long association with Spring Records, the laid-back funk outfit switches to Cotillion. But the slow groove remains, with "The Drum Song" and "You've Got That Magic" classic Fatback.



**MILES DAVIS**—Decoy, Columbia FC 38991. Producer: Miles Davis. The fourth album since his much heralded "comeback," "Decoy" is a concise, controlled recording that squares the trumpeter's recent work with the music of his mid-'70s band. Melodically brash and rhythmically sophisticated, Davis' band—featuring Branford Marsalis, Al Foster and John Scofield—make music to satisfy the mind and body.

**DAVE GRUSIN**—Night-Lines, GRP A-1006. Producers: Dave Grusin, Larry Rosen. Keyboardist/composer/arranger/producer Grusin pushes a little deeper into the pop sphere with the addition of vocals. Singers Phoebe Snow and Randy Goodrun each handle two tunes, while Grusin's talent for drawing top-notch instrumental support is born out by the presence of David Sanborn, Marcus Miller, Buddy Williams and Rubens Bassini. Suitable for jazz, pop and AC airplay.

**SPYRO GYRA**—Access All Areas, MCA2-6893. Producers: Jay Beckenstein, Richard Calandra. Double live albums don't sell like they used to, as witness the lackluster reception for Styx's current "Caught In The Act." But

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight

BORN IN THE U.S.A. BY BRUCE SPRINGSTEEN



**BRUCE SPRINGSTEEN**—Born In The U.S.A., Columbia QC 38653. Various Producers. Bruce Springsteen wasn't just born to run from one stage to the next. He was born in the U.S.A., and his sense of pride permeates this blockbuster release. Writing like the William Faulkner of Monmouth County, Springsteen is still searching for the right exit from the post-industrial wilderness. His voice (mixed up front behind the focused E Street Band) sounds like a new instrument, and nothing beats the guitar raunch of "I'm Going Down." Bank on an Arthur Baker remix of the "Dancing In The Dark" single, coupled with a summer tour; to pave the way for the chilling title song—an uplifting nod to the Vietnam vet—to rock the nation's election-year airwaves as surely as the sun shines on the Jersey shore.

there's no denying that Spryo Gyra has written and recorded some lovely tunes, from their breakthrough hit "Morning Dance" to such other notable cuts as "Sea Biscuit" and "Harbor Nights."



**EDDY RAVEN**—I Could Use Another You, RCA AHL1-5040. Producers: Eddy Raven, Paul Worley. On the heels of his first No. 1 single, "I Got Mexico," Raven delivers a uniformly strong collection that spotlights his vibrant voice and his sensitive songwriting skills.



**REV. F. C. BARNES & REV. JANICE BROWN**—No Tears In Glory, Atlanta International AIR-1077. Producer: Tom Wright. This duet has emerged as one of the most exciting and vibrant acts in black gospel. This studio effort shows a smooth sound to be their strength, and they pack a lot of emotion into a strong song lineup.



**MAMA'S BOYS**—Jive/Arista JL8-8214. Producer: Chris Tsangarides. Songwriter/guitarist/fiddler Pat "The Professor" McManus leads U.K. hard rock family trio on '60s-style roofraisers edged with a touch of Irish originality to grab the charts on Slade's "We're All Crazee Now." But it's self-penned tunes that lift the group above many, along with neo-psychedelic intensity and clear, pop production.



pop

**ECHO & THE BUNNYMEN**—Ocean Rain, Sire 25084-1.

Producer: Echo & the Bunnymen. The fifth offering by this Liverpool-based quartet presents their neo-psychedelia with a more polished and precise facade than their previous efforts. The album leans toward a more commercial bent, making use of a slicker production style that even incorporates strings.

**VARIOUS ARTISTS**—Blues Explosion, Atlantic 80149. Producers: Philippe Rault, Claude Nobs. Recorded digitally on "blues night" at the 1982 Montreux Jazz Festival, this superior collection features a track each by Koko Taylor, J.B. Hutto & the New Hawks, Stevie Ray Vaughan, Luther "Guitar Junior" Johnson, John Hammond Jr. and Sugar Blue.

**THE RESTLESS**—Mercury 818 792-1 M-1. Producer: Eddie Kramer. Driving, rousing pop-rock band grinds out "She's So Fine" with Stones-like intensity and tightness, and room to grow.

**X-TEENS**—Love And Politics, Dolphin DLP 1010. Producer: Don Dixon. A contradictory collection of dance floor bass, steely acoustic guitars and unpredictable phrasing in both music and lyrics. End result is upbeat and accessible, simple without being trite. Contact: (919) 493-1436.

**DAVITT SIGERSON**—Falling In Love Again, Island/Ze 90165. Producers: Davitt Sigerson, Michael Zilkha. Writer-turned-recording artist Sigerson moves the singer/songwriter genre into the '80s with lyrically sophisticated, quasi-new wave tunes. Refreshingly intelligent and somewhat more conservative than what one might expect from Ze Records.

**DEBORAH GALLI**—Radio Active, Mercury 818 668-1 M-1. Producer: Brooks Arthur. Singer/songwriter Galli could follow Cyndi Lauper pattern with all-star pop-rock burst on "Night On The Town."

**ELECTRIC FLAG**—The Best Of The Electric Flag, Back-Trac P-17721. Producer: Brian Poehner. Strong collection by blues/rock pioneers featuring Mike Bloomfield and Buddy Miles. Titles include "Groovin' Is Easy," "Sunny" and "Killing Floor."

**THE ZOMBIES**—The Best And The Rest Of The Zombies, Back Trac P-17703. Producer: Brian Poehner. The big hits ("She's Not There," "Tell Her No," etc.) plus three unreleased tracks. A good mix for collectors.

**PAUL REVERE & THE RAIDERS**—The Best Of Paul Revere & the Raiders, Vol. 1, Back-Trac-P 17701. Producer: Brian Poehner. Exactly what the title says. "Kicks" is here in all its splendor.

black

**HUGH MASEKELA**—Techno-Bush, Arista Jive-Afrika JL 8-8210. Producer: Stewart Levine. Masekela trumpets return from Botswana with vocal/instrumental powerhouse crackling with musical vitality on "Don't Go Lose It Baby," now climbing the dance chart.

**MAJOR LANCE**—Major Lance's Swingin'est Hits, Back Trac P-17702. Producer: Brian Poehner. The early stuff and classic Chicago soul. Featured titles include "Monkey Time" and "Um Um Um Um Um Um."

country

**OSBORNE BROTHERS**—Some Things I Want To Sing About, Sugar Hill SH-3740. Producer: Paul Craft. Fueled by material from some of Nashville's top songwriters, the Osbornes demonstrate their old drive and fire.

jazz/fusion

**DON SEBESKY**—Full Cycle, GNP/Crescendo GNPS-2164. Producer: Don Sebesky. Six modern jazz standards including "Naima," "Waltz For Debbie," "All Blues," and "Un Poco Loco" arranged for big band by the man who put the CTI sound of the '70s on the map.

gospel

**FARRELL & FARRELL**—Choices, Star Song SPCN 7-10-205386-X. Producers: Ed DeGarmo, Bob Farrell. This popular Christian couple delves into the techno-pop synthesizer sound here as they stay musically current in their ministry.

classical

**MAHLER: SYMPHONY NO. 1**—Philadelphia Orchestra, Muti, Angel DS-38078. A powerful performance burnished in glorious sound that pays tribute to the orchestra's new recording venue in Philadelphia, direct metal mastering in the U.K., and pressing in Germany. Demonstration quality all the way.

**MOZART: VIOLIN SONATAS IN G, E FLAT, C & E MIN.**—Itzhak Perlman, Daniel Barenboim, DG 410 896. Beautiful in sound, concept and execution. One wonders how such busy international artists found the time to hone these wonderful collaborations to such a fine edge.

**BRAZILIAN TANGOS & WALTZES OF ERNESTO NAZARETH**—Arthur Moreira Lima, Pro Arte PAD 170. Enjoyable pieces that demand little more from a listener than a marginally receptive ear. Pianist Lima is an excellent interpreter of these Latin colored selections.

**STRAVINSKY: SYMPHONY OF PSALMS; FOSS: PSALMS; IVES: PSALM 67**—Milwaukee Symphony Orch., Foss, Pro Arte PAD 169. Handsomely jacketed album promises more than it delivers in these earnest but rather dogged readings. A good album idea gone awry.



• Continued from page 66

**BMI; Capitol B-5341.** Refreshingly untrendy orchestrated pop, strong on melody and modesty; a niche left sadly neglected since the more gracious days of Badfinger and Marmalade.

**BANGLES**—Hero Takes A Fall (2:52); producer: David Kahne; writers: S. Hoffs, V. Peterson; publishers: Bango-phile/Illegal, BMI; Columbia 38-04479. Another in the growing field of retrospective pop: self-contained female quartet rediscovers the wailing guitars and offbeat harmonies of Top 40 psychedelia.

**CRAZY JOE & THE VARIABLE SPEED BAND**—Wild Thing (3:12); producers: Chip Taylor, "Crazy Joe" Renda, John Regan, Ed Sprigg; writer: Chip Taylor; publisher: Blackwood, BMI; Chance CH-1401 (c/o Sutra). Novelty in-joke for aging flower children; pachydermal remake boasts an even lower I.Q. than the Troggs' original, but includes historical rock references to gratify AOR literati.



Billboard HOT 100

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL. Includes entries like 'TIME AFTER TIME' by Cyndi Lauper and 'WHAT IS LOVE' by Howard Jones.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALM = Almo Publications, B-M = Belwin Miss, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., CRIT/JG = Criteron/Joe Goldfeder, HAN = Hansen Pub., HL = Hal Leonard, IMM = Ivan Moguli Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, WBM = Warner Bros. Music.

HOT 100 A-Z

Alphabetical index of songs and artists from the chart, including 'ADULT EDUCATION', 'AGAINST ALL ODDS', 'ALBIS', etc.

# Billboard Album Reviews

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**Pop**  
**TEDDY PENDERGRASS**—Love Language, Asylum 60317. Producers: Michael Masser, Luther Vandross. Pendergrass' first album of new material since his near-fatal accident two years ago is a true and triumphant comeback. Seven of the eight cuts were produced by Michael Masser, whose brand of lilting romanticism perfectly balances Pendergrass' passion and intensity. A video is planned for the single "Hold Me," a duet with Whitney Houston that's bulleting up both the pop and black charts.

**PEABO BRYSON**—Straight From The Heart, Elektra 60362. Producer: Peabo Bryson. Slow love specialist Bryson aims to increase his pop profile in this label debut, and though he really doesn't change direction, he's definitely taken a few key crossover steps. Paced by the Michael Masser-produced "If You're Ever In My Arms Again," Bryson steers to the middle of the road, while "Slow Dancin'" and the title tune pick up the action, and sound truer to Bryson, reflecting an artist on the move.

**PATRICE RUSHEN**—Now, Elektra 60360. Producers: Charles Mims Jr., Patrice Rushen. Rushen, of "Forget Me Not" fame and now "Feels So Real," produces quality pop/r&b/jazz that tickles both mind and body—easy listening at its danceable best. Rushen develops a groove and decorates it with enough clever keyboard riffs to thirst for more. Her soft, smooth vocals serve to tie it all together on "Feels So Real" and "Gotta Find It."

**SMOKEY ROBINSON**—Essar, Tamla 6098TL. Producers: William "Smokey" Robinson, Reginald "Sonny" Burke. Synthesizers and hot guitar accent Smokey's latest chart climber, "And I Don't Love You," and to keep things interesting, the soothing soul king picks up the beat to heighten the musical action, writing songs like "Train Of Thought" that rock and sway while appealing to young and old—but that's always been Smokey's bag; he's just getting better, his music fresher, his famous vocals more dramatic.

## Jazz/Fusion

**TYZIK**—Jammin' In Manhattan, Polydor 821 605. Producer: Jeff Tyzik. The trumpeter and former Chuck Mangione and Doc Severinsen cohort builds on the r&b crossover thrust of his previous Capitol album, mixing uptempo vocal material with equally danceworthy instrumentals. Expect black, jazz and pop potential reminiscent of David Sanborn's recent outings.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Billboard's Recommended LPs

### pop

**ANDY FRASER**—Fine Fine Line, Island 90153. Producers: John Eden, Bob Marlette, Andy Fraser. Former Free bassist solos with strong originals that bear a debt to the recent work of Phil Collins. A cover of the Contours' "Do You Love Me" is thrown in for good measure.

**VANILLA FUDGE**—Mystery, Atco 90149. Producer: Spencer Proffer. Reunion of '60s heavyweights that won't disappoint fans. Their style has changed little, but now underlines the debt of younger groups like Journey to the metal/pop Fudge pioneered.

**VIA AFRIKA**, EMI America ST-17112. Producers: Rene, Via Afrika. Rock exotica from South Africa featuring vocalist Rene Veldsman could generate AOR excitement for self-contained techno-pop trio.

**DEFECTORS**—Defectors, Zerbinoz STO 0001. Producer: Mark Ellinger. Bay Area quartet walks a line between power pop and more adventuresome rock. Not as outside as their name might suggest.

**PRIVATE LIVES**—Prejudice And Pride, EMI America ST-17109. Producers: John Adams, Pete Schwier. British pop-rock duo of Adams & Michael fit new music mold with sweeping sound that catches fire on "River To The Sea."

**WATERFRONT HOME**—New Breed Of Mermaid, Bobcat/CBS BFZ 39319. Producer: Bobby Orlando. Studio duo of Tony Caso and Christina Criscione adhere to the Eurodisco/hip-hop party line. The results are reminiscent of Freeez and M.

**JAMIE JAMES**—The Big One, Vanity VAN 3034p. Producer: Robert Margouloff. Singer/songwriter James, ex-leader of L.A.'s King Bees, throws a rockabilly bash on "Night Rockin'" and other self-penned tunes driven by his guitar chops.

**THE OUTTA PLACE**—We're Outta Place, Midnight Records MIR 102. Producers: The Outta Place (EP). New York garage band going for a sound like the early Animals. Unpolished and in glorious mono.

**THE LYRES**—On Fyre, Ace Of Hearts AHS 10005. Producer: Richard Harte. The Lyres drive Beach Boys sound into a gruff garage setting with rousing results. Their own "Help You Ann" stands out, while covers of two Ray Davies classics pay thrashing tribute to the Lyres' '60s roots.

**PEKKA POHJOLA**—Everyman, Breakthru BRS2. Producer: Pekka Pohjola. Psychedelic synthesizers that will not appeal to everyone. Fans of electronic exploration will enjoy this collection of alternately jarring and soothing tunes.

**PLAN 9**—Dealing With The Dead, Midnight Records MILP 103. Producers: Plan 9. Eight-piece psychedelic revival band boasting five guitarists. Emphasis is heavy on the San Francisco sound (late-'60s Quicksilver, Dead, Airplane, etc.), done to nostalgic perfection. Perfectly packaged with a dayglo cover.

### black

**RAP 1**, Profile 1203. Producers: Various. Collection of New York indie's rap hits, including "Beat Bop" by Rammelzee Vs. K-Rob, "Gettin' Money" by Dr. Jeckyll & Mr. Hyde, "Fresh" by Fresh 3 MC's, "School Beats" by Disco Four and a pair from Run-D.M.C.

**DANCE 1**, Profile 1204. Producers: Various. Collection of 12-inch dance and disco hits originally released as singles by Profile. Included are tracks by Vicki Sue Robinson, Menage, Jayne Edwards, and State Of Grace's outstanding "That's When We'll Be Free."

### country

**JESSI COLTER**—Rock And Roll Lullabye, Triad 1001. Producers: Chips Moman, Bobby Emmons. Colter's wispy, little-girl-lost vocals are oddly suited to songs re-

quiring depth of emotion, making this Triad debut interesting.

**McGUFFEY LANE**—Day By Day, Atlantic/America 90155. Producers: Marshall Morgan, Paul Worley. Despite the tragic loss of a member, McGuffey Lane has turned out its brightest and most harmonic LP yet, boasting a zest missing in earlier projects.

### jazz/fusion

**ABDULLAH IBRAHIM**—Ekaya (Home), Ekapa 005. Producer: Abdullah Ibrahim. South African pianist, also known to listeners as Dollar Brand, continues to successfully wed African folk forms with the jazz tradition and strong combo interaction. Distributed by New Music Distribution Service.

**DIAMANDA GALAS**—Metalanguage 119 (NMDS). Producer: Larry Ochs. Solo and multi-tracked vocals create sounds probably never before heard on this planet. Galas goes it alone and creates a truly avant-garde music. Not for the fainthearted.

**DAVID MURRAY**—3D Family, Vol. 1, Hat Musics 3516 (NMDS). Producer: David Murray. While Murray's recent recordings have found him grappling with fitting into the jazz tradition as a soloist and composer, this six-year-old live trio date captures his wild and wooly Ayler-influenced tenor.

**THE KAZU MATSUI PROJECT FEATURING ROB BEN FORD**—Standing On The Outside, Lakeside LSI 30007. Producer: Kazu Matsui. Producer/conceptualist/musician Matsui has drawn together an outstanding array of players to support former Yellowjacket guitarist Robben Ford. A strong fusion title from a label just getting into the jazz field.

**VARIOUS ARTISTS**—Cotton Club Stars, Stash ST 124. Producer: Bernard Brightman. Two-record collection covers the late '20s through the early '40s with tracks by Cab Calloway, Duke Ellington, Claude Hopkins, Edgar Hayes, Lucky Millinder, Ella Fitzgerald, Andy Kirk, Jimmie Lunceford, Louis Armstrong and others. Recording quality varies; performances are mostly superior.

**SATHIMA BEA BENJAMIN**—Memories & Dreams, Ekapa 003 (NMDS). Producer: Abdullah Ibrahim. Outstanding vocalist capable of handling both traditional and progressive styles, split between originals and standards.

JUNE 9, 1984, BILLBOARD

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# Billboard Album Reviews

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**DENIECE WILLIAMS**—Let's Hear It For The Boy, Columbia FC 39366. Producers: Deniece Williams, George Duke. The title tune from the "Footloose" soundtrack has become an instant pop-soul classic, boosting the usually song-conscious songstress into higher pop orbit than ever. Producer/keyboardist George Duke brings thoroughly modern Williams to the front, pairing her ballad strength with a fresh coat of gloss that will bring her to her widest audience yet.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Beat Street, Vol. 1, Atlantic 80154. Producers: Various. The surprise boxoffice breakout for "Breakin'," the current big screen celebration of break dancing, augurs well for this more ambitious celluloid musical masterminded by Harry Belafonte, who oversaw musical production with dance-oriented mixmaster Arthur Baker. The companion album taps a rich urban contemporary vein with tracks by Grandmaster Melle Mel & the Furious Five, the System, Afrika Bambaataa & Soul Sonic Force, Ruben Blades and others.

**LITTLE STEVEN**—Voice Of America, EMI America ST-17120. Producer: Little Steven. Once and future E Streeter Steve Van Zandt makes his second album an ambitious one, shaping his songs around social unrest here and abroad. If such concerns, and allusions to political turmoil in Central and South America, aren't conventional AOR fodder, the charged, classic rock of his current Disciples of Soul should help bridge that gap.

**MICHAEL JACKSON**—Farewell My Summer Love 1984, Motown 6101ML. Producers: Various. Unreleased Jackson solo tracks, originally produced by four separate teams during 1973, are updated with overdubs and mixing here, although vocal timbre and material still attest to the vintage. Highlights include covers of the Miracles' "You've Really Got A Hold On Me" and Al Green's "Here I Am (Come And Take Me)."

**THE CALL**—Scene Beyond Dreams, Mercury 818 793. Producers: Michael Been, the Call. Michael Been's dark, brooding rock continues to mature on this third album, which builds on the quintet's classic guitar and keyboard sound. As before, Been's stormy vocal attack mirrors the restless imagery of his songs, creating tense, thoughtful rock spanning both '60s and '80s sources.



**ROGER**—The Saga Continues, Warner Bros. 23975. Producer: Roger Troutman. Troutman's vocoder vocals are coded with party fun that freaks and peaks on the outrageously contagious "In The Mix" climber. Ticklishly funky music abounds, as Lester, Larry and Zapp (Troutman, not Marx), plus the Mighty Clouds of Joy (on Wilson Pickett's "Midnight Hour"), kick in their good vibes on this hip, happy flight up the charts.



**MERLE HAGGARD**—It's All In The Game, Epic FE 39364. Producers: Merle Haggard, Ray Baker. Haggard sounds suitably lovelorn and war-torn in this collection of country/pop that ranges from his own weary "I Never Go Home Anymore" to the Lerner & Lowe leerer, "Thank Heaven For Little Girls."

**HANK WILLIAMS JR.**—Major Moves, Warner/Curb 25088. Producers: Jimmy Bowen, Hank Williams Jr. Ever the contradiction, Williams continues to sing in praise of rowdiness and in condemnation of lawlessness. What is consistent is his openness to other musical forms—here mostly the blues.

**DON WILLIAMS**—Cafe Carolina, MCA MCA-5493. Producers: Don Williams, Garth Fundis. There is a lot more variety and energy here than we've seen from Williams lately. That may be because the songs have better stories and brighter images than the positive-statement tunes he so often favors.

**LEE GREENWOOD**—You've Got A Good Love Comin', MCA MCA-5488. Producer: Jerry Crutchfield. Although his voice retains its craggy magnificence here, Greenwood's material is almost uniformly bland. It's almost as if he's aspiring to be the housewife's safe dream.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. RECOMMENDED—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight



**THE BELLAMY BROTHERS**—Restless, MCA/Curb MCA-5489. Producers: David Bellamy, Howard Bellamy, Steve Klein. True to the title, this album conveys the Bellamys' restlessness—both artistic and thematic. But it all turns out well, with a nice balance of impishness and vulnerability. And the production is superb.



**STEVE SMITH/VITAL INFORMATION**—Orion, Columbia FC 39375. Producer: Steve Smith. The Journey drummer's fusion ensemble proved its mettle last time out, suggesting this sequel should face a less skeptical initial reception. The quintet again explores a muscular set of originals melding hard rock, funk and more lyrical jazz streams as well as often angular, bop-tinged pieces.



**STEVE CAMP**—Fire And Ice, Sparrow SPR 1085. Producers: John Rosasco, Steve Camp. Singer/songwriter Camp delivers a techno-pop album laden with synthesizers to mesh with the current, keyboard-dominated sound sparking secular charts. His strong, loyal following should accept this venture, since the lyrics remain strong.

**JIMMY SWAGGART**—Living Waters, JIM LP 143. Producer: Joe Huffman. Jimmy Swaggart is a legend in gospel, and his records are an extension of his live performances and widespread television ministries. Any new album is a treat, but especially this one, with its strong collection of songs highlighted by the praise-oriented "Let Your Living Water Flow."



**ORION THE HUNTER**, Portrait BFR 39239. Producer: Barry Goudreau. Former Boston guitarist Barry Goudreau bounces back with this mainstream AOR quartet, which takes its stylistic cues from '70s arena rockers including his old band: soaring lead vocals (by Fran Cosmo), hard-edged but melodic guitars and a clutch of familiar romantic themes all bow to that tradition here. The set is already off to a fast start at AOR stations.

**KICK AXE**—Vices, Pasha BFZ 39297 (CBS). Producer: Spencer Proffer. Quiet Riot producer Spencer Proffer again mines melodic metal, this time from a Canadian quintet that knows how to howl in harmony. With melodies and messages cut from familiar headbanging cloth—and celebrations of youth, love and rock itself central—this debut is well-timed to the hard rock renaissance.

**DAVID VAN TIEGHEM**—These Things Happen, Warner Bros. 25105. Producers: Peter Gordon, David Van

**CHICAGO**—17, Warner Bros./Full Moon 25060. Producer: David Foster. Clearly emboldened by their platinum comeback with "16," the veteran pop/rock band doesn't just go by the numbers here. If smooth ballads helped lay an AC and pop base last time around, the new set gives crucial weight to tougher, more aggressive songs (like the first single, "Stay The Night") edged with new music accents and dance-oriented production effects. Those core audiences are still well-served here, with glossy, harmonized love songs like "Hard Habit To Break," while producer Foster's blueprint again embellishes the band's signature brass voicings with lush electronic keyboards. In short, a multi-format crossover contender.

Tieghem. Van Tieghem, a multi-instrumentalist with roots in percussion instruments, created this set for Twyla Tharp's "Fait Accompli," interweaving strong electronic dance rhythms with exotic effects, dialog tape loops and other arcana to create a hypnotic aural collage. While airplay options are limited, adventurous new music fans will respond.

**ALCATRAZZ**—Live Sentence, Rocshire XR22020. Producers: Andrew Trueman, Lester Claypool. This young heavy metal quintet proved a sleeper hit with their debut album, and here take a gamble by following with a raw but raucous live set recorded in Tokyo. The accent is on blistering, spirited guitars driven to the limit.

## Billboard's Recommended LPs

### pop

**RANK AND FILE**—Long Gone Dead, Slash/Warner Bros. 25087. Producer: Jeff Eyrich. Now condensed to brothers Chip and Tony Kinman, country wave band sculpts a haunting, acoustic-guitar dominated style here.

**FRANK STALLONE**, Polydor 821 237. Producers: Frank Stallone, Vince DiCola. Spirited pop/rock with brassy accents dominates this solo outing, with Stallone's vocals showing muscle of their own.

**JULES SHEAR**—Jules, EMI America 19009. Producers: John Robie, Don Was, Todd Rundgren. Schizoid mini-album cast Shear in a dreamy, infectious dance-oriented vein on side one ("When Love Surges"), then in more familiar rock mufti on the flip.

**JOHN FAHEY**—Let Go, Varrick 008 (Rounder). Producer: Terry Robb. The solo guitar avatar in a typically subtle, skeletal set, augmented by producer Robb on second guitar.

**TODD PHILLIPS**—Released, Varrick 011 (Rounder). Producer: Todd Phillips. Bassist/mandolinist, a veteran of David Grisman's band, makes a winning new acoustic frontman, backed here by Tony Rice, Jerry Douglas and Darol Anger.

**WALTER HORTON**—Can't Keep Lovin' You, Blind Pig BP-1484 (Flying Fish). Producers: Edward Chmielewski, Jerry Del Giudice. Influential blues harp ace, who died in 1981, is captured in some of his final sessions.

**THE TIM WARE GROUP**—Shelter From The Norm, Varrick 014. Producer: Tim Ware. Bracing new acoustic music by quintet led by mandolinist Ware, distinguished by use of violin and cello.

**ARMED FORCES WORKOUT**, Dominion Records NU 4000. Producer: Peter Dergee. Aerobics for those too manly for designer togs and legwarmers, led by Master Gunnery Sgt. Bill Dower. 'Ten/hut!

**LILIAS FOLAN'S REST, RELAX & SLEEP**, ERA NU 4340 (Dominion). Producer: Not listed. PBS exercise leader who advises on sleep disorders applies her techniques to vinyl; one album that tries to put you to sleep deliberately.

### black

**CHERRELLE**—Fragile, Tabu BFZ 39144 (CBS). Producers: Jimmy Jam, Terry Lewis. Cherrelle is the fresh, clear voice driving the superb, sassy dance/funk of the title song and "I Didn't Mean To Turn You On."

**LaTOYA JACKSON**—Heart Don't Lie, Private 1 BFZ 39361 (CBS). Producer: Amir Bayyan. Teen appeal and radio-active production groom the title track for respectable hit status.

### country

**EARL SCRUGGS REVUE**—Super Jammin', Columbia FC 39370. Producers: Bob Johnson, Ron Bledsoe. Mostly reissued but worthwhile material with guest licks by Billy Joel, Joan Baez, Johnny Cash, Loggins & Messina, Waylon Jennings, the Pointer Sisters and others.

**EDDIE THOMPSON**—The Very First, Stargem SG AL 2238. Producer: Wayne Hodge. Thompson is still looking for the right voice, but the stylistic amalgam here works, and material is generally strong.

### jazz/fusion

**WORLD SAXOPHONE QUARTET**—Live In Zurich, Black Saint BSR 0077. Producer: World Saxophone Quartet Productions. Hamiet Bluiett, Julius Hemphill, Oliver Lake and David Murray in a reliably adventurous summit captured in 1981.

**JOHN ABERCROMBIE & JOHN SCOFIELD**—Solar, Palo Alto PA-8031. Producer: Orrin Keepnews. Two first-rate electric guitarists in spare, luminous duets on pieces by Miles Davis, Tadd Dameron, Wes Montgomery and the players themselves. Pure jazz guitar of a high order.

**DENNY ZEITLIN**—Tidal Wave, Palo Alto PA-8044. Producer: Lee Townsend. Pianist Zeitlin's first for the label teams him with John Abercrombie (guitar), Charlie Haden (bass) and Peter Donald (drums), with solo, duo, trio and quartet bases thus covered.

**PETER SPRAGUE**—Musica Del Mar, Concord Jazz CJ-237. Producer: Carl E. Jefferson. San Diego-based guitarist Sprague taps both modern masters and classic sources for this solid debut, cut in quartet format.

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Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for rank, title, artist, producer, writer, label, and weeks on chart. Includes entries like 'LET'S HEAR IT FOR THE BOY' and 'LOVE WILL SHOW US HOW'.

JUNE 2, 1984, BILLBOARD

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

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Bottom section containing 'HOT 100 A-Z' and 'HOT 100 A-Z' with columns for song title, artist, and record label.

# Billboard Album Reviews

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**DEF LEPPARD**—High 'n' Dry, Mercury 818 836. Producer: Robert John "Mutt" Lange. This 1981 set by the second generation hard rock quintet is the focal point for a major push by Mercury, owing to remixed versions of "Bringin' On The Heartbreak" and "Me And My Wine," both concert favorites since the band's subsequent commercial breakout. Expect their '84 following to breathe fresh chart life here.

**CHRIS DE BURGH**—Man On The Line, A&M SP 5002. Producer: Rupert Hine. "The Getaway" led this thoughtful yet fiery songwriter and vocalist to a success in the U.S. finally rivaling his longstanding European stature. Here, he reunites with that set's producer, Rupert Hine, to deliver his most potent contender yet, mixing new rock electronics with evocative lyrics, as capped by the strong single, "High On Emotion."

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Breakin', Polydor 821 919. Producers: Various. This low-budget movie, the first to focus on break dancing, is already a surprise boxoffice hit, offering a high-yield cross-marketing thrust for this album. The Bar-Kays' "Freakshow On The Dance Floor" is already top five on the black chart, with Ollie & Jerry's title workout and Carol Lynn James' "99½" singled out to follow. Urban dance music with a pop edge.

**JEFFERSON STARSHIP**—Nuclear Furniture, Grunt BXL1-4921 (RCA). Producer: Ron Nevison. The keyboard focus introduced during the '70s, and given a steadily stronger electronic edge in the '80s, takes center stage on the Bay Area band's new set, as exemplified by the atmospheric single, "No Way Out." With the vocal interplay of Mickey Thomas and Grace Slick more stratospheric than ever, this should straddle mainstream pop and AOR formats.

**GREG KIHN BAND**—Kihntagious, Beserkley 60354 (Elektra). Producer: Matthew King Kaufman. A more rounded effort than its predecessor, which marked Kihn's breakthrough commercially, this tough but melodic rock set mixes classic guitar work and tight songs with a heady dance sensibility on its more uptempo tracks. Expect mainstream pop, AOR and club programmers to find favorites here.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Indiana Jones And The Temple Of Doom, Polydor 821 592. Producers: John Williams, Bruce Botnick. The expected box office clout for the Lucas/Spielberg sequel to "Raiders Of The Lost Ark" should spill over into sales for this symphonic score, even if "Anything Goes" sung in Mandarin doesn't have quite the radio appeal of another "Footloose." John Williams' score offers reliably stirring marches, including the expected reprises from "Raiders," as well as new Indian-tinged pieces dictated by the film's setting.



**LOUISE MANDRELL**—I'm Not Through Loving You Yet, RCA AHL1-5015. Producer: Eddie Kilroy. Mandrell really comes of age on this one, creating a vocal persona that is vulnerable, believable and, best of all, interesting throughout. "This Bed's Not Big Enough" is, by itself, an artistic landmark.



**SHEILA WALSH**—Triumph In The Air, Sparrow SPR 1088. Producer: Craig Pruess. Gospel's top international new act has a new album steeped in the electronic, techno-pop sound dominating secular charts. Producer Pruess played keyboards and synthesizers—and that's almost all the instruments included here. From England with love, at its gospel best.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).



**AZTEC CAMERA**—Oblivious, Sire 20219. Producers: Ted Templeman, John Brand, Bernie Clarke (EP). This \$4.98 "maxi-single" is built around Ted Templeman's lively remix of the title track, which appeared on the critically acclaimed band's debut album. Songwriter and vocalist Roddy Frame again shines.



## pop

**BANANARAMA**, London 820 036 (PolyGram). Producers: Tony Swain, Steve Jolley. More wry experiments in fusing techno-pop, Motown and soft rock from the distaff trio, which here shows a bit more polish to their feathery style.

**CHOIRBOYS**, Atco 90161. Producer: Jim Manzie. Another no-nonsense quartet of Australian hard rockers courtesy of executive producers Vanda & Young (AC/DC et al); slashing guitars, rowdy vocals, winning cheek.

**LEE RITENOUR**—Banded Together, Elektra 60358. Producers: Lee Ritenour, Greg Mathieson, Trevor Veitch. Guitarist's most promising pop contender shifts the spotlight to singers Eric Tagg and John Massaro; r&b-flavored synth-pop recalls Michael Sembello.

**LOU REED**—New Sensations, RCA AFL1-4998. Producers: Lou Reed, John Jansen. Another brisk, clear-eyed outing for the once and future punk avatar; wise, funny and thoughtful rock.

**ARNOLD McCULLER**—A Part Of Me That's You, AVI 8701. Producers: David Benoit, Arnold McCuller. Glossy, soul-tinged pop by a crack West Coast singer who also performs with Full Swing, a vocal trio.

**JOHN CALE**—Caribbean Sunset, Ze IT 8401 (Antilles/Mango). Producer: John Cale. The Welsh avant-gardist-turned-pioneer-rocker returns, with a tough rock set featuring Brian Eno among the players.

**M + M**—Mystery Walk, Current WAVE 3 (RCA). Producers: Daniel Lanois, Mark Gane, Martha Johnson. Formerly Martha & the Muffins, this adventurous dance-rock band finds its latest being direct imported by RCA. Electronics, r&b and rock all play parts.

**VOLUMATIX**—In The City, Tropical/Enigma E-1069. Producers: Various. L.A. pop/rock band builds its melodically post-punk around Kerry Brown's stentorian vocals.

**WOLF & WOLF**, Morocco 6046CL. Producer: Ron Nevison. Bay Area pop-rock duo features Ina Wolf's vocals, Peter Wolf's electronic keyboards; "Talk Of The Town" has the new rock flair to stick.

**PAUL HAIG**, Les Disques du Crepuscule ITMA 4 (Island). Producer: Alex Sadkin. Rap with a British accent, bolstered by P-Funk's Bernie Worrell and Thompson Twin Tom Bailey; pronounced synthesizer edge.

**THE RESIDENTS**—George & James/American Composer Series, Vol. 1, Ralph RZ-8402. The title honorees, Gershwin and Brown, get a hypnotic reworking that is both antic and savvy; classic pop and soul as extraterrestrials might essay them.

**GARY GLITTER**—The Leader, Epic BL 39299. Producer: Mike Leander (Reissue). Glitter's cheeky pop-rock is revisited in this anthology of his early '70s hits for Bell in the U.K.

## country

**RONNIE McDOWELL**—Willing, Epic FE 39329. Producer: Buddy Killen. Having proven himself the housewife's friend on earlier outings, McDowell needs to venture further emotionally than he does here.

**LITTLE JIMMY DICKENS**, Columbia FC 38905. Producers: Various. Treasury of Dickens' novelty hits and a fair sampling of his ballad mastery, all from his 1949-60 tenure with Columbia.

## reggae

**INI KAMOZE**, Mango MMA 101. Producers: Sly Dunbar, Robbie Shakespeare (EP). Promising debut for confident young singer/songwriter gets lean but sultry production with an electronic thrust from Sly and Robbie.

**ASWAD**—Live And Direct, Mango MLPS 9723. Producers: Aswad, Michael "Reuben" Campbell. Crisp, digitally mixed concert set by this nine-piece band, cut in England last year.

**LINTON KWESI JOHNSON**—Making History, Mango MLPS 9770. Producers: Dennis Bovell, Linton Kwesi Johnson. More dub poetry, given a rich, expansive setting by Johnson's latest Dub Band lineup.



• Continued from page 56

## also received

**CHASTITY DIAMOND**—Outlaw (5:50); producer: not listed; writer: Chastity Stone Diamond; publisher: Macola, BMI; Macola MRC-2149 (12-inch single). Contact: (213) 469-5821.  
**EGYPTIAN LOVER**—Egypt, Egypt (timing not listed); producer: The Egyptian Lover; writer: The Egyptian Lover; publisher: not listed; Freak Beat DMSR00661 (12-inch single). Contact: (213) 469-5821.  
**J. BIRD**—Body Harmony (4:55); producer: Bird; writer: J. Bird; publisher: LauraBob, BMI; Bermuda Dunes BD-1-008D (12-inch version of previously released 7-inch). Contact: (203) 374-9401.



**PRIVATE LIVES**—Living In A World (Turned Upside

## movies/theater

**MUSIC FROM THE MOTION PICTURE SOUNDTRACK**—Where The Boys Are '84, ABL1-5039. Producers: Various. Sparks, Rockats, Toronto, Rick Derringer and others in pop/rock grab bag from this recent remake of the '60s B-movie.

## jazz/fusion

**BOB MOSES**—Visit With The Great Spirit, Gramavision GR 8307 (PolyGram). Producer: Bob Moses. Percussionist Moses' second label date is another large ensemble crazy quilt of free jazz, ethnic strains and suave lyricism, played by an impressive legion of top players.

**STAN GETZ & CHET BAKER**—Line For Lyons, Storyville SLP-4090 (MMG). Producer: Rune Ofverman. Two lyrical titans ply their tenor sax and trumpet chops in this well-recorded Swedish live date from 1983; Baker adds his velvety vocals as well.

**THE LAURINDO ALMEIDA TRIO**—Artistry In Rhythm, Concord Jazz CJ-238. Producer: Carl E. Jefferson. Almeida's lacy classical guitar brings its delicate voice to another program of pop, jazz, Latin and classical pieces.

**JOHN BLAKE**—Maiden Dance, Gramavision GR 8309 (PolyGram). Producers: John Blake, Jonathan F.P. Rose. Violinist Blake, now with McCoy Tyner's band, turns in a richly melodic set with support from Tyner, Kenny Barron, Cecil McBee and others.

Down) (3:29); producers: John Adams, Pete Schwier; writer: John Adams; publishers: Big Boys/Virgin, ASCAP; EMI America B-8210. Pop's ever-changing trends now include British groups closely inspired by '60s soul. This one boasts rich sound and spirited delivery (Hall and Oates with an accent).

**MR. MISTER**—Talk The Talk (3:45); producer: Peter McIan; writers: Richard Page, Steve George, John Lang; publishers: Warner-Tamerlane/Entente, BMI; RCA PB-13816. Tight, professional merger of hard rock and techno-dance idioms; Phoenix, Ariz. quartet benefits from the expertise of Men At Work's McIan.

**KIMBERLY SPRINGS**—Slow Dancin' (2:59); producers: Jerry Fuller, John Hobbs; writers: J. Fuller, J. Hobbs; publishers: ATV/Wingtip/Hobbler, BMI; Capitol B-5366. A most appealing country/pop debut by this Nevada group; production is perfect to underscore the harmonies.

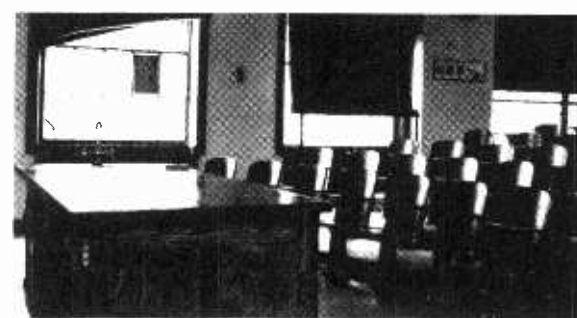
**SIMPLICIOUS**—Let Her Feel It (6:25); producer: Donald Robinson; writers: McKinley Horton, Ronald Broomfield; publisher: Philly World, BMI; Philly World 0-96945 (c/o Atlantic) (12-inch single). Catchy r&b dance tune with arresting, jazz-oriented ensemble harmonies

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Every year for the past ten years, corporate giving has gone up. And that's something the entire corporate community can take pride in.

There are so many



ways a corporation can give. So many ways to lend a hand.

The fact is, when corporate giving thrives, so do the organizations it supports. And everyone profits.



Lend a hand

Billboard HOT 100

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Main chart table with columns for rank, week, title, artist, and distribution label. Includes entries like 'WHAT'S LOVE GOT TO DO WITH IT', 'MISSING YOU', 'STUCK ON YOU', etc.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week... Recording Industry Assn. of America seal for sales of 1,000,000 units...

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALM = Almo Publications...

HOT 100 A-Z

Alphabetical index of chart entries, listing title, artist, and chart position for each song.

SEPTEMBER 1, 1984, BILLBOARD

# Billboard Album Reviews

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**NAKED EYES**—Fuel For The Fire, EMI America S1-1711. Producers: Tony Mansfield, Arthur Baker. The duo of Pete Byrne and Rob Fisher returns for another set of engaging pop/rock along the lines of last year's back-to-back hits "Always Something There To Remind Me" and "Promises." Two cuts produced by Arthur Baker are especially well-suited to dance club play: "(What) In The Name Of Love" and "Sacrifice."

**W.A.S.P.**, Capitol ST-12343. Producers: Blackie Lawless, Mike Varney. U.S. outfit, currently the darlings of the U.K. metal scene. Tight and nasty, these guys are shaping up as the latest metal phenom. What can you say about guys who use circular saw blades for jewelry?

**GARY U.S. BONDS**—Standing In The Line Of Fire, Phoenix PRT 0072. Producers: Gary U.S. Bonds, Billy Civiella, Little Steven. Bonds' last album sported a top 30 hit ("Out Of Work"), which apparently wasn't good enough for EMI. The Springsteen connection has been exhausted, but Bonds' music hasn't: This indie title is as fine as his EMI releases, with the singer handling the bulk of the production chores.



**THE S.O.S. BAND**—Just The Way You Like It, Tabu FZ 39332. Producers: Jimmy Jam, Terry Lewis. S.O.S. is finally starting to receive the international recognition they've enjoyed for years in the U.S. Boosted by the hit single "Just The Way You Like It," and produced by the former Time-keepers, the band is on a time-plan to land at the top with their suave, spacey modern r&b. Mary Davis' lead vocals add a distinctive edge.

**KURTIS BLOW**—Ego Trip, Mercury 822420-1 M-1. Producers: J.B. Moore, Robert Ford Jr. Rapper Blow has been pretty quiet for the last year, but "Ego Trip" should restore him to hip-hop prominence. Smoother than most of the indie rap product, but still street. Best track is "8 Million Stories," which features Run-D.M.C. and "Rock Box" guitarist Eddie Martinez.



**DAN SEALS**—San Antone, EMI America ST-17131. Producer: Kyle Lehning. Seals is country's answer to James Taylor, with a touch of Randy Vanwarmer thrown in. This second album is more stone country than "Rebel Heart," both in arrangement and in material, with Seals' sensitive vocals carefully framed. Nicest moments include "She's Leaving," "One Friend" and Dickey Lee's great "She Thinks I Still Care."

**CHRIS HILLMAN**—Desert Rose, Sugar Hill 3743. Producer: Al Perkins. This is the label that spun Ricky Skaggs to a major label success; it may well do the same for this former member of the Byrds and the Flying Burrito Brothers. Rarely does an album combine so many of country's best traits: great arrangements, instrumentals, songs and vocals. Like Skaggs and Emmylou Harris, Hillman is commercial without overt crossover ploys, and he merits attention from the same programmers who air those artists.



**KEITH JARRETT**—Changes, ECM 25007 (ECM 1276). Producer: Manfred Eicher. Jarrett's impressionistic solo improvisations may have cemented his commercial reach, but his identity as a stylist was shaped in large

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight



**THE FIXX**—Phantoms, MCA MCA-5507. Producer: Rupert Hine. In the wake of their second album's platinum success, the British new rock ensemble refines its hook-laden style while preserving the crisp, melodic pop thrust that carried them to that level. Jamie West-Oram's bristling guitar chords again form the centerpiece for the arrangements, but producer Hine's rich production effects add further sweep to Rupert Greenall's keyboards. As before, Cy Currin's lead vocals balance urgency and warmth deftly, auguring another pop/AOR/new music triple threat on tracks like "Lose Face," "Question" and "Woman On A Train."

part by his first trio dates in the late '60s. This set again mates his piano with Gary Peacock's bass and Jack DeJohnette's mercurial percussion, this time exploring two extended originals rather than the standards with which the partnership was launched last year.

**IVAN CONTI**—The Human Factor, Milestone M-9127. Producer: Ivan Conti. Azymuth's drummer and percussionist steps out on the first of several solo projects forthcoming from the crack Brazilian fusion ensemble. While Conti's sultry, instinctive samba feel provides the compass headings, this is no grandstanding date—the emphasis is on his interplay with a large, shifting cast of his countrymen. There's plenty of r&b and pop influence here to satisfy both programmers and Azymuth fans.



## New & Noteworthy

**STEPHEN CRANE**—Kicks, MCA 5498. Producers: Steve Lukather, Jai Winding. The singer/bassist/songwriter makes his major label debut with a set of good-time rock'n'roll. The album also includes a pair of striking ballads, "Crying Don't Look Good" and "All My Love." Crane formerly fronted a group called Baby in his native Midwest and is now readying his band for a solo tour.

**GEORGE CROMARTY**—Wind In The Heather, Dancing Cat DC 3001 (Windham Hill/A&M). Producer: George Winston. Pianist Winston's new label bows with this set of solo guitar compositions, recalling both Winston's own roots as a guitarist and the strong suit for Windham Hill, which records the pianist and distributes this label. Cromarty's pieces are delicate, contemplative miniatures given warm realism by the production.

**NATURAL SCIENTIST**—Anaesthetic Of Love, Dental DREP 3184. Producers: Natural Scientist, Nigel Grey. British quintet with strong ideas, good chops and a lot of taste plies a thinking man's dance-oriented rock. Heavy funk overtones and real drums, too.

**METALLICA**—Ride The Lightning, Megaforce/Important MRI 769. Producer: Metallica. One of the more successful indie metal acts. Album is strong enough to indicate further expansion of their cult following.

## Billboard's Recommended LPs

### pop

**FALCO**—Junge Roemer, A&M SP-4993. Producer: Robert Ponger. Falco's Berlin-bred, Vienna-burnished dance rock again rides producer Ponger's crisp, hook-infused mix of r&b, rock and rap elements with strong club appeal.

**THE NOBODYS**—No Guarantees, Capitol ST-12347. Producer: Safeway Goya. Late-'60s pop vocal style combined with quirky electronic flair; consistent if somewhat predictable. Best track: "I Am Helpless Without My Computers."

**PETER TOSH**—Captured Live, EMI America ST-17126. Producer: Michael Collins. Serious reggae fans will cheer Tosh's live return to the chart wars with his hard-rock brand of island boogie, recorded by Bones Howe at the Greek Theatre in L.A.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Revenge Of The Nerds, Scotti Brothers BFZ39599. Music Supervisor: Martin Schwartz. The Rubinoos, Gleaming Spires, Ya Ya and other pop-rock acts dominate this soundtrack to the film comedy. The producers involved include such top names as Richie Zito and Ollie E. Brown.

**J.J. CALE**—Special Edition, Mercury 818 833-1M1. Producers: Audie Ashworth, J.J. Cale. One might balk at the notion of a greatest hits collection from an artist with Cale's slim history on the singles chart. But the author of tracks like "Cocaine," "After Midnight," "Lies" and "Crazy Mama" deserves all the songwriting accolades he can gather. And he plays a pretty mean guitar, too.

**PALLAS**—The Sentinel, Capitol ST-12350. Producer: Eddy Offord. Big sound rock band with operatic overtones is something of a blast from the past. The Moody Blues of the '80s?

**ILLUSTRATED MAN**, Capitol MLP 15020. Producer: John Punter (EP). This dance-oriented rock group is sure to get most of its attention from the single "Head Over Heels," but the outfit has more than one trick up its sleeve. Consistent.

### black

**LOU RAWLS**—Close Company, Epic FE 39403. Producers: David Porter, Donald O'Connor, Dexter Wansel. Rawls has finally taken the right track back to the charts behind the propulsive, driving "All Time Lover," guided home by former Stax producer Porter.

**RALPH MacDONALD**—Universal Rhythm, Polydor 823 323-1 Y1. Producers: Ralph MacDonald, William Eaton. It's been far too long since percussionist par excellence MacDonald's last album. Ballads, soundtrack compositions and rhythm assaults are blended together, with an all-star band bringing it home.

**BONNIE POINTER**—If The Price Is Right, Private I FZ 39406. Producer: Jeffrey Bowen. Pointer sister Bonnie sings with tough rock authority but soothes the charts with the easier "Your Touch."

**OHIO PLAYERS**—Graduation, Air City A-403-OP-LP. Producer: Marshall Jones. Billy Beck and Marshall Jones stake the Dayton r&b favorites to a fresh chart return with "Fast Track" for this indie label. Contact: 323 Salem, Dayton 45406; (513) 461-3734.

### country

**TOM T. HALL**—Natural Dreams, Mercury 822 425 1 M-1. Producer: Jerry Kennedy. Hall's voice is as reliable and as reassuring in its wisdom as ever, but the material is woefully uneven. "The Whittler," for example, is unrelievedly banal, while "Before Jessie Died" and "Brand New Bartender" show flashes of Hall's lyrical genius.

### jazz/fusion

**SADAO WATANABE**—Rendezvous, Elektra 60371. Producer: Ralph MacDonald. Relaxed, commercial groove. Watanabe has made numerous bop-oriented albums, but this one—featuring Marcus Miller, Steve Gadd, Eric Gale and Richard Tee—places him in Klemmer country. Includes two tracks with Roberta Flack.

**PEPPER ADAMS**—Live At Fat Tuesday's, Uptown 2716. Producers: Robert Sunenblick, Mark Feldman. Baritone saxophonist Adams leads a fine quintet featuring Hank Jones, Louis Hayes, Kenny Wheeler and Clint Houston. Good mix of ballads and blowers.

**KAZU FEATURING CARLOS RIOS**—The Direction West, Lakeside LSI 30009. Producer: Kazu Matsui. Composer/musician/producer Kazu Matsui has lined up a crew of L.A. all-stars for this fusion date featuring guitarist Carlos Rios. Highly recommended for fans of the Yellowjackets school of West Coast fusion.

**DON SICKLER**—The Music Of Kenny Dorham, Uptown UP 2717. Producers: Robert Sunenblick, Mark Feldman. Exactly what the title promises, performed by trumpeter Sickler with Jimmy Heath, Cedar Walton, Ron Carter and Billy Higgins. Handled well, but it would be unnecessary if Dorham's own recordings on Blue Note were in print.

### classical

**TCHAIKOVSKY: SYMPHONY NO. 4**—Cleveland Orchestra, Maazel, CBS M39065. Recorded digitally but issued at regular analog price, this recording competes in a way with a five-year-old taping of the work by the same participants still available on Telarc. Here, Maazel belies a sometime reputation for cool competence. This is a full-bodied, passionate performance.

**BACH/MAHLER: SUITE; JANACEK/TALICH: SUITE FROM THE CUNNING LITTLE VIXEN**—Leningrad Philharmonic, Rozhdestvensky, Vox Turnabout TV 34860. Big orchestra arrangements of excerpts from Bach suites are no longer in much favor, but it's always interesting to hear how one master treats the work of another. This excellent live recording of the Bach was once available on Eurodisc. The Janacek is also done well.

**MOZART: REQUIEM**—Soloists, Chorus & Orchestra of The Academy of Ancient Music, Hogwood, L'Oiseau-Lyre 411 712. This must take its place at or near the top of the several versions performed in period style and, with the current favor enjoyed by Hogwood, the most saleable. The ample notes feature an absorbing probe into the validity of available editions of the work Mozart was fated not to complete.





# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	11	WAKE ME UP BEFORE YOU GO-GO G MICHAEL/COLUMBIA 38 04552	◆ WHAM Weeks at No. One: 1
2	3	3	7	PURPLE RAIN PRINCE/WARNER BROS. 7 29174	PRINCE
3	1	1	15	CARIBBEAN QUEEN K DIAMOND/JIVE/ARISTA 1 9199	◆ BILLY OCEAN
4	5	10	11	I FEEL FOR YOU A MARDIN/WARNER BROS. 7 29195	◆ CHAKA KHAN
5	2	2	14	I JUST CALLED TO SAY I LOVE YOU S WONDER/MOTOWN 1745	◆ STEVIE WONDER
6	6	12	8	OUT OF TOUCH D HALL/JOATLS B CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
7	7	9	10	BETTER BE GOOD TO ME R HINE/CAPITOL 5387	◆ TINA TURNER
8	11	15	13	STRUT G MATHESON/EMI AMERICA 8227	◆ SHEENA EASTON
9	12	20	7	ALL THROUGH THE NIGHT R CHERTOFF/PORTRAIT 37 04639/EPIC	CYNDI LAUPER
10	13	18	7	PENNY LOVER L RICHIE J CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
11	8	8	10	BLUE JEAN D BOWIE D BRAMBLE H/PADGHAM/EMI AMERICA 8231	◆ DAVID BOWIE
12	10	11	11	DESERT MOON D DEYOUNG/A&M 2666	◆ DENNIS DEYOUNG
13	9	4	16	HARD HABIT TO BREAK D FOSTER/FULL MOON/WARNER BROS. 7 29214	◆ CHICAGO
14	19	25	6	NO MORE LONELY NIGHTS G MARTIN/COLUMBIA 38 04581	◆ PAUL MCCARTNEY
15	18	22	10	WHAT ABOUT ME? K ROGERS D FOSTER/RCA 13899	KENNY ROGERS WITH K. CARNES & J. INGRAM
16	22	30	9	COOL IT NOW V BRANTLEY R. TIMAS/MCA 52455	◆ NEW EDITION
17	20	24	7	THE WAR SONG S LEVINE/VIRGIN/EPIC 34 04638	◆ CULTURE CLUB
18	25	29	6	SEA OF LOVE NUGETRE FABULOUS BRILL BROS./ES PARANZA 7 99701 ATCO	◆ HONEYDRIPPERS
19	28	38	3	THE WILD BOYS N RODGERS DURAN DURAN/CAPITOL 5417	◆ DURAN DURAN
20	24	27	10	I CAN'T HOLD BACK R NEVISON/SCOTTI BROS. 4 04603/EPIC	◆ SURVIVOR
21	14	7	14	ON THE DARK SIDE K VANCE/SCOTTI BROS. 4-04594/EPIC	◆ J. CAFFERTY & BEAVER BROWN BAND
22	26	28	8	IT AIN'T ENOUGH J ASTLEY P CHAPMAN/EMI AMERICA 8236	◆ COREY HART
23	27	31	5	WALKING ON A THIN LINE H LEWIS & NLWS/CHRYSALIS 4 42825	HUEY LEWIS AND THE NEWS
24	15	13	16	I'M SO EXCITED R PERRY/PLANE 1 13857/RCA	◆ THE POINTER SISTERS
25	31	35	4	WE BELONG N GERALDO P COLEMAN/CHRYSALIS 4-42826	◆ PAT BENATAR
26	16	14	13	SOME GUYS HAVE ALL THE LUCK M OMARTIAN/WARNER BROS. 7 29215	◆ ROD STEWART
27	30	33	8	I CAN'T DRIVE 55 T TEMPLEMAN/GEFFEN 7 29173/WARNER BROS	◆ SAMMY HAGAR
28	29	32	8	TEACHER TEACHER R MILLS 38 SPECIAL/CAPITOL 5405	◆ 38 SPECIAL
29	33	42	5	VALDTTE P RAMDNE/ATLANTIC 7 89609	◆ JULIAN LENNON
30	17	6	13	LUCKY STAR R LUCAS/SIRE 7 29177/WARNER BROS	◆ MADONNA
31	38	46	4	HELLO AGAIN R J LANGE CARS/ELEKTRA 7 69681	◆ THE CARS
32	43	49	4	DO WHAT YOU DO J JACKSON D RUDOLPH/ARISTA ASI 9279	JERMAINE JACKSON
33	35	37	8	GIRLS WITH GUNS M STONE/A&M 2676	◆ TOMMY SHAW
34	37	40	7	WE ARE THE YOUNG D HARTMAN J IOVINE/MCA 52471	◆ DAN HARTMAN
35	21	16	11	WHO WEARS THESE SHOES? C THOMAS/GEFFEN 7 29189/WARNER BROS	◆ ELTON JOHN
36	36	39	10	SUGAR DON'T BITE S BARRI T PELUSO/MOTOWN 1743	◆ SAM HARRIS
37	42	47	4	I DO'WANNA KNOW K KRONIN G RICHATH A GRATZER/EPIC 34 04659	◆ REO SPEEDWAGON
38	40	44	5	TEARS J WAITE D THOENER G GERSH/EMI AMERICA 8238/CAPITOL	◆ JOHN WAITE
39	41	43	6	I NEED YOU TONIGHT M JONZUN P WOLF/EMI-AMERICA 8241	◆ PETER WOLF
40	48	55	7	CENTIPEDE M JACKSON/COLUMBIA 38 04547	◆ REBBIE JACKSON
41	44	50	4	STRANGER IN TOWN TOTO/COLUMBIA 38 04672	TOTO
42	52	-	2	BORN IN THE USA B SPRINGSTEEN J LANDAU C PLOTKIN S VAN ZANDT/COLUMBIA 38-04680	BRUCE SPRINGSTEEN
43	47	59	3	RUN TO YOU B ADAMS B CLEARMOUNTAIN/A&M 2686	◆ BRYAN ADAMS
44	45	48	5	HANDS TIED M CHAPMAN/COLUMBIA 38 04650	◆ SCANDAL FEATURING PATTY SMYTH
45	54	-	2	UNDERSTANDING B SEGER PUNCH/CAPITOL 5413	BOB SEGER
46	51	62	5	ALL I NEED G BALLARD C MAGNESS/QWST 7 29238/WARNER BROS	JACK WAGNER
47	49	53	4	BODY M JACKSON/EPIC 34 04673	THE JACKSONS
48	NEW	-	-	LIKE A VIRGIN N RODGERS/SIRE 7-29210/WARNER BROS	◆ MADONNA
49	50	52	6	HEAVEN'S ON FIRE P STANLEY M RICHURY 880205 7 POLYGRAM	◆ KISS
50	55	74	4	(PRIDE) IN THE NAME OF LOVE B ENO D L ANOIS ISLAND 7 99704/ATCO	◆ U2

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	23	19	12	SWEPT AWAY D HALL A BAKER RCA 13864	◆ DIANA ROSS
52	59	70	4	THE BELLE OF ST. MARK SHEILA E STARR COMPANY/WARNER BROS 7 29180	SHEILA E.
53	63	-	2	THE BOYS OF SUMMER D HENLEY D KORTCHMAR G LADANYI M CAMPBELL GEFFEN 7 29141/WARNER BROS	DON HENLEY
54	56	60	6	DON'T STOP G DUKE A&M 2687	◆ JEFFERY OSBORNE
55	57	64	5	TWO TRIBES ZIT ISLAND 7 99695/ATCO	◆ FRANKIE GOES TO HOLLYWOOD
56	58	61	6	HAD A DREAM (SLEEPING WITH THE ENEMY) R HODGSON/A&M 2678	◆ ROGER HODGSON
57	61	73	4	HOT FOR TEACHER T TEMPLEMAN/WARNER BROS 7 29199	◆ VAN HALEN
58	32	17	16	LET'S GO CRAZY PRINCE & REVOLUTION/WARNER BROS 7 29216	◆ PRINCE & THE REVOLUTION
59	34	21	16	DRIVE R LANGE CARS/ELEKTRA 7-69706	◆ THE CARS
60	39	23	15	COVER ME B SPRINGSTEEN J LANDAU C PLOTKIN S VAN ZANDT/COLUMBIA 38-04561	BRUCE SPRINGSTEEN
61	NEW	-	-	YOU'RE THE INSPIRATION D FOSTER/FULL MOON/WARNER BROS 7 2926	CHICAGO
62	46	26	23	THE GLAMOROUS LIFE SHEILA E STARR COMPANY/WARNER BROS 7-29285	◆ SHEILA E.
63	74	89	3	CATCH MY FALL K FORSLY CHRYSLIS 4 42840	◆ BILLY IDOL
64	53	34	22	MISSING YOU J WAITE D THOENER G GERSH/EMI AMERICA 8212	◆ JOHN WAITE
65	NEW	-	-	JAMIE R PARKER JR ARISTA 1 9293	RAY PARKER JR.
66	82	-	2	CALL TO THE HEART G GUIFFRIA/CAMEL MCA 52497	GUIFFRIA
67	78	83	4	JUNGLE LOVE M DAY STARR COMPANY/WARNER BROS 7 29181	◆ THE TIME
68	68	71	5	I WANNA ROCK T WERMAN/ATLANTIC 7 89617	◆ TWISTED SISTER
69	70	76	5	EDGE OF A DREAM KEITH FORSEY/CAPITOL 5412	◆ JOE COCKER
70	76	85	3	CONCEALED WEAPONS S JUSTMAN/EMI AMERICA 8242	◆ J. GEILS BAND
71	79	-	2	HEAVEN (MUST BE THERE) N GRAY/COLUMBIA 38 64626	◆ EUROGLIDERS
72	NEW	-	-	TENDER YEARS K VANCE/SCOTTI BROS 4 04682/EPIC	◆ JOHN CAFFERTY AND THE BEAVER BROWN BAND
73	71	69	9	LEFT IN THE DARK J STEINMAN/COLUMBIA 38 04605	◆ BARBRA STREISAND
74	83	90	3	TI AMO J WHITE R BUCHANAN/ATLANTIC 7 89608	LAURA BRANIGAN
75	72	56	11	STRUNG OUT S PERRY/COLUMBIA 38 04598	◆ STEVE PERRY
76	89	-	2	THE GAP A SADKIN T BAILLY ARISTA 1 9290	◆ THOMPSON TWINS
77	84	-	2	SUPERNATURAL LOVE M OMARTIAN/GEFFEN 7 29142/WARNER BROS	DONNA SUMMER
78	66	54	27	WHAT'S LOVE GOT TO DO WITH IT T BRITTEN/CAPITOL 5354	◆ TINA TURNER
79	60	45	12	A GIRL IN TROUBLE (IS A TEMPORARY THING) D KAHINE/COLUMBIA 415 38-04534	◆ ROMEO VOID
80	90	-	2	SOLID N ASHFORD V SIMPSON/CAPITOL 5397	ASHFORD & SIMPSON
81	NEW	-	-	BRUCE T PERRY J D VIEIRA/MERCURY 880405 7 POLYGRAM	RICK SPRINGFIELD
82	62	36	14	BOP 'TIL YOU DROP R SPRINGFIELD B DRESCHER/RCA 13861	◆ RICK SPRINGFIELD
83	NEW	-	-	TAXI DANCING R SPRINGFIELD B DRESCHER/RCA 13861	RICK SPRINGFIELD
84	77	68	11	BODY ROCK P GAI OUSTON S LEVAY/EMI AMERICA 8233	◆ MARIA VIDAL
85	86	86	5	SEX SHOOTER APOLLONIA 6 STARR COMPANY/WARNER BROS 7 29182	APOLLONIA 6
86	88	-	2	LOVE AGAIN M OKUN/RCA 13931	JOHN DENVER & SYLVIE VARTAN
87	NEW	-	-	SUNSHINE IN THE SHADE R HINE/MCA 52498	THE FIXX
88	NEW	-	-	AMNESIA G DUKE SOLAR 7 69682/ELEKTRA	SHALAMAR
89	NEW	-	-	TENDERNESS GENERAL PUBLIC G MACKILOP C FAIRLEY IRS 9934 A&M	◆ GENERAL PUBLIC
90	67	41	14	ARE WE OURSELVES? R HINE/MCA 52444	◆ THE FIXX
91	94	-	2	THE WILD LIFE I SWAIN S JOLLEY LONDON 882019 7 POLYGRAM	◆ BANANARAMA
92	73	51	18	SHE BOP R CHERTOFF/PORTRAIT 37 04516/EPIC	◆ CYNDI LAUPER
93	75	63	21	THE WARRIOR M CHAPMAN/COLUMBIA 38 04424	◆ SCANDAL FEATURING PATTY SMYTH
94	65	65	5	THE MEDICINE SONG HAWK CASABLANCA 880180 7 POLYGRAM	◆ STEPHANIE MILLS
95	69	72	6	AFTER ALL J GRAYDON/WARNER BROS 7 29262	◆ AL JARREAU
96	64	66	6	LOVE SONGS ARE BACK AGAIN P WINGFIELD P SAVAL/RCA 13866	◆ BAND OF GOLD
97	80	58	9	BOUNCING OFF THE WALL P BUNETTA R CHUDACOFF PRIVATE 14 04617/EPIC	◆ MATTHEW WILDER
98	81	82	5	SATISFIED MAN T MANNING/EPIC 34 04648	◆ MOLLY HATCHET
99	93	88	12	ON THE WINGS OF A NIGHTINGALE L DUMUND/MERCURY 880213 7 POLYGRAM	◆ THE EVERLY BROTHERS
100	91	77	18	CRUEL SUMMER I SWAIN S JOLLEY LONDON 810127 7 POLYGRAM	◆ BANANARAMA

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

# Lifelines

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

## NOVEMBER

Nov. 10-13, **National Assn. For Campus Activities Far West Regional Conference**, Sainte Claire Hilton, San Jose, Calif. (803) 782-7121.

Nov. 10-18, **12th Northwest Film & Video Festival**, Northwest Film Study Center, Portland, Ore. (503) 221-1156.

Nov. 11-14, **Gulf World Film, TV & Radio Equipment Exhibition**, Hyatt Regency Hotel, Dubai. (1-831-8981, London.)

Nov. 13-16, **Compec '84**, Olympia Exhibition Halls, London. (1-643-8040.)

Nov. 14-18, **Comdex Fall '84**, Las Vegas Convention Center. (617) 449-6600 or (800) 325-3330.

Nov. 15-17, **Billboard's Sixth Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (818) 842.1212.

Nov. 15-18, **National Assn. For Campus Activities Illiana Regional Conference**, Hotel Pere Marquette, Peoria, Ill. (803) 782-7121.

Nov. 20-22, **Videotex Europe** conference and exhibition, RAI Centre, Amsterdam, Holland. (212) 279-8890.

Nov. 23-25, **Golden Kite World Song Festival '84**, Kuala Lumpur, Malaysia. (213) 642-0849.

Nov. 29-30 fourth annual **Sports & Cable/Pay TV Conference**, Marriot City Center Hotel, Denver. (303) 694-2249.

## DECEMBER

Dec. 4-7, **1984 Videodisc, Optical Disk & Compact Disc Conference & Exhibition**, Washington Hilton. (203) 226-6967.

Dec. 5, **Juno Awards Show**, Exhibition Place, Toronto. (416) 922-5049.

Dec. 5-7, **Radio-Television News Directors Assn.** international conference, San Antonio Conference Center, San Antonio, Tex. (202) 737-8657.

Dec. 5-7, **Western Cable Show & Convention**, Anaheim Convention Center, Anaheim, Calif. (213) 655-4150.

Dec. 6-8, **Great Southern Computer Show**, Tallahassee-Leon County Civic Center, Tallahassee, Fla.

Dec. 7, first annual **New York Market Radio Broadcasters Assn. (NYMRAD) Christmas Luncheon** with Dick Clark, Sheraton Centre Imperial Ballroom, New York. (212) 935-4477.

Dec. 11, **Southern California Women In Cable** dinner meeting, Marina Marriott Hotel, Marina Del Rey, Calif. (213) 410-7312.

## JANUARY

Jan. 10, second annual **New York Market Radio Broadcasters Assn. Sales Seminar**, Grand Hyatt Hotel, New York. (212) 935-4477.

Jan. 10-12, **Utah Broadcasters Assn. Annual Winter Convention**, St. George Hilton Inn, St. George, Utah. (801) 678-2261.

Jan. 10-14, **NATPE International's 22nd Annual Programming Conference**, Moscone Center, San Francisco. (212) 687-3484.

## BIRTHS

Boy, Richard David, to **Larry and Valerie Sloven**, Oct. 15 in Berkeley, Calif. He is managing partner of HighTone Records.

Girl, Elizabeth Gayle, to **Dick and Gayle Feller**, Oct. 27 in Nashville. He is a songwriter for Tree Publishing.

Boy, Patrick Charles, to **Carol and Eric Dufaure**, Nov. 4 in New York. He is founder and owner of Cachalot Records.

## MARRIAGES

**Evelyn K. Szabados** to **Patrick T. Lorek**, Oct. 20 in Cleveland. She is an administrative assistant with Mirus Music Inc.

## DEATHS

**Walter Hofer**, 54, of a heart attack

Nov. 7 in New York. Hofer had been a music industry attorney for 30 years and also operated Copyright Service Bureau, a royalty collection and administration firm with 20 affiliates around the world. He is survived by his wife Gitte and two children, Eric and Karen.

**Dr. Elmer W. Engstrom**, 83, following a lengthy illness Oct. 30 in New York. Engstrom was president of RCA from 1961-65 as well as being head of the corporation's research laboratories in Princeton, N.J. Prior to his election as president of RCA, he was senior executive vice president of the corporation for six years. Engstrom is survived by his wife, a sister, one son and a granddaughter.

## EXECUTIVE TURNTABLE

(Continued from page 4)

of press and promotion in New York. She has held numerous positions in broadcasting.

**HOME VIDEO.** Sony Video Software Operations, New York, makes the following changes: **Andrew Schofer** is promoted to national marketing manager; **Bruce Wilkinson** is promoted to international sales manager; and **Ernie Ferrari** becomes field salesman. Schofer was marketing manager, and Wilkinson was production manager. Ferrari joins from Randy Hock Productions. In addition, **Jim Hansen** is named national sales manager of Sony Video Communications, Park Ridge, N.J. He was manager for the Western region.

Prism Entertainment Corp. ups **Sandra Embry** to sales promotion manager and names **Joan Chase** as Embry's replacement as customer service manager. Chase joins Prism from the Video Software Dealers Assn. Both executives are based in New York.

**Arlene S. Klein** is promoted to director of video sales promotion for the Columbia House Division of CBS/Records Group, New York. She was assistant product manager of video marketing.

NTA Home Entertainment appoints **Gary L. Jones** to the newly created position of director of sales and marketing in Los Angeles. He was sales manager for Sound Video Unlimited.

**PRO AUDIO/VIDEO.** Electrosound Group Inc., Hauppauge, N.Y., elevates **Richard F. Meixner** to the newly created position of senior vice president, primarily responsible for the music division. He had held various management positions within the company.

In Redwood City, Calif., **Bruce Pharr** becomes manager of marketing communications at the Ampex Magnetic Tape Division. He was advertising manager of Fortel Inc.

**James J. Paton** is promoted to manager of advertising and sales promotion for Shure Brothers in Evanston, Ill. He was merchandising administrative manager.

# Bubbling Under

## THE TOP 200 ALBUMS

- 201 U2 OCTOBER ISLAND 90092 (ATCO)
- 202 ORCHESTRAL MANOEUVERS IN THE DARK JUNK CULTURE A&M SP-5027
- 203 RICHARD CLAYDERMAN AMOUR COLUMBIA BFC 39503
- 204 THE RED HOT CHILI PEPPERS THE RED HOT CHILI PEPPERS EMI-AMERICA ST-17128
- 205 LEE GREENWOOD YOU'VE GOT A GOOD LOVE COMIN' MCA 5488
- 206 STONE FURY BURNS LIKE A STAR MCA 5522
- 207 XAVION BURNIN' HOT ELEKTRA 60375
- 208 THE SWIMMING POOL Q'S THE SWIMMING POOL Q'S A&M SP-5015
- 209 TEXTONES MIDNIGHT MISSION GOLD MOUNTAIN GM 86010 (A&M)
- 210 ALICIA MYERS I APPRECIATE MCA 5485

## THE HOT 100 SINGLES

- 101 LET IT ALL BLOW THE DAZZ BAND MOTOWN 1760
- 102 FRIENDS WHODINI ARISTA 1-9276
- 103 BIG IN JAPAN ALPHAVILLE ATLANTIC 7-89665
- 104 SEX CRIME EURYTHMICS RCA 13956
- 105 C.O.D. MTUME EPIC 34-04657
- 106 I PROMISE (I DO LOVE YOU) DREAMBOY QWEST 7-29190 (WARNER BROS.)
- 107 THIEF OF HEARTS MELISSA MANCHESTER CASABLANCA 880308-7 (POLYGRAM)
- 108 OFF AND ON LOVE CHAMPAIGN COLUMBIA 38-04600
- 109 IN THE AIR TONIGHT PHIL COLLINS ATLANTIC 7-73231
- 110 PLAYING IT COOL TIMOTHY SCHMIT ASYLUM 7-69690 (ELEKTRA)

# ...newslines...

**JERRY VOGEL MUSIC** has, for the past 20 years, relied solely on exploiting its standard copyrights, such as "Some Of These Days," "Melancholy Baby" and "Ballin' The Jack." Now, says Charlotte Cram, general manager of the New York-based company, she'd welcome demos and lead sheets in all music categories. Firm founder Vogel died in 1980.

**ISLAND RECORDS' U2** will donate proceeds from their Dec. 3 Radio City Music Hall concert to Amnesty International U.S.A., helping to launch AI's "Stop Torture Week" campaign, culminating in a national "Human Rights Day" on Dec. 10. AI received a Nobel Peace Prize in 1977 as an impartial movement monitoring denial of human rights.

**MICHAEL BRENT PUBLICATIONS'** record/book release, "Pinocchio, Don't Smoke That Cigarette!," is being promoted to the kindergarten-sixth grade market as a way to stop the start of smoking altogether. Or as a press release about the Cherry Lane Music-distributed, Ruth Roberts-written project puts it, "Rids Kids' Weeds Needs."

**AEMMP RECORDS** is seeking new talent to produce. That's commonplace for a label, but AEMMP happens to be a not-for-profit project of Columbia College Chicago's Arts, Entertainment & Media Management Program, started by industry vet Irwin Steinberg. Label president Robert York says it did well last year with a 12-inch single, "Pushin' Too Hard" by Master Plan.

# New Companies

**Preppy Records**, a subsidiary of Preppy Productions Inc., formed by Rebecca Sullivan of the Flirts. First album release is "Heartbreak U.S.A." by the Flirts. 66 W. 77th St., #31, New York, N.Y. 10024; (212) 362-0304.

**Flight Publishing Group**, a new branch of Flight Productions Inc., formed by Louis Nathan and devoted solely to music publishing and related activities. 100 N. 20th St., Suite 200, Philadelphia, Pa. 19103; (215) 567-0976.

**Texas Independent Artists**, formed by promoter/producer Terry Woolley to provide basic public relations and publicity services to new, unknown and/or established artists who are between labels or management. 270 North Canon Dr., Suite 103, Beverly Hills, Calif. 90210; (213) 274-7249.

**Banner Records**, formed by Ralph Banner. First release on the label is Frank Cain's single, "Ease My Mind." Rt. 1, Box 363C, Whites-town, Ind. 46075; (317) 769-6699.

**Bell Associates**, an artist management organization specializing in product development, marketing and promotion, formed by David Bell. P.O. Box 14603, Chicago, Ill. 60614; (312) 472-4094.

**The Interview Factory**, established to serve broadcasters with their interview needs. Celebrity library includes "everyone from Huey Lewis to Jerry Lewis." P.O. Box 615, Van Nuys, Calif. 91408; (818) 988-2045.

**Westwood Associates**, formed by Victor Kaplij to present the New Jersey Record Collectors Show/Convention. P.O. Box 754, Edison, N.J. 08818; (201) 548-7188.

**Ruplal International Inc.**, formed by Richard Randall and James R. Apple. First single to be released is by Meeta Gajjar. 716 Halstead Rd., Wilmington, Del. 19803; (302) 478-9227.

**Crossing Records**, a gospel record company, formed by Bert Cross. First album release is entitled "To Be Used." P.O. Box 214121, Dallas, Tex. 75221; (214) 226-4260.

**Avante Professional Entertainment Service**, formed by Dale R. Hamilton. Avante handles jazz, pop, country, new wave and gospel acts. 1138 Oakdale Ave., Dayton, Ohio 45420; (513) 293-9625.

**Fundisway Music and Funderosa Music**, two publishing companies, formed by producer Garth Fundis and publisher Almo/Irving Music, in a co-publishing venture. 1010 16th Ave. South, Nashville, Tenn. 37212; (615) 255-0636.



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# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	4	11	OUT OF TOUCH D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
2	1	1	14	WAKE ME UP BEFORE YOU GO-GO G.MICHAEL/COLUMBIA 38-04552	◆ WHAM
3	3	3	14	I FEEL FOR YOU A.MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
4	7	12	6	THE WILD BOYS N.RODGERS, DURAN DURAN/CAPITOL 5417	◆ DURAN DURAN
5	6	8	10	ALL THROUGH THE NIGHT R.CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
6	10	11	9	NO MORE LONELY NIGHTS G.MARTIN/COLUMBIA 38-04581	◆ PAUL MCCARTNEY
7	11	13	9	SEA OF LOVE N.UGETRE, FABULOUS BRILL BROS./ES PARANZA 7-99701/ATCO	◆ HONEYDRIPPERS
8	8	9	10	PENNY LOVER L.RICHIE, J.CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
9	13	14	12	COOL IT NOW V.BRANTLEY, R.TIMAS MCA 52455	◆ NEW EDITION
10	14	19	7	WE BELONG N.GERALD, P.COLEMAN/CHRYSALIS 4-42826	◆ PAT BENATAR
11	21	38	4	LIKE A VIRGIN N.RODGERS/SIRE 7-29210/WARNER BROS.	◆ MADONNA
12	5	5	13	BETTER BE GOOD TO ME R.HINE/CAPITOL 5387	◆ TINA TURNER
13	15	17	13	I CAN'T HOLD BACK R.NEVISON/SCOTTI BROS. 4-04603/EPIC	◆ SURVIVOR
14	9	7	16	STRUT G.MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON
15	4	2	10	PURPLE RAIN PRINCE/WARNER BROS. 7-29174	PRINCE
16	18	24	8	VALOTTE P.RAMONE/ATLANTIC 7-89609	◆ JULIAN LENNON
17	17	21	11	IT AIN'T ENOUGH J.ASTLEY, P.CHAPMAN/EMI-AMERICA 8236	◆ COREY HART
18	19	22	8	WALKING ON A THIN LINE HUEY LEWIS & NEWS/CHRYSALIS 4-42825	HUEY LEWIS AND THE NEWS
19	12	6	18	CARIBBEAN QUEEN K.DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
20	24	39	8	ALL I NEED G.BALLARD, C.MAGNESS/QWEST 7-29238/WARNER BROS.	JACK WAGNER
21	27	32	5	BORN IN THE USA B.SPRINGSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT/COLUMBIA 38-04680	BRUCE SPRINGSTEEN
22	25	27	7	DO WHAT YOU DO J.JACKSON, D.RUDOLPH/ARISTA AS1-9279	◆ JERMAINE JACKSON
23	29	34	6	RUN TO YOU B.ADAMS, B.CLEARMOUNTAIN/A&M 2686	◆ BRYAN ADAMS
24	26	29	7	HELLO AGAIN R.J.MUTT LANGE, CARS/ELEKTRA 7-69681	◆ THE CARS
25	16	10	17	I JUST CALLED TO SAY I LOVE YOU S.WONDER/MOTOWN 1745	◆ STEVIE WONDER
26	28	30	10	WE ARE THE YOUNG D.HARTMAN, J.IOVINE/MCA 52471	◆ DAN HARTMAN
27	34	41	5	UNDERSTANDING B.SEGER, PUNCH/CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
28	36	47	4	YOU'RE THE INSPIRATION D.FOSTER/FULL MOON/WARNER BROS. 7-29126	CHICAGO
29	31	33	7	I DO'WANNA KNOW K.CRONIN, G.RICHRATH, A.GRATZER/EPIC 34 04659	◆ REO SPEEDWAGON
30	32	35	10	CENTIPEDE M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
31	20	15	14	DESERT MOON D.DEYOUNG/A&M 2666	◆ DENNIS DEYOUNG
32	35	40	7	STRANGER IN TOWN TOTO/COLUMBIA 38-04672	TOTO
33	40	50	4	JAMIE R.PARKER, JR./ARISTA 1-9293	RAY PARKER JR.
34	42	48	5	THE BOYS OF SUMMER D.HENLEY, D.KORTCHMAR, G.LADANYI, M.CAMPBELL/GEFFEN 7-29141/WARNER BROS.	DON HENLEY
35	39	45	7	(PRIDE) IN THE NAME OF LOVE B.ENO, D.LANOIS/ISLAND 7-99704/ATCO	◆ U2
36	33	23	13	WHAT ABOUT ME? K.ROGERS, D.FOSTER/RCA 13899	KENNY ROGERS WITH K.CARNES & J.INGRAM
37	45	63	3	EASY LOVER P.COLLINS, KALIMBA/COLUMBIA 38-04679	◆ PHILIP BAILEY
38	43	49	7	THE BELLE OF ST. MARK SHEILA E., STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
39	46	57	4	TENDER YEARS K.VANCE/SCOTTI BROS. 4-04682/EPIC	◆ JOHN CAFFERTY AND THE BEAVER BROWN BAND
40	56	-	2	LOVER BOY K.DIAMOND/JIVE/ARISTA 1-9284	◆ BILLY OCEAN
41	37	37	8	TEARS J.WAITE, D.THOENER, G.GERSH/EMI-AMERICA 8238/CAPITOL	◆ JOHN WAITE
42	51	62	4	BRUCE T.PERRY, J.D.VIEIRA/MERCURY 880405-7/POLYGRAM	RICK SPRINGFIELD
43	23	20	19	HARD HABIT TO BREAK D.FOSTER/FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
44	48	53	9	DON'T STOP G.DUKE/A&M 2687	◆ JEFFERY OSBORNE
45	NEW	-	-	I WANT TO KNOW WHAT LOVE IS M.SADKIN, M.JONES/ATLANTIC 7-89596	FOREIGNER
46	47	52	8	TWO TRIBES T.HORN/ZTT/ISLAND 7-99695	◆ FRANKIE GOES TO HOLLYWOOD
47	52	59	5	CALL TO THE HEART G.GUIFFRIA/CAMEL MCA 52497	GUIFFRIA
48	50	54	9	HAD A DREAM (SLEEPING WITH THE ENEMY) R.HODGSON/A&M 2678/RCA	◆ ROGER HODGSON
49	59	83	3	FOOLISH HEART S.PERRY, BRUCE BOTNICK COLUMBIA 38-04693	STEVE PERRY
50	53	58	6	CATCH MY FALL K.FORSEY/CHRYSALIS 4-42840	◆ BILLY IDOL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	41	43	8	HANDS TIED M.CHAPMAN/COLUMBIA 38-04650	◆ SCANDAL FEATURING PATTY SMYTH
52	64	-	2	LOVE LIGHT IN FLIGHT S.WONDER/MOTOWN 1769	STEVIE WONDER
53	22	16	13	BLUE JEAN D.BOWIE, D.BRAMBLE, H.PADGHAM/EMI-AMERICA 8231	◆ DAVID BOWIE
54	65	73	3	NEUTRON DANCE R.PERRY/PLANET JK-13951	◆ THE POINTER SISTERS
55	71	-	2	IN NEON C.THOMAS/GEFFEN 7-29111/WARNER BROS.	ELTON JOHN
56	57	66	6	TI AMO J.WHITE, R.BUCHANAN/ATLANTIC 7-89608	LAURA BRANIGAN
57	61	65	7	JUNGLE LOVE M.DAY, STARR COMPANY/WARNER BROS. 7-29181	◆ THE TIME
58	62	69	5	SOLID N.ASHFORD, V.SIMPSON/CAPITOL 5397	◆ ASHFORD & SIMPSON
59	60	68	4	TAXI DANCING R.SPRINGFIELD, B.DRESCHER RCA 13861	RICK SPRINGFIELD
60	38	26	11	I CAN'T DRIVE 55 T.TEMPLEMAN/GEFFEN 7-29173/WARNER BROS.	◆ SAMMY HAGAR
61	67	81	3	MISLED J.BONNEFOND, R.BELL, KOOL & THE GANG/DE-LITE 880431-7/DELIGHT	KOOL & THE GANG
62	74	-	2	TONIGHT D.BOWIE, D.BRAMBLE, H.PADGHAM/EMI-AMERICA 8246	DAVID BOWIE
63	68	78	4	TENDERNESS GENERAL PUBLIC, G.MACKILLOP, C.FAIRLEY/IRS 9934 A&M	◆ GENERAL PUBLIC
64	30	18	10	THE WAR SONG S.LEVINE/VIRGIN/EPIC 34-04638	◆ CULTURE CLUB
65	66	67	5	HEAVEN (MUST BE THERE) N.GRAY/COLUMBIA 38-64626	◆ EUROGLIDERS
66	49	25	11	TEACHER TEACHER R.MILLS, 38 SPECIAL/CAPITOL 5405	◆ 38 SPECIAL
67	44	36	9	I NEED YOU TONIGHT M.JONZUN, P.WOLF/EMI-AMERICA 8241	◆ PETER WOLF
68	54	28	19	I'M SO EXCITED R.PERRY/PLANET 13857/RCA	◆ THE POINTER SISTERS
69	70	74	4	SUNSHINE IN THE SHADE R.HINE/MCA 52498	THE FIXX
70	72	76	5	THE WILD LIFE T.SWAIN, S.JOLLEY/LONDON 882019-7/POLYGRAM	◆ BANANARAMA
71	84	-	2	OPERATOR R.CALLOWAY/SOLAR 7-69684/ELEKTRA	MIDNIGHT STAR
72	82	-	2	MISSING YOU L.RICHIE, J.A.CARMICHAEL/RCA 13966	DIANA ROSS
73	55	31	17	ON THE DARK SIDE K.VANCE/SCOTTI BROS. 4-04594/EPIC	◆ J.CAFFERTY & BEAVER BROWN BAND
74	58	42	11	GIRLS WITH GUNS M.STONE/A&M 2676	◆ TOMMY SHAW
75	63	64	6	CONCEALED WEAPONS S.JUSTMAN/EMI-AMERICA 8242	◆ J. GEILS BAND
76	79	80	4	AMNESIA G.DUKE/SOLAR 7-69682/ELEKTRA	SHALAMAR
77	73	44	13	SUGAR DON'T BITE S.BARRI, T.PELUSO/MOTOWN 1743	◆ SAM HARRIS
78	69	70	5	THE GAP A.SADKIN, T.BAILEY/ARISTA 1-9290	◆ THOMPSON TWINS
79	76	46	16	SOME GUYS HAVE ALL THE LUCK M.OMARTIAN/WARNER BROS. 7-29215	◆ ROD STEWART
80	85	90	3	BIG IN JAPAN ORLANDO/ATLANTIC 7-89665	◆ ALPHAVILLE
81	NEW	-	-	THE HEAT IS ON K.FORSEY, H.FALTERMEYER/MCA 52512	GLENN FREY
82	NEW	-	-	I WANNA GO BACK D.GEHMAN/CAPITOL 5409	BILLY SATELLITE
83	80	61	9	HEAVEN'S ON FIRE P.STANLEY/MERCURY 880205-7/POLYGRAM	◆ KISS
84	81	86	3	SEX CRIME (NINETEEN EIGHTY-FOUR) D.A.STEWART/RCA JK-13958	EURHYTHMICS
85	95	-	2	LET IT ALL BLOW R.ANDREWS, B.HARRIS/MOTOWN 1760	THE DAZZ BAND
86	NEW	-	-	DON'T WAIT FOR HEROES D.DEYOUNG/A&M 2692	DENNIS DEYOUNG
87	87	88	3	THIEF OF HEARTS G.MORDER, HAROLD FALTERMEYER/CASABLANCA 880308-7/POLYGRAM	◆ MELISSA MANCHESTER
88	83	51	7	BODY M.JACKSON/EPIC 34-04673	JACKSONS
89	NEW	-	-	EYE ON YOU B.SQUIER, J.STEINMAN/CAPITOL 5416	BILLY SQUIER
90	NEW	-	-	TRAGEDY J.HUNTER, P.BONANNO/PRIVATE 14-04643/EPIC	JOHN HUNTER
91	88	60	14	WHO WEARS THESE SHOES? C.THOMAS/GEFFEN 7-29189/WARNER BROS.	◆ ELTON JOHN
92	75	75	5	SUPERNATURAL LOVE M.OMARTIAN/GEFFEN 7-29142/WARNER BROS.	DONNA SUMMER
93	78	72	19	LET'S GO CRAZY PRINCE & REVOLUTION/WARNER BROS. 7-29216	◆ PRINCE & THE REVOLUTION
94	77	56	7	HOT FOR TEACHER T.TEMPLEMAN/WARNER BROS. 7-29199	◆ VAN HALEN
95	92	82	19	DRIVE R.LANGE, CARS/ELEKTRA 7-69706	◆ THE CARS
96	94	98	9	AFTER ALL J.GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
97	86	55	16	LUCKY STAR R.LUCAS/SIRE 7-29177/WARNER BROS.	◆ MADONNA
98	90	79	18	COVER ME B.SPRINGSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT COLUMBIA 38-04561	BRUCE SPRINGSTEEN
99	97	89	11	LEFT IN THE DARK J.STEINMAN/COLUMBIA 38-04605	◆ BARBRA STREISAND
100	91	77	26	THE GLAMOROUS LIFE SHEILA E., STARR COMPANY/WARNER BROS. 7-29285	◆ SHEILA E.

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

more edgy rebelliousness for the new wave crowd.

**DEVO**  
**Are You Experienced? (3:08)**  
 PRODUCER: Devo  
 WRITER: Jimi Hendrix  
 PUBLISHER: Bella Godiva, ASCAP  
 Warner Bros. 7-29133

**HONEYMOON SUITE**  
**Burning In Love (3:59)**  
 PRODUCER: Tom Treumuth  
 WRITER: Dermot Grehan  
 PUBLISHERS: Screen Gems-EMI/Auto Tunes, BMI  
 Warner Bros. 7-29109

**BLACK**

RECOMMENDED

**CHAMPAIGN**  
**This Time (4:12)**  
 PRODUCER: Champaign  
 WRITERS: D. Walden, R. Maffit, M. Day, P. Carman  
 PUBLISHER: Walkin, BMI  
 Columbia 38-04721

Mellow soul at a slower tempo than their recent hit "Off And On Love."

**LAKESIDE**  
**Show You The Way (4:00)**  
 PRODUCER: Lakeside  
 WRITERS: Fred Alexander, Jr., Stephen Shockley  
 PUBLISHER: Lakesound, ASCAP  
 Solar 7-69672 (c/o Elektra/Asylum)

Low-key ballad is a contrast to their usual rave-ups.

**CASHMERE**  
**Can I (6:27)**  
 PRODUCER: Bobby Eli  
 WRITERS: M. Horton, M. Forte, D. Robinson  
 PUBLISHERS: Philly World, BMI/Persempre, ASCAP  
 Philly World 0-96905 (c/o Atlantic) (12-inch single)

A sweet-soul love song in the Philly tradition, electronic effects notwithstanding.

**RODNEY SAULSBERRY**  
**Look Whatcha Done Now (3:44)**  
 PRODUCER: Stanley Clarke  
 WRITERS: R. Saulsberry, P. Brown  
 PUBLISHERS: Peter Brown/Rod Saulsongs, ASCAP  
 Allegiance 3923

Warm performance on a trickily rhythmic midtempo tune. Contact: (213) 851-8852.

**GRIFFIN**  
**Move (3:47)**  
 PRODUCER: Reggie "Reg" Griffin  
 WRITER: Reggie "Reg" Griffin  
 PUBLISHERS: Griffbit/Uno/Rashida, BMI  
 Qwest 7-29135 (12-inch version also available, Qwest 0-20269)

**SKYY**  
**Dancin' To Be Dancin' (3:57)**  
 PRODUCERS: Randy Muller, Solomon Roberts Jr.  
 WRITER: Randy Muller  
 PUBLISHER: One To One, ASCAP  
 Salsoul 57 7077

Label based in New York.

**MICHAEL RUFF**  
**Walkin' With Somebody (3:36)**  
 PRODUCER: Tommy LiPuma  
 WRITER: Michael Ruff  
 PUBLISHER: Ruff Mix, BMI  
 Warner Bros. 7-29128

Quiet track with a brisk beat; Ruff's high tenor incorporates jazz and r&b influences into a strong personal style.

**BMP**  
**Let Me Show You (3:18)**  
 PRODUCER: Gene Redd  
 WRITERS: B. McNeil, M. Holland, P. DaCosta, G. Redd  
 PUBLISHER: Ensign, BMI  
 Epic 34-04710

Slick techno-soul.

**KYM YANCEY**  
**Determination (4:11)**  
 PRODUCER: Kym Yancey  
 WRITERS: Keith Cheatham, Kym Yancey  
 PUBLISHERS: Solid Smash/Leland Int'l., ASCAP  
 Critique CRI 711

Disco-funk; Yancey was lead singer for the group Sun. Contact: (617) 944-0423.

**COUNTRY**

PICKS

**LEE GREENWOOD**  
**You've Got A Good Love Comin' (2:53)**  
 PRODUCER: Jerry Crutchfield  
 WRITERS: D. Morrison, J. Silbar, V. Stephenson  
 PUBLISHERS: Warner House of Music/WB Gold, BMI/ASCAP  
 MCA 52509

This cut, originally released on Van Stephenson's debut album, retains its pop flavor in softened form.

Greenwood is well suited to the arrangement's easy rocking groove.

**RAY CHARLES (WITH WILLIE NELSON)**  
**Seven Spanish Angels (3:39)**  
 PRODUCER: Billy Sherrill  
 WRITERS: T. Seals, E. Setser  
 PUBLISHERS: Warner-Tamerlane, BMI/WB/Two Sons, ASCAP  
 Columbia 38-04715

The scenario is classic: a gunslinger over the border gears for one last battle—and never comes home to his sweetheart. Tender and powerful.

RECOMMENDED

**CON HUNLEY**  
**All American Country Boy (2:41)**  
 PRODUCER: Kyle Lehning  
 WRITERS: K. Stegall, C. Craig  
 PUBLISHERS: Blackwood/Screen Gems-EMI, BMI  
 Capitol B-5428

A fine voice drowns in cliches.

**EARL SCRUGGS**  
**Pedal To The Metal (2:23)**  
 PRODUCER: Randy Scruggs  
 WRITERS: E. Scruggs, S. Scruggs  
 PUBLISHER: Scruggs, BMI  
 Columbia 38-04717

A lively banjo instrumental.

**DANCE/DISCO**

PICKS

**SCRITTI POLITTI**  
**Hypnotize (4:24)**  
 PRODUCER: not listed  
 WRITER: Green Gartside  
 PUBLISHER: Copyright Control  
 Warner Bros. 0-20292 (12-inch single)

He of the clover-honey voice, last heard praying like Aretha Franklin, goes a bit more jagged this time, with dazzling studio work making order out of eccentricity.

RECOMMENDED

**JAMES INGRAM**  
**It's Your Night (7:02)**  
 PRODUCER: Quincy Jones  
 WRITERS: James Ingram, Barry Mann, Cynthia Weil  
 PUBLISHERS: Eiseman/Hen-AI/Kings Road/Rashida/Dyad, BMI  
 Qwest 0-20270 (12-inch single)

Jellybean remixes spice up both the midtempo mood piece on the A side and the extended "Yah Mo B There" on the flip.

**CHRISTMAS**

Following is a list of all new or reissued Christmas singles received by Billboard's review panel this week. Because of the seasonal nature of the music, the records are not rated as to chart potential.

**KENNY ROGERS** The Christmas Song  
 RCA PB-13944

**DOLLY PARTON** Medley: Winter Wonderland/Sleighride  
 RCA PB-13944

**CONWAY TWITTY** White Christmas  
 Warner Bros. 7-29129

**EARL THOMAS CONLEY** White Christmas/Blue Christmas  
 RCA PB-13905

**WAYLON JENNINGS** with JESSI COLTER Silent Night  
 Holy Night  
 RCA PB-13903

**JUDDS** Light Of The Stable  
 RCA/Curb PB-13906

**STORMY WEATHER** Christmas Time Is Coming  
 Magic Moment 37728. Contact: (219) 884-3768.

**SCOTT GRIMES** We Believe In Christmas  
 Jamex J-45-017. Label based in Sherman Oaks, Calif.

**KENNY ROGERS & DOLLY PARTON**  
 The Greatest Gift Of All  
 RCA PB-13945

**RONNIE MILSAP** We're Here To Love/It's Christmas  
 RCA PB-13665

**DEBORAH ALLEN** Rockin' Little Christmas  
 RCA PB-13904

**LEON RAUSCH** Please Come Home For Christmas  
 Southland SR-7316. Contact: (817) 461-3280.

**TOMMY MERCER** Jingle Bell Night  
 Plantation PL213. Label based in Nashville.

**DOCTOR RON** The Gift  
 Mary Lou TLEE 23045.

**NEW AND NOTEWORTHY**

**BRONSKI BEAT**  
**Smalltown Boy (3:59)**  
 PRODUCER: Mike Thorne  
 WRITERS: Somerville, Steinbachek, Bronski  
 PUBLISHERS: Bronski/William A. Bong  
 MCA/London MCA-52494 (12-inch version also available, MCA/London MCA-23521)

Subdued techno-pop made unforgettable by the keening falsetto of singer Jimmy Somerville. British trio has earned reputé both for its no-nonsense gay activism and for its devastating ability to evoke the emotional world of the outsider.

**OTHER RELEASES POP**

**LORENZO LAMAS** Smooth Talker  
 Scotti Bros. Z54 04686 (c/o CBS)

**NEWS CREW** Special Bulletin  
 Zakia ZK007 (12-inch single). Contact: (212) 316-5900.

**SUPERDUDE** Face The Music  
 Ace NRG 103. Contact: (718) 748-1919.

**BRIJ BHUSHAN KABRA** Raga Puriya Alap  
 Celluloid/OAO CELL 5012 (12-inch single). Contact: (212) 714-0033.

**BLACK**

**FRANKIE LEE** The Ladies & The Babies  
 HighTone 401. Contact: P.O. Box 8064, Emeryville, Calif. 94662.

**VERICHERI** Ultra-Sonic Breakdance  
 Zakia ZK 131. Contact: (212) 316-2307.

**J.C. LODGE** You Can Dance  
 RAS RAS7009 (12-inch single). Contact: (301) 564-1295.

**DYNAMIC FORCE** It's Not Right  
 Ebony Coast ECA-5001 (12-inch single). Contact: (516) 481-0100.

**BANTU** Black Is  
 Apple Brothers Music AB1002 (12-inch single). Contact: (213) 515-2506.

**MILE HIGH PIE** Freedom  
 HMC MHP-84-02. Contact: (800) 642-2503.

**FREE STYLE** The Party Has Begun  
 Music Specialists Incorporated MSI-108. Label based in Miami, Fla.

**GENTS** For You My Baby Love  
 Positive Image PIR-101 (12-inch single). Contact: (201) 837-9510.

**SIR WALTER RILEY** Make Me Feel Good  
 Brisk BK 52117. Contact: (213) 650-5480.

**WEST PHILLIPS** Organized Desire  
 Crystal CRS-84-1. Contact: (212) 580-8776.

**LESTER CHAMBERS** Ain't It Nice To Know  
 Masterpiece MP-1001 (12-inch single).

**FLY GUY RAP** Fly Up Rap  
 Land of Hits LH 1700 (12-inch single). Contact: (212) 265-4300.

**COUNTRY**

**GENE COOK** Hello Stranger  
 Radio Records 45-104. Label based in Nashville.

**SHAUNA SMITH** The Last Yodeling Cowgirl  
 Buckboard 116. Contact: P.O. Box 1645, Hurst, Tex. 76053

**JOHNNY HOLM** Too Poor To Quit  
 Neva 3702. Label based in Minneapolis, Minn.

**DONEL & THE CAT** Sad Country Songs  
 MSK 880. Contact: (313) 581-8100.

**JIM POOLE** I'm Missing You All Over Again  
 Songwriters' 8403. Contact: P.O. Box 35158, Decatur, Ga. 30035.

**JIM PASSION** One More Good Lovin'  
 Sun Rize 143. Contact: (615) 255-2175.

**ANNE LORD** Rainbow  
 Comstock 1768. Contact: (913) 631-6060.

**EDDIE EASTMAN** Dreaming All Over Again  
 Artisan 8203. Contact: (615) 646-9999.

**JERRY BONI** Lonely Man  
 Diamond PP 1311.

**JACK YOUNG** Fool Number One  
 BGM 112584. Contact: (512) 654-8773.

**JIMMY WATFORD** The Best Thing I Ever Did Wrong  
 NSD 199. Label based in Nashville.

**COLT DANIELS** Hot Bod Betty  
 Part 2 1031.

**DON R. BRYANT** Love At Last Sight  
 Southern Tracks 1032. Contact: (404) 325-0832.

**BOB BRABHAM** You're The Greatest Love In My Life  
 Rock-Shoals 841. Label based in Monetta, S.C.

**Billboard**

**BLACK**

**CHART RESEARCH PACKAGES**

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# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 3	
1	1	1	13	WAKE ME UP BEFORE YOU GO-GO	◆ WHAM	
2	4	6	10	OUT OF TOUCH	◆ DARYL HALL & JOHN OATES	
3	3	4	13	I FEEL FOR YOU	◆ CHAKA KHAN	
4	2	2	9	PURPLE RAIN	PRINCE	
5	5	7	12	BETTER BE GOOD TO ME	◆ TINA TURNER	
6	8	9	9	ALL THROUGH THE NIGHT	CYNDI LAUPER	
7	12	19	5	THE WILD BOYS	◆ DURAN DURAN	
8	9	10	9	PENNY LOVER	◆ LIONEL RICHIE	
9	7	8	15	STRUT	◆ SHEENA EASTON	
10	11	14	8	NO MORE LONELY NIGHTS	◆ PAUL MCCARTNEY	
11	13	18	8	SEA OF LOVE	◆ HONEYDRIPPERS	
12	6	3	17	CARIBBEAN QUEEN	◆ BILLY OCEAN	
13	14	16	11	COOL IT NOW	◆ NEW EDITION	
14	19	25	6	WE BELONG	◆ PAT BENATAR	
15	17	20	12	I CAN'T HOLD BACK	◆ SURVIVOR	
16	10	5	16	I JUST CALLED TO SAY I LOVE YOU	◆ STEVIE WONDER	
17	21	22	10	IT AIN'T ENOUGH	◆ COREY HART	
18	24	29	7	VALOTTE	◆ JULIAN LENNON	
19	22	23	7	WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	
20	15	12	13	DESERT MOON	◆ DENNIS DEYOUNG	
21	38	48	3	LIKE A VIRGIN	◆ MADONNA	
22	16	11	12	BLUE JEAN	◆ DAVID BOWIE	
23	20	13	18	HARD HABIT TO BREAK	◆ CHICAGO	
24	39	46	7	ALL I NEED	JACK WAGNER	
25	27	32	6	DO WHAT YOU DO	JERMAINE JACKSON	
26	29	31	6	HELLO AGAIN	◆ THE CARS	
27	32	42	4	BORN IN THE USA	BRUCE SPRINGSTEEN	
28	30	34	9	WE ARE THE YOUNG	◆ DAN HARTMAN	
29	34	43	5	RUN TO YOU	◆ BRYAN ADAMS	
30	18	17	9	THE WAR SONG	◆ CULTURE CLUB	
31	33	37	6	I DO 'WANNA KNOW	◆ REO SPEEDWAGON	
32	35	40	9	CENTIPEDE	◆ REBBIE JACKSON	
33	23	15	12	WHAT ABOUT ME?	KENNY ROGERS WITH K. CARNES & J. INGRAM	
34	41	45	4	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	
35	40	41	6	STRANGER IN TOWN	TOTO	
36	47	61	3	YOU'RE THE INSPIRATION	CHICAGO	
37	37	38	7	TEARS	◆ JOHN WAITE	
38	26	27	10	I CAN'T DRIVE 55	◆ SAMMY HAGAR	
39	45	50	6	(PRIDE) IN THE NAME OF LOVE	◆ U2	
40	50	65	3	JAMIE	RAY PARKER JR.	
41	43	44	7	HANDS TIED	◆ SCANDAL FEATURING PATTY SMYTH	
42	48	53	4	THE BOYS OF SUMMER	DON HENLEY	
43	49	52	6	THE BELLE OF ST. MARK	SHEILA E.	
44	36	39	8	I NEED YOU TONIGHT	◆ PETER WOLF	
45	63	-	2	EASY LOVER	◆ PHILIP BAILEY	
46	57	72	3	TENDER YEARS	◆ JOHN CAFFERTY AND THE BEAVER BROWN BAND	
47	52	55	7	TWO TRIBES	◆ FRANKIE GOES TO HOLLYWOOD	
48	53	54	8	DON'T STOP	◆ JEFFERY OSBORNE	
49	25	28	10	TEACHER TEACHER	◆ 38 SPECIAL	
50	54	56	8	HAD A DREAM (SLEEPING WITH THE ENEMY)	◆ ROGER HODGSON	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 3	
51	62	81	3	BRUCE	RICK SPRINGFIELD	
52	59	66	4	CALL TO THE HEART	GUIFFRIA	
53	58	63	5	CATCH MY FALL	◆ BILLY IDOL	
54	28	24	18	I'M SO EXCITED	◆ THE POINTER SISTERS	
55	31	21	16	ON THE DARK SIDE	◆ J. CAFFERTY & BEAVER BROWN BAND	
56	NEW			LOVER BOY	BILLY OCEAN	
57	66	74	5	TI AMO	LAURA BRANIGAN	
58	42	33	10	GIRLS WITH GUNS	◆ TOMMY SHAW	
59	83	-	2	FOOLISH HEART	STEVIE PERRY	
60	68	83	3	TAXI DANCING	RICK SPRINGFIELD	
61	65	67	6	JUNGLE LOVE	◆ THE TIME	
62	69	80	4	SOLID	ASHFORD & SIMPSON	
63	64	70	5	CONCEALED WEAPONS	◆ J. GEILS BAND	
64	NEW			LOVE LIGHT IN FLIGHT	STEVIE WONDER	
65	73	-	2	NEUTRON DANCE	THE POINTER SISTERS	
66	67	71	4	HEAVEN (MUST BE THERE)	◆ EUROGLIDERS	
67	81	-	2	MISLED	KOOL & THE GANG	
68	78	89	3	TENDERNESS	◆ GENERAL PUBLIC	
69	70	76	4	THE GAP	◆ THOMPSON TWINS	
70	74	87	3	SUNSHINE IN THE SHADE	THE FIXX	
71	NEW			IN NEON	ELTON JOHN	
72	76	91	4	THE WILD LIFE	◆ BANANARAMA	
73	44	36	12	SUGAR DON'T BITE	◆ SAM HARRIS	
74	NEW			TONIGHT	DAVID BOWIE	
75	75	77	4	SUPERNATURAL LOVE	DONNA SUMMER	
76	46	26	15	SOME GUYS HAVE ALL THE LUCK	◆ ROD STEWART	
77	56	57	6	HOT FOR TEACHER	◆ VAN HALEN	
78	72	58	18	LET'S GO CRAZY	◆ PRINCE & THE REVOLUTION	
79	80	88	3	AMNESIA	SHALAMAR	
80	61	49	8	HEAVEN'S ON FIRE	◆ KISS	
81	86	-	2	SEX CRIME (NINETEEN EIGHTY-FOUR)	EURHYTHMICS	
82	NEW			MISSING YOU	DIANA ROSS	
83	51	47	6	BODY	JACKSONS	
84	NEW			OPERATOR	MIDNIGHT STAR	
85	90	-	2	BIG IN JAPAN	◆ ALPHAVILLE	
86	55	30	15	LUCKY STAR	◆ MADONNA	
87	88	-	2	THIEF OF HEARTS	◆ MELISSA MANCHESTER	
88	60	35	13	WHO WEARS THESE SHOES?	◆ ELTON JOHN	
89	71	51	14	SWEPT AWAY	◆ DIANA ROSS	
90	79	60	17	COVER ME	BRUCE SPRINGSTEEN	
91	77	62	25	THE GLAMOROUS LIFE	◆ SHEILA E.	
92	82	59	18	DRIVE	◆ THE CARS	
93	87	68	7	I WANNA ROCK	◆ TWISTED SISTER	
94	98	95	8	AFTER ALL	◆ AL JARREAU	
95	NEW			LET IT ALL BLOW	THE DAZZ BAND	
96	84	64	24	MISSING YOU	◆ JOHN WAITE	
97	89	73	11	LEFT IN THE DARK	◆ BARBRA STREISAND	
98	85	86	4	LOVE AGAIN	JOHN DENVER & SYLVIE VARTAN	
99	93	69	7	EDGE OF A DREAM	◆ JOE COCKER	
100	96	75	13	STRUNG OUT	◆ STEVE PERRY	

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	13	<b>CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)</b> Weeks at No. One: 1 K. DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
2	1	1	12	<b>I JUST CALLED TO SAY I LOVE YOU</b> S. WONDER/MOTOWN 1745	◆ STEVIE WONDER
3	4	9	5	<b>PURPLE RAIN</b> PRINCE/WARNER BROS. 7-29174	PRINCE
4	3	3	14	<b>HARD HABIT TO BREAK</b> D. FOSTER/FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
5	6	13	9	<b>WAKE ME UP BEFORE YOU GO-GO</b> G. MICHAEL/COLUMBIA 38-04552	◆ WHAM
6	5	4	11	<b>LUCKY STAR</b> R. LUCAS/SIRE 7-29177/WARNER BROS.	◆ MADONNA
7	7	8	12	<b>ON THE DARK SIDE</b> K. VANCE/SCOTTI BROS. 4-04594/EPIC	◆ JOHN CAFFERTY & BEAVER BROWN BAND
8	13	16	8	<b>BLUE JEAN</b> D. BOWIE D. BRAMBLE H. PADGHAM/EMI-AMERICA 8231	◆ DAVID BOWIE
9	16	23	8	<b>BETTER BE GOOD TO ME</b> R. HINE/CAPITOL 5387	◆ TINA TURNER
10	15	24	9	<b>I FEEL FOR YOU</b> A. MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
11	14	19	9	<b>DESERT MOON</b> D. DEYOUNG/A&M 2666	◆ DENNIS DEYOUNG
12	20	26	6	<b>OUT OF TOUCH</b> D. HALL J. OATES B. CLEARMOUNTAIN/RCA 13916	◆ HALL & OATES
13	9	10	14	<b>I'M SO EXCITED</b> R. PERRY/PLANET 13857/RCA	◆ POINTER SISTERS
14	10	14	11	<b>SOME GUYS HAVE ALL THE LUCK</b> M. OMARTIAN/WARNER BROS. 7-29215	◆ ROD STEWART
15	18	22	11	<b>STRUT</b> G. MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON
16	17	18	9	<b>WHO WEARS THESE SHOES?</b> C. THOMAS/GEFFEN 7-29189	◆ ELTON JOHN
17	8	5	14	<b>LET'S GO CRAZY</b> PRINCE & REVOLUTION/WARNER BROS. 7-29216	◆ PRINCE AND THE REVOLUTION
18	26	30	5	<b>PENNY LOVER</b> L. RICHIE J. CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
19	19	21	10	<b>SWEPT AWAY</b> D. HALL A. BAKER/RCA 13864	◆ DIANA ROSS
20	27	31	5	<b>ALL THROUGH THE NIGHT</b> R. CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
21	12	6	14	<b>DRIVE</b> R. LANGE CARS/ELEKTRA 7-69706	◆ THE CARS
22	24	28	8	<b>WHAT ABOUT ME?</b> KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM K. ROGERS D. FOSTER/RCA 13899	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM
23	11	7	13	<b>COVER ME</b> B. SPRINGSTEEN J. LANDAU C. PLOTKIN S. VANZANDT/COLUMBIA 38-04561	BRUCE SPRINGSTEEN
24	29	34	5	<b>THE WAR SONG</b> S. LEVINE/VIRGIN/EPIC 34-04638	◆ CULTURE CLUB
25	30	38	4	<b>NO MORE LONELY NIGHTS</b> G. MARTIN/COLUMBIA 38-04581	◆ PAUL MCCARTNEY
26	21	11	21	<b>THE GLAMOROUS LIFE</b> SHEILA E. STARR COMPANY/WARNER BROS. 7-29285	◆ SHEILA E.
27	32	36	8	<b>I CAN'T HOLD BACK</b> R. NEVISON/SCOTTI BROS. 4-04603/EPIC	◆ SURVIVOR
28	31	37	6	<b>IT AIN'T ENOUGH</b> J. ASTLEY P. CHAPMAN/EMI-AMERICA 8236	◆ COREY HART
29	33	46	4	<b>SEA OF LOVE</b> NUGE TRE ERS FABULOUS BRILL BROTH/ES PARANZA 7-99701/ATLANTIC	◆ THE HONEYDRIPPERS
30	34	45	7	<b>COOL IT NOW</b> V. BRANTLEY R. TIMAS/MCA 52455	◆ NEW EDITION
31	39	53	3	<b>WALKING ON A THIN LINE</b> H. LEWIS & NEWS/CHRYSALIS 4-42825	HUEY LEWIS AND THE NEWS
32	36	43	6	<b>TEACHER TEACHER</b> R. MILLS/38 SPECIAL/CAPITOL 5405	◆ 38 SPECIAL
33	37	42	6	<b>I CAN'T DRIVE 55</b> T. TEMPLEMAN/GEFFEN 7-29173/WARNER BROS.	◆ SAMMY HAGAR
34	23	12	20	<b>MISSING YOU</b> J. WAITE D. THOENER G. GERESH/EMI-AMERICA 8212	◆ JOHN WAITE
35	45	-	2	<b>WE BELONG</b> N. GERALDO P. COLEMAN/CHRYSALIS 4-42826	PAT BENATAR
36	25	20	12	<b>BOP 'TIL YOU DROP</b> R. SPRINGFIELD B. DRESCHER/RCA 13861	◆ RICK SPRINGFIELD
37	42	47	6	<b>GIRLS WITH GUNS</b> M. STONE/A&M 2676	◆ TOMMY SHAW
38	<b>NEW</b>			<b>THE WILD BOYS</b> N. RODGERS DURAN DURAN/CAPITOL 5417	DURAN DURAN
39	43	51	8	<b>SUGAR DON'T BITE</b> S. BARRI T. PELUSO/MOTOWN 1743	◆ SAM HARRIS
40	46	57	5	<b>WE ARE THE YOUNG</b> D. HARTMAN J. IOVINE/MCA 52471	◆ DAN HARTMAN
41	22	15	12	<b>ARE WE OURSELVES?</b> R. HINE/MCA 52444	◆ THE FIXX
42	51	64	3	<b>VALOTTE</b> P. RAMONE/ATLANTIC 7-89609	JULIAN LENNON
43	47	55	4	<b>I NEED YOU TONIGHT</b> M. JONZUN P. WOLF/EMI-AMERICA 8241	◆ PETER WOLF
44	49	61	3	<b>TEARS</b> J. WAITE D. THOENER G. GERESH/EMI-AMERICA 8238/CAPITOL	JOHN WAITE
45	35	40	10	<b>A GIRL IN TROUBLE (IS A TEMPORARY THING)</b> D. KAHNE/COLUMBIA 415 38-04534	◆ ROMEO VOID
46	60	-	2	<b>HELLO AGAIN</b> R. J. LANGE CARS/ELEKTRA 7-69681	THE CARS
47	62	-	2	<b>I DO WANNA KNOW</b> K. CRONIN G. RICHATH A. GRATZER/POLYGRAM 34-04659	REO SPEEDWAGON
48	56	69	3	<b>HANDS TIED</b> M. CHAPMAN/COLUMBIA 38-04650	SCANDAL FEATURING PATTY SMYTH
49	64	-	2	<b>DO WHAT YOU DO</b> J. JACKSON D. RUDOLPH/ARISTA 34-04659	JERMAINE JACKSON
50	70	-	2	<b>STRANGER IN TOWN</b> TOTO/COLUMBIA 38-04672	TOTO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	28	17	16	<b>SHE BOP</b> R. CHERTOFF/PORTRAIT 37-04516/EPIC	◆ CYNDI LAUPER
52	58	67	6	<b>HEAVEN'S ON FIRE</b> P. STANLEY/MERCURY 880205-7/POLYGRAM	◆ KISS
53	66	-	2	<b>BODY</b> M. JACKSON/EPIC 34-04673	THE JACKSONS
54	44	29	25	<b>WHAT'S LOVE GOT TO DO WITH IT</b> ● T. BRITTEN/CAPITOL 5354	◆ TINA TURNER
55	65	73	5	<b>CENTIPEDE</b> M. JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
56	40	41	9	<b>STRUNG OUT</b> S. PERRY/COLUMBIA 38-04598	◆ STEVE PERRY
57	57	59	5	<b>SHANGRI-LA</b> S. MILLER K. LEWIS/CAPITOL 5407	STEVE MILLER BAND
58	52	54	7	<b>BOUNCING OFF THE WALL</b> P. BUNETTA R. CHUDACOFF PRIVATE 14-04617/EPIC	MATTHEW WILDER
59	<b>NEW</b>			<b>RUN TO YOU</b> B. ADAMS B. CLEARMOUNTAIN/A&M 2686	BRYAN ADAMS
60	73	75	4	<b>DON'T STOP</b> G. DUKE/A&M 2687	◆ JEFFERY OSBORNE
61	74	76	4	<b>HAD A DREAM (SLEEPING WITH THE ENEMY)</b> R. HODGSON/A&M 2678	◆ ROGER HODGSON
62	81	88	3	<b>ALL I NEED</b> G. BALLARD C. MAGNESS/QWEST 7-29238/WARNER BROS.	JACK WAGNER
63	38	25	19	<b>THE WARRIOR</b> M. CHAPMAN/COLUMBIA 38-04424	◆ SCANDAL FEATURING PATTY SMYTH
64	75	79	3	<b>TWO TRIBES</b> T. HORN/ISLAND 7-99695/ATCO	◆ FRANKIE GOES TO HOLLYWOOD
65	71	78	3	<b>THE MEDICINE SONG</b> HAWK/CASABLANCA 880180-7/POLYGRAM	◆ STEPHANIE MILLS
66	77	86	4	<b>LOVE SONGS ARE BACK AGAIN</b> P. WINGFIELD P. SAVAL/RCA 13866	◆ BAND OF GOLD
67	67	71	5	<b>CAN'T LET GO</b> STEPHEN STILLS FEATURING MICHAEL FINNEGAN S. SALAIMO R. ALBERT H. ALBERT/ATLANTIC 7-89611	STEPHEN STILLS FEATURING MICHAEL FINNEGAN
68	48	48	9	<b>BODY ROCK</b> P. GALDSTON S. LEVAY/EMI-AMERICA 8233	◆ MARIA VIDAL
69	50	50	7	<b>LEFT IN THE DARK</b> J. STEINMAN/COLUMBIA 38-04605	◆ BARBRA STREISAND
70	89	-	2	<b>THE BELLE OF ST. MARK</b> SHEILA E. STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
71	76	80	3	<b>I WANNA ROCK</b> T. WERMAN/ATLANTIC 7-89617	◆ TWISTED SISTER
72	72	74	4	<b>AFTER ALL</b> J. GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
73	83	-	2	<b>HOT FOR TEACHER</b> T. TEMPLEMAN/WARNER BROS. 7-29199	VAN HALEN
74	85	-	2	<b>(PRIDE) IN THE NAME OF LOVE</b> B. ENO D. LANOIS/ISLAND 7-99704	U2
75	78	-	2	<b>ALL NIGHT LONG</b> B. SQUIER J. STEINMAN/CAPITOL 5422	BILLY SQUIER
76	80	83	3	<b>EDGE OF A DREAM</b> KEITH FORSEY/CAPITOL 5412	JOE COCKER
77	41	27	16	<b>CRUEL SUMMER</b> T. SWAIN S. JOLLEY/LONDON 810127-7	◆ BANANARAMA
78	55	33	13	<b>THERE GOES MY BABY</b> M. OMARTIAN/GEFFEN 7-29291/WARNER BROS.	◆ DONNA SUMMER
79	53	32	11	<b>FLESH FOR FANTASY</b> K. FORSEY/CHRYSALIS 4-42809	◆ BILLY IDOL
80	61	35	16	<b>IF THIS IS IT</b> H. LEWIS & NEWS/CHRYSALIS 4-42803	◆ HUEY LEWIS AND THE NEWS
81	63	44	14	<b>THE LUCKY ONE</b> J. WHITE R. BUCHANAN/ATLANTIC 7-89636	◆ LAURA BRANIGAN
82	86	90	3	<b>SATISFIED MAN</b> T. MANNING/EPIC 34-04648	MOLLY HATCHET
83	88	-	2	<b>JUNGLE LOVE</b> M. DAY STARR COMPANY/WARNER BROS. 7-29181	THE TIME
84	59	39	15	<b>GO INSANE</b> L. BUCKINGHAM FORDYCE/ELEKTRA 7-69714	◆ LINDSEY BUCKINGHAM
85	<b>NEW</b>			<b>CONCEALED WEAPONS</b> S. JUSTMAN/EMI-AMERICA 8242	J. GEILS BAND
86	87	89	3	<b>SEX SHOOTER</b> APOLLONIA 6 STARR COMPANY/WARNER BROS. 7-29182	APOLLONIA 6
87	54	56	6	<b>THE ALLNIGHTER</b> G. FREY A. BLASEK/MCA 52461	GLENN FREY
88	82	60	10	<b>ON THE WINGS OF A NIGHTINGALE</b> D. EDMUNDS/MERCURY 880213-7/POLYGRAM	◆ THE EVERLY BROTHERS
89	<b>NEW</b>			<b>CATCH MY FALL</b> K. FORSEY/CHRYSALIS 4-42840	BILLY IDOL
90	<b>NEW</b>			<b>TI AMO</b> J. WHITE R. BUCHANAN/ATLANTIC 7-89608	LAURA BRANIGAN
91	69	70	6	<b>LOVE KILLS</b> F. MERCURY G. MORODER MACK/COLUMBIA 38-04606	◆ FREDDIE MERCURY
92	91	58	16	<b>DYNAMITE</b> J. JACKSON/ARISTA 1-9190	◆ JERMAINE JACKSON
93	68	68	5	<b>SAY HELLO TO RONNIE</b> TEETH/ARISTA 1-9265	JANEY STREET
94	90	62	10	<b>SHINE SHINE</b> B. GIBB K. RICHARDSON/MCA 52443	◆ BARRY GIBB
95	79	49	17	<b>WHEN YOU CLOSE YOUR EYES</b> P. GLASSER/CAMEL/MCA 52420/MCA	◆ NIGHT RANGER
96	84	52	12	<b>TORTURE</b> J. JACKSON/EPIC 34-04575	◆ JACKSONS
97	92	63	12	<b>THE LAST TIME I MADE LOVE</b> J. OSBORNE/A&M 2656	◆ JOYCE KENNEDY & JEFFREY OSBORNE
98	95	66	21	<b>GHOSTBUSTERS</b> ● R. PARKER JR./ARISTA 1-9212	◆ RAY PARKER JR.
99	93	65	15	<b>WE'RE NOT GONNA TAKE IT</b> T. WERMAN JULIA S/ATLANTIC 7-89641	◆ TWISTED SISTER
100	98	92	10	<b>IN THE NAME OF LOVE</b> R. MACDONALD W. EATON/POLYDOR 881221-7/POLYGRAM	RALPH MACDONALD WITH BILL WITHERS

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

## Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### OCTOBER

Oct. 28-30, **Iowa Cable Television Assn.** annual meeting, Airport Hilton, Des Moines. (515) 842-7202.

Oct. 29-30, **1984 Steelband Festival** semi-finals, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300.

Oct. 29-31, **Rackjobbers Conference**, La Posada, Scottsdale, Ariz.

Oct. 29-Nov. 1, third annual **Comdex/Europe**, RAI Congress & Exhibition Centre, Amsterdam. (617) 449-6000.

Oct. 30-Nov. 1, **Atlantic City Cable Show**, Atlantic City Convention Center, Atlantic City, N.J. (609) 848-1000.

Oct. 31-Nov. 2, **One-Stop Conference**, LaPosada Hotel, Scottsdale, Ariz. (609) 424-7404.

### NOVEMBER

Nov. 1-4, **National Assn. For Campus Activities Great Lakes Regional Conference**, Seven Springs Mountain Resort, Champion, Pa. (803) 782-7121.

Nov. 1-4, 15th annual **Loyola Radio Conference**, Hotel Continental, Chicago. (312) 670-3116.

Nov. 2-9, 27th annual **International Film & TV Festival of New York**, Sheraton Centre Hotel, New York. (212) 246-5113.

Nov. 3-4, eighth annual **Songwriters Expo**, Pasadena City College, Pasadena, Calif. (818) 841-3343.

Nov. 3-4, **1984 Steelband Festival** finals, Port-Of-Spain, Trinidad & Tobago. (212) 684-7300.

Nov. 7-11, fourth annual **Conference of the Black Entertainment Lawyers Assn.**, Exlaris Hyatt Regency, Acapulco. (212) 586-6130.

Nov. 8-10, **CMJ Music Marathon & 1984 New Music Awards**, Roosevelt Hotel, New York. (516) 248-9600.

Nov. 8-11, **National Assn. For Campus Activities Heart of America Regional Conference**, Holiday Inn, Omaha. (803) 782-7121.

Nov. 8-11, **National Assn. For Campus Activities Pacific Northwest Regional Conference**, Portland Hilton, Portland, Ore. (803) 782-7121.

Nov. 8-11, **Canadian Music Show**, Queen Elizabeth Building, CNE Grounds, Toronto. (416) 762-4088 or (416) 466-6025.

Nov. 10-13, **National Assn. For Campus Activities Far West Regional Conference**, Sainte Claire Hilton, San Jose, Calif. (803) 782-7121.

Nov. 10-18, **12th Northwest Film & Video Festival**, Northwest Film Study Center, Portland, Ore. (503) 221-1156.

Nov. 11-14, **Gulf World Film, TV & Radio Equipment Exhibition**, Hyatt Regency Hotel, Dubai. (1-831-8981, London.)

Nov. 13-16, **Compec '84**, Olympia Exhibition Halls, London. (1-643-8040.)

Nov. 14-18, **Comdex Fall '84**, Las Vegas Convention Center. (617) 449-6600 or (800) 325-3330.

Nov. 15-17, **Billboard's Sixth Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (818) 842.1212.

## New Companies

**Spectral Music**, a multi-level publishing and entertainment company, formed by Jerry Wagner and Spencer Taylor. Spectral will involve itself in the areas of artist management, music publishing and record production in the music and video industries. 250 W. 57th St., New York, N.Y. 10019; (212) 757-0110.

**Banner Records**, formed by Ralph Banner. First release is Frank Cain's single, "Ease My Mind," Rt. 1, Box 363C, Whitestown, Ind. 46075; (317) 769-6699.

**SMC Records**, a subsidiary of SMC Productions. First release is a single, "Party Hardy." P.O. Box 308, Lansdale, Pa. 19446; (215) 855-8628.

**White Investments**, a talent development, management, and financial advising agency specializing in the development of r&b and jazz artists, formed by J.L. White. First signings include Donald Jones and Al Geathers. 111 Wallace St., Lexington, Va. 24450; (703) 463-5137.

**Conciertos Del Sol**, a concert, music video, and record production firm for Latin music, formed by Marian L. Kirkbride. P.O. Box 60334, Santa Barbara, Calif. 93160; (805) 687-5072.

**Bratton & White Publishing**, formed by Loretta Bratton and Sandra R. White. 23 W. 73rd St., New York, N.Y. 10023; (212) 678-7454.

**Melrose Film**, a full-service music video production company, formed by Jack Gorton. First release is the Ravyns' "Raised On The Radio," 6909 Melrose Ave., Los Angeles, Calif. 90038; (213) 936-8228.

**Moabit Music**, a publishing company, formed by Bettina Koster. Firm is also involved with production and management. New signings include the groups Malaria and In Service Of. 150 Fifth Ave., Suite 404, New York, N.Y. 10011; (212) 691-5630.

**Serendipity Recordings Inc.**, a record label, founded by Michael and Robin Lund. First album release is by Bob Haymes. 4775 Durham Rd., Guilford, Conn. 06437; (203) 457-

1039.

**The Independent Group of Companies**, formed by Henry C. Kavett. They will be working with direct marketing for the broadcasting and cable industries in the form of a joint venture arrangement. 1055 Lowden Ave., Union, N.J. 07083-7706.

**Sandy Hill Pittman Productions Inc.**, a company that will link fashion and beauty merchandising with video presentations. Firm will focus on distribution of fashion videos and work on a consulting basis with newcomers to the fashion video production industry. 250 W. 57th St., New York, N.Y. 10019; (212) 977-4182.

**Gary Jackson Productions**, a video promotion service, formed by Gary Jackson. Firm will focus on promotion of pop, urban, r&b, rock, and country videos to all video networks and cable outlets nationwide. 3929 Kentucky Dr., Los Angeles, Calif. 90068; (213) 980-7501.

**Hudson Metalworks**, a record label, formed by Michael W. Raab. P.O. Box 688 Vails Gate, N.Y. 12584-0688; (914) 564-2049.



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## Bubbling Under

### THE TOP 200 ALBUMS

- 201 **SOUNDTRACK** THE WILD LIFE MCA 9999999
- 202 **WILLIE NELSON/KRIS KRISTOFFERSON** MUSIC FROM A SONGWRITER A&M 9999
- 203 **LET'S ACTIVE** CYPRESS I.R.S. SP-70648
- 204 **THE SWIMMING POOL Q'S** THE SWIMMING POOL Q'S A&M SP-5015
- 205 **LAURA BRANIGAN** BRANIGAN ATLANTIC 19289
- 206 **THE RED HOT CHILI PEPPERS** THE RED HOT CHILI PEPPERS EMI-AMERICA ST-1712
- 207 **AMERICA** PERSPECTIVE CAPITOL ST-12370
- 208 **XAVION** BURNIN' HOT ELEKTRA 60375
- 209 **JULUKA** STAND YOUR GROUND WARNER BROS 25155
- 210 **KEATS** KEATS EMI-AMERICA ST-17136

### THE HOT 100 SINGLES

- 101 **LOVE AGAIN** JOHN DENVER & SYLVIA VARTAN RCA 13931
- 102 **HEAVEN (MUST BE THERE)** EUROGLIDERS COLUMBIA 38-04626
- 103 **FRIENDS** WHODINI ARISTA 1-9276
- 104 **IN THE AIR TONIGHT** PHIL COLLINS ATLANTIC 7-73231 (WARNER BROS.)
- 105 **WILD LIFE** BANANARAMA LONDON 882019-7 (POLYGRAM)
- 106 **SO FINE** MARC ANTHONY THOMPSON WARNER BROS. 7-29175
- 107 **PLAYING IT COOL** TIMOTHY SCHMIT ASYLUM 7-69690 (ELEKTRA)
- 108 **SOLID** ASHFORD AND SIMPSON CAPITOL 5397
- 109 **NOBODY LOVES ME LIKE YOU** ANNE MURRAY & DAVE LOGGINS CAPITOL 5401
- 110 **LET IT ALL BLOW** DAZZ BAND MOTOWN 1760 (MCA)

## ...newsline...

**BLACK ENTERTAINERS** figure prominently in "Who's Who Of Black Millionaires," a new book available from P.T. Enterprises of Hollywood. Lena Horne, Ray Parker Jr., Andrae Crouch, Marilyn McCoo and Maurice White are among those cited by author Frank Johnson.

"**ROCK AROUND THE CLOCK**" songwriter James E. Myers says he's organizing "The Rock Around The Clock Museum—The Rock'N'Roll Hall Of Fame" in Philadelphia. Myers figures the city is a proper location since it gave birth to early rock'n'roll performers, bands and broadcasts.

**THE PERFORMING ARTS LODGE OF B'NAI BRITH's** monthly meeting in New York Monday (5) at the Sutton Place Synagogue tackles a "Look At The Future Of Entertainment Retailing." Panelists include Stan Goman of Tower, Roy Imber of Elroy Enterprises and Jeff Sturman of Vogel's Entertainment.

**THIS YEAR'S "WE REMEMBER TEDDI KING"** memorial concert at New York's Town Hall Monday (5) features "An Evening With Tony Bennett & Barbara Cook." The annual event, which raises funds to combat lupus erythematosus, from which singer Teddi King died in 1977, is specifically dedicated to Mabel Mercer, who died early this year.

## Lifelines

### BIRTHS

Twins, Benjamin Cole and Daroy Ann, to **Bear** and **Robin Racoff**, Oct. 22 in Los Angeles. He is West Coast regional sales manager for JCI Records.

Boy, Peter Christoffer, to **Peter J.** and **Elizabeth Jensen**, Sept. 19 in Chicago. He is regional sales manager of the magnetic tape division for Agfa-Gevaert Inc.

Boy, Andrew Lawrence, to **Terrence** and **Ann Murphy**, Sept. 26 in Dallas. He is guitarist and vocalist for Refugee.

Boy, Antonio Louis, to **Linda** and **Louis Dandy**, Sept. 30 in Durham, N.C. She is an order clerk for Record Bar.

Boy, Brandon Lanier, to **Norman** and **Muriel Hunter**, Oct. 8 in Durham, N.C. He is manager of prerecorded product for Record Bar.

Boy, Brent Hart, to **Gunnar** and **Barbara Erickson**, Oct. 14 in Santa Monica. He is an entertainment attorney with the law firm of Armstrong & Hirsch.

Boy, Scott Ernest, to **Lou** and **Marla Simon**, Oct. 7 in Burbank. He is an air personality at KKHR Los Angeles and host of RKO's "Live From The Record Plant."

### MARRIAGES

**Elliot Groffman** to **Hilary Leff**, Oct. 14 in New York. He is an attorney with the entertainment law firm Stuart, Zavin, Sinnreich & Wasserman.

### DEATHS

**James C. Petrillo**, 92, the former president of the American Federation of Musicians, Oct. 23 in Chicago. (Separate story, page 92.)

**Leonard Golove**, 60, Sept. 24 in Los Angeles. Formerly house counsel and administrative vice president of Warner Bros. Music, Golove later practiced law in Los Angeles. He is survived by his wife and four children.

**Joseph "Jerry" Spivak**, 55, Oct. 5 in Philadelphia. The former club and concert promoter and his two brothers operated Electric Factory, a psychedelic nightclub that featured many of the top names in the '60s rock'n'roll era. He is survived by his wife, two brothers, a sister, three sons and two daughters.

**Arthur A. Whittemore**, 69, Oct. 23 in New York. He was chief consultant for the serious music division of SESAC Inc. and a member of the two-piano team Whittemore & Lowe, who are said to have performed with every major symphony orchestra in the U.S. and to be the first concert artists to record an album of country music in classical arrangements.

**Charles Jacob Young**, 84, after a long illness Oct. 2 in Princeton, N.J. Prior to retirement, Young was associate director of the Acoustical & Electromechanical Research Laboratory for RCA. He is survived by his wife, two brothers, a sister, three children, 18 grandchildren and two great-grandchildren.

**Budd Johnson**, 73, of a heart attack Oct. 20 in Kansas City. A jazz saxophonist and arranger who played a key role in the transition from swing to bebop in the '30s and '40s, Johnson wrote for the big bands of Woody Herman, Dizzy Gillespie and others and worked with a wide range of jazz greats, including Louis Armstrong, Earl Hines and Count Basie. He also co-led the JPJ Quartet for several years. He is survived by his wife, a son, a sister and a grandson.





# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	14	CARIBBEAN QUEEN K.DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
2	2	1	13	I JUST CALLED TO SAY I LOVE YOU S.WONDER/MOTOWN 1745	◆ STEVIE WONDER
3	3	4	6	PURPLE RAIN PRINCE/WARNER BROS. 7-29174	PRINCE
4	5	6	10	WAKE ME UP BEFORE YOU GO-GO G.MICHAEL/COLUMBIA 38-04552	◆ WHAM
5	10	15	10	I FEEL FOR YOU A.MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
6	12	20	7	OUT OF TOUCH D.HALL J.OATES B.CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
7	9	16	9	BETTER BE GOOD TO ME R.HINE/CAPITOL 5387	◆ TINA TURNER
8	8	13	9	BLUE JEAN D.BOWIE D.BRAMBLE H.PADGHAM/EMI-AMERICA 8231	◆ DAVID BOWIE
9	4	3	15	HARD HABIT TO BREAK D.FOSTER/FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
10	11	14	10	DESERT MOON D.DEYOUNG, A&M 2666	◆ DENNIS DEYOUNG
11	15	18	12	STRUT G.MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON
12	20	27	6	ALL THROUGH THE NIGHT R.CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
13	18	26	6	PENNY LOVER L.RICHIE J.CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
14	7	7	13	ON THE DARK SIDE K.VANCE/SCOTTI BROS. 4-04594/EPIC	◆ J.CAFFERTY & BEAVER BROWN BAND
15	13	9	15	I'M SO EXCITED R.PERRY/PLANET 13857/RCA	◆ THE POINTER SISTERS
16	14	10	12	SOME GUYS HAVE ALL THE LUCK M.OMARTIAN/WARNER BROS. 7-29215	◆ ROD STEWART
17	6	5	12	LUCKY STAR R.LUCAS/SIRE 7-29177/WARNER BROS.	◆ MADONNA
18	22	24	9	WHAT ABOUT ME? K.ROGERS D.FOSTER/RCA 13899	KENNY ROGERS WITH K.CARNES & J.INGRAM
19	25	30	5	NO MORE LONELY NIGHTS G.MARTIN/COLUMBIA 38-04581	◆ PAUL MCCARTNEY
20	24	29	6	THE WAR SONG S.LEVINE/VIRGIN/EPIC 34-04638	◆ CULTURE CLUB
21	16	17	10	WHO WEARS THESE SHOES? C.THOMAS/GEFFEN 7-29189/WARNER BROS.	◆ ELTON JOHN
22	30	34	8	COOL IT NOW V.BRANTLEY R.TIMAS/MCA 52455	◆ NEW EDITION
23	19	19	11	SWEPT AWAY D.HALL A.BAKER/RCA 13864	◆ DIANA ROSS
24	27	32	9	I CAN'T HOLD BACK R.NEVISON SCOTTI BROS. 4-04603/EPIC	◆ SURVIVOR
25	29	33	5	SEA OF LOVE NUGETRE FABULOUS BRILL BROS. ES PARANZA 7-99701/ATCO	◆ HONEYDRIPPERS
26	28	31	7	IT AIN'T ENOUGH J.ASTLEY P.CHAPMAN/EMI-AMERICA 8236	◆ COREY HART
27	31	39	4	WALKING ON A THIN LINE H.LEWIS & NEWS/CHRYSALIS 4 42825	HUEY LEWIS AND THE NEWS
28	38	-	2	THE WILD BOYS N.RODGERS DURAN DURAN/CAPITOL 5417	◆ DURAN DURAN
29	32	36	7	TEACHER TEACHER R.MILLS 38 SPECIAL/CAPITOL 5405	◆ .38 SPECIAL
30	33	37	7	I CAN'T DRIVE 55 T.TEMPLEMAN/GEFFEN 7-29173/WARNER BROS.	◆ SAMMY HAGAR
31	35	45	3	WE BELONG N.GERALDO P.COLEMAN CHRYSALIS 4 42826	◆ PAT BENATAR
32	17	8	15	LET'S GO CRAZY PRINCE & REVOLUTION/WARNER BROS. 7 29216	◆ PRINCE & THE REVOLUTION
33	42	51	4	VALOTTE P.RAMONE ATLANTIC 7 89609	◆ JULIAN LENNON
34	21	12	15	DRIVE R.LANGE CARS/ELEKTRA 7 69706	◆ THE CARS
35	37	42	7	GIRLS WITH GUNS M.STONE/A&M 2676	◆ TOMMY SHAW
36	39	43	9	SUGAR DON'T BITE S.BARRI T.PELUSO/MOTOWN 1743	◆ SAM HARRIS
37	40	46	6	WE ARE THE YOUNG D.HARTMAN J.IOVINE MCA 52471	◆ DAN HARTMAN
38	46	60	3	HELLO AGAIN R.J.LANGE CARS/ELEKTRA 7-69681	◆ THE CARS
39	23	11	14	COVER ME B.SPRINGSTEEN J.LANDAU C.PLOTKIN S.VANZANDT COLUMBIA 38-04561	BRUCE SPRINGSTEEN
40	44	49	4	TEARS J.WAITE D.THOENER G.GERESH/EMI-AMERICA 8238/CAPITOL	◆ JOHN WAITE
41	43	47	5	I NEED YOU TONIGHT M.JONZUN P.WOLF/EMI-AMERICA 8241	◆ PETER WOLF
42	47	62	3	I DO'WANNA KNOW K.CRONIN G.RICHRATH A.GRAITZER/EPIC 34 04659	◆ REO SPEEDWAGON
43	49	64	3	DO WHAT YOU DO J.JACKSON D.RUDOLPH/ARISTA AS1-9279	JERMAINE JACKSON
44	50	70	3	STRANGER IN TOWN TOTO/COLUMBIA 38-04672	TOTO
45	48	56	4	HANDS TIED M.CHAPMAN/COLUMBIA 38-04650	◆ SCANDAL FEATURING PATTY SMYTH
46	26	21	22	THE GLAMOROUS LIFE SHEILA E. STARR COMPANY/WARNER BROS. 7-29285	◆ SHEILA E.
47	59	-	2	RUN TO YOU B.ADAMS B.CLEARMOUNTAIN/A&M 2686	◆ BRYAN ADAMS
48	55	65	6	CENTIPEDE M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
49	53	66	3	BODY M.JACKSON/EPIC 34-04673	THE JACKSONS
50	52	58	5	HEAVEN'S ON FIRE P.STANLEY MERCURY 880205-7/POLYGRAM	◆ KISS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	62	81	4	ALL I NEED G.BALLARD C.MAGNESS QWEST 7 29238/WARNER BROS.	JACK WAGNER
52	NEW ▶			BORN IN THE USA B.SPRINGSTEEN J.LANDAU C.PLOTKIN S.VANZANDT COLUMBIA 38-04680	BRUCE SPRINGSTEEN
53	34	23	21	MISSING YOU J.WAITE D.THOENER G.GERESH/EMI-AMERICA 8212	◆ JOHN WAITE
54	NEW ▶			UNDERSTANDING B.SEGER PUNCH CAPITOL 5413	BOB SEGER
55	74	85	3	(PRIDE) IN THE NAME OF LOVE B.ENO D.LANOIS ISLAND 7-99704/ATCO	◆ U2
56	60	73	5	DON'T STOP G.DUKE A&M 2687	◆ JEFFERY OSBORNE
57	64	75	4	TWO TRIBES T.HORN ISLAND 7-99695/ATCO	◆ FRANKIE GOES TO HOLLYWOOD
58	61	74	5	HAD A DREAM (SLEEPING WITH THE ENEMY) R.HODGSON/A&M 2678	◆ ROGER HODGSON
59	70	89	3	THE BELLE OF ST. MARK SHEILA E. STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
60	45	35	11	A GIRL IN TROUBLE (IS A TEMPORARY THING) D.KAHNE COLUMBIA 415 38-04534	◆ ROMEO VOID
61	73	83	3	HOT FOR TEACHER T.TEMPLEMAN/WARNER BROS. 7-29199	◆ VAN HALEN
62	36	25	13	BOP 'TIL YOU DROP R.SPRINGFIELD B.DRESCHER/RCA 13861	◆ RICK SPRINGFIELD
63	NEW ▶			THE BOYS OF SUMMER D.HENLEY D.KORTCHMAR G.LADANYI M.CAMPBELL GEFFEN 7-29141/WARNER BROS.	DON HENLEY
64	66	77	5	LOVE SONGS ARE BACK AGAIN P.WINGFIELD P.SAVAL/RCA 13866	◆ BAND OF GOLD
65	65	71	4	THE MEDICINE SONG HAWK CASABLANCA 880180-7/POLYGRAM	◆ STEPHANIE MILLS
66	54	44	26	WHAT'S LOVE GOT TO DO WITH IT T.BRITTEN/CAPITOL 5354	◆ TINA TURNER
67	41	22	13	ARE WE OURSELVES? R.HINE MCA 52444	◆ THE FIXX
68	71	76	4	I WANNA ROCK T.WERMAN ATLANTIC 7-89617	◆ TWISTED SISTER
69	72	72	5	AFTER ALL J.GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
70	76	80	4	EDGE OF A DREAM KEITH FORSEY/CAPITOL 5412	◆ JOE COCKER
71	69	50	8	LEFT IN THE DARK J.STEINMAN/COLUMBIA 38-04605	◆ BARBRA STREISAND
72	56	40	10	STRUNG OUT S.PERRY COLUMBIA 38-04598	◆ STEVE PERRY
73	51	28	17	SHE BOP R.CHERTOFF/PORTRAIT 37-04516/EPIC	◆ CYNDI LAUPER
74	89	-	2	CATCH MY FALL K.FORSEY CHRYSALIS 4-42840	◆ BILLY IDOL
75	63	38	20	THE WARRIOR M.CHAPMAN/COLUMBIA 38-04424	◆ SCANDAL FEATURING PATTY SMYTH
76	85	-	2	CONCEALED WEAPONS S.JUSTMAN/EMI-AMERICA 8242	◆ J. GEILS BAND
77	68	48	10	BODY ROCK P.GALDSTON S.LEVAY/EMI-AMERICA 8233	◆ MARIA VIDAL
78	83	88	3	JUNGLE LOVE M.DAY STARR COMPANY/WARNER BROS. 7-29181	◆ THE TIME
79	NEW ▶			HEAVEN (MUST BE THERE) N.GRAY/COLUMBIA 38-64626	◆ EUROGLIDERS
80	58	52	8	BOUNCING OFF THE WALL P.BUNETTA R.CHUDACOFF PRIVATE 14 04617/EPIC	◆ MATTHEW WILDER
81	82	86	4	SATISFIED MAN T.MANNING/EPIC 34-04648	◆ MOLLY HATCHET
82	NEW ▶			CALL TO THE HEART G.GUIFFRIA CAMEL MCA 52497	GUIFFRIA
83	90	-	2	TI AMO J.WHITE R.BUCHANAN ATLANTIC 7 89608	LAURA BRANIGAN
84	NEW ▶			SUPERNATURAL LOVE M.OMARTIAN/GEFFEN 7-29142/WARNER BROS.	DONNA SUMMER
85	57	57	6	SHANGRI-LA S.MILLER K.LEWIS/CAPITOL 5407	◆ STEVE MILLER BAND
86	86	87	4	SEX SHOOTER APOLLONIA 6 STARR COMPANY/WARNER BROS. 7-29182	APOLLONIA 6
87	75	78	3	ALL NIGHT LONG B.SQUIER J.STEINMAN/CAPITOL 5422	◆ BILLY SQUIER
88	NEW ▶			LOVE AGAIN M.OKUN/RCA 13931	JOHN DENVER & SYLVIA VARTAN
89	NEW ▶			INTO THE GAP A.SADKIN T.BAILEY/ARISTA 1 9290	◆ THOMPSON TWINS
90	NEW ▶			SOLID N.ASHFORD V.SIMPSON/CAPITOL 5397	ASHFORD & SIMPSON
91	77	41	17	CRUEL SUMMER T.SWAIN S.JOLLEY/LONDON 810127-7/POLYGRAM	◆ BANANARAMA
92	81	63	15	THE LUCKY ONE J.WHITE R.BUCHANAN/ATLANTIC 7-89636	◆ LAURA BRANIGAN
93	88	82	11	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS/MERCURY 880213-7/POLYGRAM	◆ THE EVERLY BROTHERS
94	NEW ▶			THE WILD LIFE T.SWAIN S.JOLLEY/LONDON 882019-7/POLYGRAM	◆ BANANARAMA
95	67	67	6	CAN'T LET GO C.ALAIMO R.ALBERT H.ALBERT ATLANTIC 7-89611	STEPHEN STILLS
96	79	53	12	FLESH FOR FANTASY K.FORSEY/CHRYSALIS 4-42809	◆ BILLY IDOL
97	78	55	14	THERE GOES MY BABY M.OMARTIAN/GEFFEN 7 29291/WARNER BROS.	◆ DONNA SUMMER
98	84	59	16	GO INSANE L.BUCKINGHAM FORDYCE/ELEKTRA 7-69714	◆ LINDSEY BUCKINGHAM
99	92	91	17	DYNAMITE J.JACKSON/ARISTA 1-9190	◆ JERMAINE JACKSON
100	80	61	17	IF THIS IS IT H.LEWIS & NEWS/CHRYSALIS 4-42803	◆ HUEY LEWIS AND THE NEWS

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.





# Billboard Album Reviews

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**TALKING HEADS**—*Stop Making Sense*, Sire 25121. Producers: Talking Heads. Actually the soundtrack to the band's forthcoming concert film with director Jonathan Demme, this specially packaged, limited edition package is their second live set in three years, with some duplication of material thus undercutting broadest appeal. Still, modern Heads music has certainly changed since their inception as art school primitives, and now sustains remarkable polish. Lavish package also merits the higher \$9.98 tag.

**DONNA SUMMER**—*Cats Without Claws*, Geffen GHS 24040. Producer: Michael Omartian. Summer returns to Geffen after scoring a top 10 single and album on Mercury with "She Works Hard For The Money," also produced by Omartian. This set's first single, an update of the Drifters' "There Goes My Baby," inches into the top 30 this week, and there's no shortage of followup candidates here, mostly co-written by Summer herself. Several songs are religiously themed, most notably Reba Rambo's "Forgive Me."

**KENNY ROGERS**—*What About Me?*, RCA AFL1-5043. Producers: Kenny Rogers, David Foster. With this effort, Rogers pretty well abandons all his country moorings—both lyrically and instrumentally. Even the eerie Dolly Parton song, "The Stranger," sounds almost MOR the way Rogers delivers it. Kim Carnes and James Ingram are featured on the title cut, already out as a single.

**DAVE EDMUNDS**—*Riff Raff*, Columbia FC 39273. Producers: Dave Edmunds, Jeff Lynne. The veteran rock loyalist again trades production chores with Jeff Lynne, adding more of the synthesizer sweep heard on their previous outing while preserving the guitar punch Edmunds has always thrived on. Best cuts include a feisty cover of the old Motown gem, "Something About You," Paul Brady's solid "Busted Loose" and new Lynne and Edmunds originals.

**ANDY SUMMERS/ROBERT FRIPP**—*Bewitched*, A&M SP-9-5011. Producer: Andy Summers. Second collaboration between the Police guitarist and King Crimson's six-string sparkplug juggles danceworthy rhythms and atmospheric electronics to create a set capable of straddling fusion and rock audiences. If the instrumental focus minimizes mainstream pop options, new music, updated AOR and college play are all prospects.



**JOHN ANDERSON**—*Greatest Hits*, Warner Bros. 25169. Producers: Various. And the greatest are: "Swingin'," "I Just Came Home To Count The Memories," "She Just Started Liking Cheatin' Songs," "1959," "Chicken Truck," "I'm Just An Old Chunk Of Coal," "Would You Catch A Falling Star," "Wild And Blue," "Your Lying Blue Eyes" and "Black Sheep."

**JIMMY BUFFETT**—*Riddles In The Sand*, MCA MCA-5512. Producers: Jimmy Bowen, Michael Utley, Tony Brown. Reggae, romps, ribaldry, romance and even a little rural fare from the old Coral Reefer. As is so often the case with Buffett, the lyrics deserve more attention than the sprightly melodies usually encourage.

**EMMYLOU HARRIS**—*Profile II: The Best Of Emmylou Harris*, Warner Bros. 25161. Producer: Brian Ahern. Collected here are more recent hits, among them "Blue Kentucky Girl," "Wayfaring Stranger," "Beneath Still Waters," "Born To Run," "Someone Like You," "Mister Sandman," "Pledging My Love," "I'm Movin' On," "Lost His Love) On Our Last Date" and "Save The Last Dance For Me."

**VARIOUS ARTISTS**—*You & I: Classic Country Duets*, Warner Bros. 25171. Producers: Various. Label hits from duos including Eddie Rabbitt/Crystal Gayle, Hank Williams Jr./Waylon Jennings, T.G. Sheppard/Clint Eastwood, Johnny Lee/Lane Brody, John Anderson/Emmylou Harris, Gary Morris/Lynn Anderson, Hank Williams Jr./George Jones, David Frizzell/Shelly West, T.G. Sheppard/Karen Brooks and Rick & Janis Carnes.



**DAVE VALENTIN**—*Kalahari*, GRP 1009. Producer: Dave Valentin. One of the better commercial jazz albums to emerge in some time, this set finds the flutist's Latin roots in ample evidence and his playing in excellent form. Included are both new originals and covers of Sonny Rollins and Wayne Shorter compositions. Melodic and tasteful.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight

**ORIGINAL MOTION PICTURE SOUNDTRACK**—*The Woman In Red*, Motown 6108ML. Producer: Stevie Wonder. Count this as a bona fide new Wonder package, even though it's a soundtrack. The album contains six new full-fledged vocal performances by the artist, including two duets with Dionne Warwick and one new instrumental. The songs are solid, if not Stevie's most adventurous, and his current hit (included here), "I Just Called To Say I Love You," is superlative. Other highlights: the funky title cut and "Love Light In Flight." Dionne's solo workout, the Wonder-penned "Moments Aren't Moments," is also fine.

RELECTIONS FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK  
I JUST CALLED TO SAY I LOVE YOU/STEVIE WONDER • LOVE LIGHT IN FLIGHT/STEVIE WONDER  
IT'S YOU/DIONNE WARWICK & STEVIE WONDER • THE WOMAN IN RED/STEVIE WONDER  
MOMENTS AREN'T MOMENTS/DIONNE WARWICK • WEAKNESS/DIONNE WARWICK & STEVIE WONDER • THIS I HAVE BELIEVED/STEVIE WONDER • IT'S RAINING/STEVIE WONDER



MUSIC PRODUCED BY STEVIE WONDER



**DIANA ROSS**—*Swept Away*, RCA AFL1-5009. Producers: Various. Ross' strongest album in years features her recent top 20 duet with Julio Iglesias, "All Of You," as well as her currently bulleting solo hit, "Swept Away," which was co-written and co-produced by Daryl Hall. Another highlight is "Missing You," which Ross dedicates to the late Marvin Gaye. Ross is billed as the album's producer, although four cuts were handled by outside producers. She hasn't had a platinum album since "Why Do Fools Fall In Love" three years ago, but she has a strong shot here.

**CABO FRIO**—*Just Having Fun*, Zebra ZR-5002. Producer: Cabo Frio. Young Rochester-based quintet is already popping onto urban contemporary playlists with this r&b-laced fusion effort, which takes cues from various crossover stylists in its blend of soulful sax, bright overdubbed horn choruses, fretless bass and synthesizers. Add occasional vocals and a nod to rap ("Find It"), and the commercial outlook is good.

**AZYMUTH**—*Flame*, Milestone M-9128. Producer: Jose Roberto Bertrami. The Brazilian fusion trio downplays electronics to reach for a more traditional but no less breezy lilt on this set, largely recorded at Fantasy's Stateside studios. Included are guest performances by Flora Purim and Marcio Montarroyos, among others, in a package that should fare well with their fans.

**ANDREAS VOLLENWEIDER**—*Pace Verde*, CBS 44-05008. Producer: Andreas Vollenweider (EP). Vollenweider's lush yet lucid arrangements and the distinctive tone of his amplified pedal harp have yielded two sleeper albums for CBS's green label, which here makes a rare foray into the EP field to showcase another gently lyrical piece by the composer. Tough to categorize, hard to resist, this is shimmering instrumental pop that could click with jazz, AC and "new acoustic" fans.

**SWIMMING POOL Q'S**, A&M SP-5015. Producer: David Anderle. Another smart, '60s-influenced young Georgian band plies a jangling guitar thrust to solid effect. Vocalists Anne Richmond Boston and Jeff Calder bring melodic urgency to this synth-free quintet, which shows promise in both its writing and its playing. Lack of concessions to the dance-oriented camp may limit initial airplay options.

**ANIMATION**—*Loud Day*, Vital Reocdrds VR 1001. Producers: Pat Dinizio, Jab (EP). Here's an East Coast quintet with a future. The band combines New York art/underground elements with powerful, rhythmic playing, especially on "Hide & Go Seek." Contact: Vital Records, Hilton Head, S.C.

**DR. JOHN**—*Such A Night!*, Spindrift 107. Producers: Peter Van Hooke, Mo Foster. Live London concert by the gravel-voiced pianist arrives as an import distributed by

Important. Emphasis is on rhythm 'n' roots with covers of "Tipitina," "Junco Partner" and crowd pleasers like the title track and "Right Place, Wrong Time." Good band, good show.

**Billboard's Recommended LPs**

## pop

**SURVIVOR**—*Vital Signs*, Scotti Brothers FZ 39578. Producer: Ron Nevison. Sweeping production, urgent vocals could help quintet recapture the chart spark of "Eyes Of The Tiger." Solid mainstream rock.

**JULUKA**—*Stand Your Ground*, Warner Bros. 25155. Producer: Hilton Rosenthal. The South African septet moves closer to pop and rock heartlands without obscuring their ethnic tang; no standout like "Scatterlings," however.

**LEON RUSSELL**—*Solid State*, Paradise PRL-0001. Producers: Leon Russell, Douglas A. Snider. Russell's pop/rock zest rebounds here, while his vocal mannerisms are attractively tamed; title is happily misleading, since material hews to his soulful roots. Contact: (312) 364-2865.

**BLACKFOOT**—*Vertical Smiles*, Atco 90218. Producers: Al Nalli, Eddy Offord. Standard Southern rock fare, updated with guitar synthesizer and electronic drums; cover will not fail to offend anyone who views it.

**TORCH SONG**—*Wish Thing*, IRS SP 70045. Producer: Not Listed. Trio recalls a toned-down Thompson Twins, with Laurie Mayer's come-hither soprano lending an eerie quality to these dance-ready tracks. Highlight is a vamped-up "Ode To Billy Joe."

**KEATS**, EMI America ST 17136. Producer: Alan Parsons. Producer Parsons lends him glossy, surround-sound touch to this mild-mannered pop outfit including former Zombies vocalist Colin Blunstone. Material is appropriately poetic, if redundant.

**ANIMALS**—*Rip It To Shreds: The Animals' Greatest Hits Live!*, IRS SP-70043. Producer: Keith Grant. Eric Burdon's upper register may be cramped, but in other respects the original quintet's onstage reunion is a corker; this is still first-rate blues rock.

**GARY O'**—*Strange Behavior*, RCA AFL1-5304. Producer: Gary O'. Canadian rocker Gary O'Connor proves accessible without being hackneyed, with more than enough hooks for AOR, especially on "She's Just One Of The Boys."

**LOVE TRACTOR**—*Til The Cows Come Home*, db/Landslide DB71. Producers: Love Tractor (EP). If there's an unsung, deserving group left in Athens, Ga., it's Love Tractor, which offers a unique blend of crisp acoustic guitars and electric elements.

**PHIL CUNNINGHAM**—*Airs & Graces*, Green Linnet SIF 3032. Producers: Phil Cunningham, Neil Ross. Multi-track techniques, mixture of traditional and electronic instruments enable this Celtic wizard to craft a haunting instrumental tour de force.

**RAISE THE DRAGON**—*Deliverance*, IRS SP-70508. Producers: Raise The Dragon, Anne Dudley. As chameleon in mood as David Bowie's entire career, duo blends aloof vocals with swaying funk instrumentals. Result is plausible AOR fare.

**NEVILLE BROTHERS**—*Neville-ization*, Black Top 1031 (Rounder). Producers: Hammond Scott, Art Neville, W. Barry Wilson. Veteran proponents of Crescent City rhythm & blues are superstars at home, cult stars elsewhere. This live date, cut two years ago at New Orleans' Tipitina's, is a worthy showcase.

**TRACIE**—*Far From The Hurting Kind*, A&M SP-5023. Producers: Paul Weller, Brian Robson. "Girl" vocalist, with a push from Paul Weller, is something of a throwback to the Carnaby Street era; nice voice, okay songs, solid production. Pitch to Anglophiles.

## black

**XAVION**—*Burnin' Hot*, Asylum 60375. Producers: Chris Lord-Alge, Jim Delehant. Memphis rockers show sizzle on "Eat Your Heart Out," as Dexter Haygood's vocals and band's crossover potential peg them as black rock contenders with a punch.

**DIANNE REEVES**—*For Every Heart*, TBA TB 203-N (Palo Alto). Producer: Bob Burnham. Songstress delivers with style and grace, paced by an energetic rhythm section; could see the charts with the reggae-flavored "Who Knows Where Love Goes" and "Sneaky," which features Tom Scott.

## jazz/fusion

**CHARLES MINGUS**—*Music Written For Monterey*, 1965, East Coasting EC 12-001. Producers: Susan Mingus, Fred Cohen. Two LPs and a seven-inch, comprising two albums from the late composer's own Jazz Workshop/Debut catalog along with 20 minutes of previously unreleased performance. Contact: P.O. Box 866, New York, N.Y. 10023.

**CHET BAKER TRIO**—*Mr. B*, Timeless SJP192 (Zebra). Producer: Wim Wigt. Dutch label bows via its distribution pact here with this 1983 studio date by the trumpeter; rather muted production suits the intimate performance.

**BOB FLORENCE LIMITED EDITION**—*Magic Time*, Trend TR-536. Producer: Albert Marx. Another vivid set of Florence originals, spicing its charts with offbeat voicings; digital recording gives this modern big band added punch.

**TIMELESS ALL STARS**—*Timeless Heart*, Timeless SJP 182 (Zebra). Producer: Wim Wigt. Curtis Fuller, Harold Land, Bobby Hutcherson, Cedar Walton, Buster Williams and Billy Higgins forge full-blooded, relaxed ensemble work on these Walton, Williams and Land pieces; sympathetic interplay is matched by crisp production.

**ALEXANDER ZONJIC**—*Elegant Evening*, Inner City IC 1158. Producers: Dominick Shoha, Alexander Zonjic. Soft, romantic flute solos against a gentle backdrop of synthesized strings and loping percussion; recalls the melodic fusion of Earl Klugh, who guests on guitar.

**DICK BERK & THE JAZZ ADOPTION AGENCY**—*Big Jake*, Discovery DS-890. Producer: Albert Marx. Drummer Berk's second outing with seven young instrumental allies justifies his faith; regardless of their age, their forte is straight-ahead acoustic jazz.

**Billboard**

**VIDEO MUSIC CONFERENCE**  
Nov. 15-18, 1984  
Sheraton Premiere Hotel  
Universal City, California

Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'TITLE—Artist'. Contains 100 entries.

OCTOBER 13, 1984, BILLBOARD

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

Hot 100 A-Z list: AFTER ALL (Al Jarreau/Garden Rake/Foster), CENTIPEDE (Mijac/Warner-Tamerlane), GLAMOROUS LIFE (Girls' Song, ASCAP)...

# Billboard Album Reviews

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**ARMORED SAINT**—March Of The Saint, Chrysalis FV 41476. Producer: Michael James Jackson. This British quintet offers the latest example of a now proven formula: heavy metal with AOR accessibility. Expect to see Chrysalis go after this in a big way. As for image, the cover art, like that for RCA's Grim Reaper, suggests that the 14th Century could be the hot new fashion motif for this year's metal.

**ORIGINAL SOUNDTRACK**—Teachers, Capitol SV-12371. Producers: Various. The new Arthur Hiller drama about contemporary high school life is already aimed squarely at the broadest boxoffice audience, but this anthology of rock performances has the added hook of a well-defined musical terrain. It's raucous but well-honed commercial rock from acts including Night Ranger, Ian Hunter, Freddie Mercury, ZZ Top (a live "Cheap Sunglasses"), the Motels and Bob Seger. Add the already charting .38 Special track, "Teacher Teacher," and this could click.

**QUEENSRYCHE**—The Warning, EMI America ST-17434. Producer: James Guthrie. These hard rockers take their metal seriously, and whether "Take Hold Of The Flame" hits the top 40 or not, the traditional power-rock trappings, enhanced by highly polished production and the group's razor-sharp performance, will take a large toll on the charts. Geoff Tate's gripping vocals lead Queensryche down the road of hard rock on "Warning" and "Deliverance" and should light up seekers of metal might.



**CHAKA KHAN**—I Feel For You, Warner Bros. 25162. Producer: Arif Mardin. Producer Mardin shares the spotlight with co-producers David "Hawk" Wolinski, David Foster and others, all of whom have provided peak musical moments to bring out Khan's best. Charged by the danceable "I Feel For You," this carefully crafted, highly commercial venture could well be the crossover connection that will sell her vocal vitality to pop and rock audiences.

**STEPHANIE MILLS**—I've Got The Cure, Casablanca 822 421. Producers: George Duke, David "Hawk" Wolinski. Mills has filled out a prescription for top 10 success with her climbing "The Medicine Song." With Duke and "Hawk" handling production, Mills is a wiz at turning well crafted tunes and sparkling arrangements into thoroughly entertaining pop-soul episodes. "Edge Of The Razor" and "In My Life" catch Mills at the top of her voice in one of her best efforts.

**EVELYN "CHAMPAGNE" KING**—So Romantic, RCA AFL1-5308. Producers: Clif Magness, Glenn Ballard. King promises to keep her hit streak alive with another sparkling showcase of sprightly pop laced with pulsating dance/disco currents. King is still flexing a voice growing with power and sophistication, and that new edge is on display here on the uptempo "Just For The Night" and "Out Of Control." Highly contemporary production, sharp arrangements and King's gripping vocals create the kind of excitement that tickles the charts.



**GEORGE STRAIT**—Does Fort Worth Ever Cross Your Mind, MCA MCA-5518. Producers: Jimmy Bowen, George Strait. This is an artist for whom jukebox songs are tailor-made and western swing has a permanent home. Using Bowen as co-producer, Strait has created a purely Texas-bred package alternating spare slow waltzes and honkytonk high-steppers. It's quintessential Strait, although non-swing fans may still prefer the commerciality of "Strait Country."

**EARL THOMAS CONLEY**—Treadin' Water, RCA AHL1-5175. Producers: Nelson Larkin, Earl Thomas Conley. There's a hard new edge to Conley's music that's so far removed from his earlier albums it almost seems he's journeyed over into rock. Besides one Lee Greenwood-styled ballad called "Honor Bound," the album contains nine Conley or Conley/Randy Scruggs compositions. "Treadin' Water" continues where "Somewhere Between Right And Wrong" left off.

**MICKEY GILLEY**—Ten Years Of Hits, Epic KE2 39867. Producers: Mickey Gilley, Eddie Kilroy, Jim Ed Norman. There's some great stuff here in this double-album outpouring of honkytonkers and love songs—including Gil-

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## Spotlight

**DARYL HALL & JOHN OATES**—Big Bam Boom, RCA AFL1-5309. Producers: Daryl Hall, John Oates, Bob Clearmountain. The hit machine rolls on. Hall & Oates have enjoyed an enviable run on the singles charts over the last few years, and "Big Bam Boom" is further proof that they refuse to get cold. Aside from the first single ("Out Of Touch"), "Going Through The Motions" and "Some Things Are Better Left Unsaid" appear the most obvious picks. Although their primary success has come in the mainstream pop arena, the duo's ability to cop from contemporary black musical trends has made them a successful reverse crossover act, and here they continue to mine ideas from that vein, grafting spicy elements of dance production onto their work.



ley's breakthrough, "Room Full Of Roses," that last-call roarer, "Don't The Girls All Get Prettier At Closing Time," and the quietly urgent "Stand By Me." Twenty songs in all.

ment, and his musical range may not range far or wide, but his slick, guitar-powered arrangements reach dynamic edges of rhythm excitement, hitting pulse-pounding heights on "The Mexican."



**WYNTON MARSALIS: PURCELL/HANDEL/TORELLI/FASCH/MOLTER**—Marsalis, Gruberova, English Chamber Orchestra, Leppard, CBS IM 39061. If anything, the Marsalis magic is even more impressive than in his first chart-topping classical album. Masterful performances of a group of Baroque pieces, some with soprano Edita Gruberova, who is somewhat modestly treated in the mix. Dealers shouldn't need any urging to stock this in quantity.

**WAGNER: OPERATIC ARIAS & SCENES**—Eva Marton, Philharmonia Orchestra, Joo, Sefel SEFD 5024. Her triumphant appearance at this season's Metopera opening and the adulatory publicity being heaped on Marton can only help focus attention on an album that would make its mark in any event. Biggest work is the Immolation Scene from "Gotterdammerung"; others are from Tannhauser, Lohengrin and Tristan und Isolde. Recording and processing are top-flight.



## New & Noteworthy

**ORIGINAL CAST RECORDING**—The Gospel At Colonus, Warner Bros. 25182. Producers: Various. This off-beat musical drama, recasting "Oedipus At Colonus" in soul-deep gospel raiment, offers a terrific cast of black gospel acts—including Clarence Fountain & the Five Blind Boys of Alabama, the J.D. Steele Singers and others—and top-notch production values. Thank Donald Fagen, Gary Katz, Daniel Lazerus and the show's composer, Bob Telson, for the latter. It's a provocative premise that works.

**WHITE SISTER**—EMI America ST-17127. Producer: Gregg Guffria. L.A. hard rockers previously in Angel debut via Enigma label with driving, guitar-laden attack that features the lead vocals of Dennis Churchill and Garri Brandon. "Don't Say That You're Mine" and "Straight From The Heart" are fierce, fiery rockers with a chance at the pop charts, but it's the non-stop, high-energy performance on every tune that will quickly bring this blistering Sister to prominence.

**BODY ROCK**—Original Motion Picture Soundtrack, EMI America SO-17140. Producer: Phil Ramone. There's more than a little flash of "Flashdance" here, and paced by Maria Vidal's "Body Rock" workout, the Lorenzo Lamas-starrer film should heat up the charts with Dwight Twilley's "Why You Wanna Break My Heart," David Lasley's "Teamwork" and Baxter Robertson's "Vanishing Point." Producer Ramone is also one of film's executive producers.

**JELLYBEAN**—Wotupski!?, EMI America MLP-19011. Producer: John "Jellybean" Benitez. Mixmaster, Madonna mentor, now artist Benitez takes a low-key route to stardom as the rhythm-driven bandleader of a multi-textured dance machine. Benitez is not out to make a state-

**BREAK DANCIN' FOR FUN & FITNESS**, Atlantic 80187. Producer: Bugs Bower. The latest twist in the lucrative exercise market—learn to moon walk in the privacy of your own living room. Text and instruction by Rosanne Hoare, music by two guys who grew up in Westchester, with a package including photos and step-by-step instructions.

**NASH THE SLASH**—American Band-ages, Quality SV 2132. Producer: Michael Waite. A very strange band, familiar to Ralph Records cultists, reappears with a very strange collection of cover tunes. Includes re-workings of Grand Funk's "American Band," Spirit's "1984," Jimi Hendrix's "Hey Joe" and the "American Bandstand" theme. Why not?

## Billboard's Recommended LPs

### pop

**JOHN DENVER**—Greatest Hits, Vol. 3, RCA AFL-5313. Producers: John Denver, Barney Wyckoff. Previous two collections included one of the '70s' biggest anthologies and a subsequent top 10 entry; this time around, there's just two modest top 40 hits and lots of filler.

**TIMOTHY B. SCHMIT**—Playin' It Cool, Asylum 60359. Producers: Josh Leo, Timothy B. Schmit. A little help from friends like Carl Wilson, Rita Coolidge, Don Henley, Joe Walsh, Steve Lukather and David Paich enlivens this Poco and Eagles alumnus' album. Highlight: his charming falsetto version of "So Much In Love."

**AIRRACE**—Shaft Of Light, Atco 90219. Producer: Beau Hill. Remember albums that sounded tailored specifically for AOR? These guys do, sounding quite a bit like Toto, which ain't all that bad.

**QWEST**—Dream Zone, Quality SV 2130. Producer: Dan Lowe. Canadian quartet's music is a fair facsimile of Journey's, with a leaning toward heavy metal. Otherwise nondescript.

**THE LONG RYDERS**—Native Sons, Frontier FLP 1013. Producers: Henry Lewy, Paul McKenna. Second group effort reflects influences as diverse as Chuck Berry and Willie Nelson, resulting in a nice mix of rockabilly fire-ups and a few lazy country ballads, all laced with a bit of bluegrass banjo.

**JETHRO TULL**—Under Wraps, Chrysalis CDL 1461. Producer: Ian Anderson. Tull tones formerly elaborate rhythms down, adding embracing bass lines, angular guitar work and Thomas Dolby-esque synthesizers. Arguably the band's most commercial effort in some time.

**MARC ANTHONY THOMPSON**, Warner Bros. 25126. Producers: Marc Anthony Thompson, Champ Davenport. Rhythm-accented pop-rock from L.A. singer, songwriter and multi-instrumentalist builds into a breezy Californian groove on "So Fine" and "Love Cools Down."

**THE BLACKJACKS**—Basic Blackjacks, Homestead 001. Producers: Johnny Angel, David James. Talented trio takes the Stray Cats on a surf punk safari. Chanted choruses and antagonistic lyrics make for perfect beach party fare.

**SANTERS**—Guitar Alley, Passport PB 6036. Producer: Rik Emmett. Paced by their "Can't Shake You" video, Rick and Mark Santers aim their guitar/vocal hard rock at an audience that's alley-tough, if not unique.

### black

**JUNIE MORRISON**—Evacuate Your Seat, Island 90191. Producer: Walter Morrison. Funk veteran (Ohio Players, P-Funk) picks up on the hip-hop techno-sound and still manages to have fun. For those who wagged their tails to "Atomic Dog."

**THE CONTROLLERS**, MCA MCA-5514. Producer: Nick Johnson. Classic pop-soul of mellow ensemble is rushing "Crush" towards the top 20, with a solo assist from Steve Wonder on harmonica.

### country

**ED BRUCE**—Tell 'Em I've Gone Crazy, MCA MCA-5511. Producer: Tommy West. Material recorded by Bruce before he left the label. It's pure laid-back, languid Bruce, highlighted by the title cut, "It's All In Your Mind," "Old Time's Sake" and "Someone Who Would Care."

**MARTY ROBBINS**—Long, Long Ago, Columbia KC2 39585. Producer: Not listed. A true collector's item offering 10 songs never before released and 10 more that received relatively scant airplay. Eight songs on this double album are Robbins' own compositions.

**VERN GOSDIN**—If Jesus Comes Tomorrow (What Then), Compleat 671011-1. Producers: Vern Gosdin, Robert John Jones. This is a collection of old-style gospel music that combines standards and new material.

**J.C. CUNNINGHAM**, Viva 25173. Producers: Snuff Garrett, Steve Dorff. Cunningham's high, versatile voice effectively dramatizes a wide range of peppy, sultry and reflective songs—all of which he wrote. Includes "Light Up" and "Mona Lisa Lost Her Smile."

### jazz/fusion

**HANK CRAWFORD**—Down On The Deuce, Milestone M-9129. Producer: Bob Porter. Alto sax stylist Crawford plies his gritty r&b roots to stunning effect on this uncompromising date; terrific support includes Cedar Walton, Jimmy Ponder, Bernard Purdie and David "Fathead" Newman.

**JOHN SCOFIELD**—Electric Outlet, Gramavision GR 8405 (PolyGram). Producers: Steve Swallow, John Scofield. Journeyman guitarist gets an infrequent, deserved date as leader, opting for a high-tech but substantial fusion style; strong lineup (including David Sanborn and Steve Jordan) and superb Teldec pressing are bonuses.

**STACY ROWLES WITH JIMMY ROWLES**—Tell It Like It Is, Concord Jazz CJ-249. Producer: Leonard Feather. Pianist Rowles finally teams with his next generation, daughter Stacy, a powerful trumpet and flugelhorn stylist; program includes songs from Ellington, Strayhorn, Wayne Shorter and Lee Morgan.

**KAZUMI WATANABE**—Mobo II, Gramavision GR 8406 (PolyGram). Producers: Aki Ikuta, Doug Epstein, Kazumi Watanabe. Sequel to this Japanese fusion guitarist's striking label debut again offers an intriguing lineup, including jazz, funk and reggae aces; kinetic electronic music with strong rhythms, exotic sonics.

### classical

**ZAPPA: THE PERFECT STRANGER**—Ensemble Inter-Contemporain, Boulez, Angel DS-38170. Tongue-in-cheek, serious or just plain entertaining, these Zappa pieces will win him a new class of listeners via the Boulez connection. Most, however, are performed by Zappa's own Barking Pumpkin Consort. Outstanding sound.

**MOZART: PIANO CONCERTO NO. 20; VARIATIONS IN C, K.265**—Steven Lubin, Mozartean Players, Arabesque 6524. Lubin is the catalyst as soloist and director that energizes these vibrant readings, so much more gutsy than those of others specializing in early performance practice.

Billboard HOT 100

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Main chart table with columns for Rank, Title, Artist, Weeks on Chart, and Producer/Label. Includes entries like 'When Doves Cry' by Prince, 'Stuck on You' by Lionel Richie, and 'What Is Love' by Howard Jones.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALM = Almo Publications, B-M = Belwin Miss, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., CRIT/JG = Critteron/Joe Goldfeder, HAN = Hansen Pub., HL = Hal Leonard, IMM = Ivan Music Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, WBM = Warner Bros. Music.

Hot 100 A-Z index table listing song titles and artists in alphabetical order, with corresponding chart positions.

# Billboard Album Reviews

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**THE ROLLING STONES**—Rewind, Rolling Stone 90176. Producers: The Glimmer Twins. Eleven tracks, culled from as far back as 1971's "Sticky Fingers," with 10 bona fide hits including "Brown Sugar," "Emotional Rescue," "Miss You" and "Angie," as well as a few surprises, most notably "Fool To Cry." It's essentially a review of the band's Atlantic years; let's hope the next 13 are equally productive.

**JUICE NEWTON**—Can't Wait All Night, RCA AFL 1-4995. Producer: Richard Landis. Juice turns up the wattage but doesn't temper with her proven success formula: a deft balance of pop and country. With the exception of "Let's Dance" (a punkish mannered number better meant for stage), her return to RCA fully lives up to Newton's considerable talents. Pop fans will set up "Can't Wait All Night," "A Little Love" and "Easy Way Out," and country fans will love "(You Don't Hear) The One That Gets You" and "He's Gone."

**DIFFORD & TILBROOK**, A&M SP 4985. Producers: Various. The singing and songwriting duo behind the late great Squeeze reaches for a sleeker, more expansive pop feel here, employing strings, horns and a spicier percussion attack. Older fans may miss some of their puckish humor and simpler rock accents, but softer pop and rock formats could finally open up to this deft, melodic fare.

**GLENN FREY**—The Allnighter, MCA MCA-5501. Producers: Glenn Frey, Allan Blazek, Barry Beckett. Frey's second solo set, his first for MCA, again melds his Eagle-honed pop/rock sensibility with classic r&b, offering both mainstream and AOR prospects. As before, he slips from romantic vulnerability to unalloyed machismo (especially on the title track), and here adds a surprisingly bullish dash of patriotic breast-beating on the Chuck Berry-styled "Better In The U.S.A."

**ROBIN GIBB**—Secret Agent, Mirage 90170. Producers: Maurice Gibb, Robin Gibb. With brother Maurice aboard as a vocal and production ally, this solo outing proves more a duo effort, retaining a healthy dose of vocal lushness while opting for a leaner techno-pop strategy in the arrangements. Look for pop and AC to warm to tracks like "Boys Do Fall In Love" and the title song.

**BOX OF FROGS**, Epic BFE 39327. Producer: Paul Samwell-Smith. Studio engineering gets a jump on biological engineering, transforming Yardbirds into Frogs. Former members of that pioneering British blues band Jim McCarty, Chris Dreya and Paul Samwell-Smith are joined by John Fiddler, late of Medicine Head/British Lions. Cameos by Rory Gallagher, Jeff Beck and Max Middleton help forge a sound sure to please the Yardbirds' faithful.



**BRASS CONSTRUCTION**—Renegades, Capitol ST-12327. Producer: Randy Muller. With songwriter, singer, arranger and instrumentalist Muller at the helm of BC's latest funk project, reggae, rock and roots come together under a joyful horn umbrella. Standouts like "International" and "Never Had A Girl" could help fuel crossover clout.

**BRYAN LOREN**, Philly World/Atlantic 90183. Producer: Bryan Loren. This label debut is built around Loren's recent hit, "Lollipop Luv," and seven similar sounding followup candidates. Loren stacks up as a talented writer and performer who should continue to score well on the charts, but this outing is marred by repetition.

**PEABO BRYSON**—The Collection, Capitol SJ-12348. Producers: Various. Peabo is already heading for the top 10 with his Elektra debut, and that high profile should only help this Capitol anthology's sales. "Reaching For The Sky," "Let The Feeling Flow" and "Tonight I Celebrate My Love" are among the high chart watermarks included in this summary of Bryson's earlier breakthroughs.



**CHARLEY PRIDE**—Power Of Love, RCA AHL1-5031. Producer: Norro Wilson. Pride is about the smoothest country balladeer afloat these days—a quality producer Wilson puts to excellent use in this assemblage of love laments and recollections. In this album of mostly fresh material, the only forgettable selection is yet another remake of the folk chestnut, "Stagger Lee."

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. RECOMMENDED—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight



**PRINCE & THE REVOLUTION**—Music From The Motion Picture/Purple Rain, Warner Bros. 25110. Producers: Prince & The Revolution. This cinematic companion stands on its own as a potent springboard to a vastly broader audience for the saucy pop'n'funker, sustaining the surging, dance-ready thrust of his seminal "Dirty Mind" and "1999" sets while toning down lyric content. Less explicit proves no less sensuous, however, as the smash single, "When Doves Cry," and a clutch of the album's slower, sultrier numbers testify; at the other end of the spectrum, new, fevered uptempo workouts like "Let's Go Crazy" strike irresistibly energy peaks that should translate to multi-format radio clout. Watch this set give that famous family's imminent release stiff competition, with the late July movie rollout likely to kick in even greater momentum.



## New & Noteworthy

**KRYSTOL**—Gettin' Ready, Epic BFE 39268. Producers: Various. This four-member female aggregation offers the Solar sound of producer Leon Sylvers III and his Silver-spoon cohorts. Tracks feature pop-oriented synth-funk; vocals are supple, tight in harmony; songs are solid, if occasionally predictable. Recommended are "Nobody's Gonna Get This Lovin' But You," "After The Dance Is Through" and "Same Place, Same Time."

**SECTION 25**—From The Hip, Factory 14 (Rough Trade). Producers: Bernard Albrecht, Donald Johnson. British synth quintet works best when pursuing techno-dance sound, worst when waxing romantic. Several tracks are tailor made for club play, most notably "Looking From A Hilltop," "Program For Light" and "Beneath The Blade."

**COMBINATION**, Warner Bros. 25075. Producer: Ted Templeman. Veteran producer Templeman helps this West Coast quintet tap a variety of styles, from tense dance-oriented rock in a Talking Heads vein ("Babble On") to softer, '60s-accented pop/rock ("It's All Over Sue") and points between. If the lyrics sometimes verge on the pompous, the band's chops could straddle AOR and new music audiences comfortably.

**JANICE MARIE JOHNSON**—One Taste Of Honey, Capitol ST-12319. Producers: Mike Piccirillo, Gary Goetzman. One half of Taste Of Honey, Johnson steps out on vocals, bass and songwriting, taking the bold forward move that duo never quite made. Still graceful and seductive in her vocals, Johnson flashes fresh pop, bottom and funky style on "Who's It Gonna Be" and "Baby Sister."



## pop

**MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK**—Gremlins, Geffen GHSP 24044. Producers: Various (EP). Seven tracks, four by soundtrack composer Jerry Goldsmith and one each from Michael Sembello, Quarterflash and Peter Gabriel. The Nile Rodgers-produced Gabriel track ("Out Out") is the lone standout.

**ICEHOUSE**—Sidewalk, Chrysalis FV 41458. Producer: Iva Davies. Third album by vocalist and multi-instrumentalist Davies' Australian outfit finds its own art/rock path, distinguished by strong vocals, original instrumentation.

**RUBBER RODEO**—Scenic Views, Mercury 818 477. Producer: Hugh Jones. Rhode Island art students go West. After two indie EPs, this Mercury debut sounds like the B-52s at Opryland: fun, fun, fun.

**ARNOLD SCHWARZENEGGER'S TOTAL BODY WORK-OUT**, Columbia FC 39298. Producers: George Butler, Mi-

chael Case Kissel. The muscle-bound Austrian caters to both genders with this grab-bag of hits (from Gladys Knight to Blue Oyster Cult, among featured acts), slanted toward weightlifting and exercise routines.

**OHO**—Rocktronics, Clean Cuts CC 5001. Producer: Ty Ford, Jack Heyrman (EP). Mid-Atlantic quintet offers art rock with updated synthesizer accents. Seven tracks are given laudable production polish.

## black

**CHOPS**, Atlantic 80155. Producers: Various. Freelance horn section best known for backing the Police goes it alone. Unlike the Memphis Horns or the Mar-Keys, Chops add vocals to their funk bottom in straightforward commercial bid.

**BEAU WILLIAMS**—Bodacious!, Capitol ST-12344. Producer: Alan Abrahams. Williams is given L.A. all-star pop/soul treatment, generating vocal excitement on "Don't Say No."

**BARBARA MITCHELL**—Get Me Through The Night, Capitol ST-12355. Producer: George Tobin. Singer's Diana Ross impersonation on "I'm Ready For Love" underscores voice in search of musical identity.

## gospel

**DENNIS AGAJANIAN**—Where Are The Heroes, Sparrow SPR 1087. Producer: Terry Talbot. A taste of "outlaw country" for the Christian audience. Plenty of talent, and Agajanian fills the bill for contemporary country on the gospel market.

**DANNY GAITHER**—Moments Of Praise, Light LS 5837. Producer: Joe Huffman. Gaither sings songs by brother and sister-in-law Bill and Gloria in a moving, engaging style; probably the best Gaither interpretations yet.

**MEL CARTER**—Willing, Onyx, RO 3826. Producers: Thomas Whitfield, Mel Carter. Former pop star brings his smooth vocals, techno-pop accents to this Christian album.

## jazz/fusion

**FRED ANDERSON**—The Missing Link, Nessa N-23. Producers: Fred Anderson, Chuck Nessa. Chicago avant-garde saxophone legend makes a rare vinyl appearance. This 1979 studio date is his best recording so far.

**HAL RUSSELL & MARS WILLIAMS**—Eftsoons, Nessa N-24. Producer: Chuck Nessa. Early free-form player Russell meets Waitresses and Swollen Monkeys sax man Williams for duets in space.

## classical

**MOZART: PIANO CONCERTO NO. 26; RONDOS IN D & A**—Murray Perahia, English Chamber Orchestra, Perahia, CBS IM 39224. The deeper Perahia gets into his traversal of the Mozart concerto cycle, the stronger its claim to primacy among contenders. Outstanding performance and recording.

**FALLA: NIGHTS IN THE GARDENS OF SPAIN; ALBINONI: RAPSDIA ESPANOLA; TURINA: RAPSDIA SINFONICA**—Alicia de Larrocha, London Philharmonic, de

Burgos, London 410 289. The pianist's superiority in the Falla brooks no challenge; she owns it. Dealer recommendations can only enhance patron confidence.

**ALBINONI: ADAGIO; PACHELBEL: CANON, ETC**—Berlin Philharmonic, Karajan, DG 413 309. The Albinoni and Pachelbel may be the focus of browser attention, but other accessible fare is also included—a Vivaldi flute concerto and Mozart serenade, as well as a couple of tuneful shorties by Bach and Gluck, all impeccably played, as one would expect from the credits.

**VIVALDI: CONCERTOS FOR MANDOLIN**—I solisti Veneti, Erato NUM 75108. Popular and frequently recorded works, particularly the Concerto for Two Mandolins in G, but none more exquisitely balanced or tonally compelling.



• Continued from page 50

**URBAN BLIGHT**—Peace Train (5:06); producer: Mark Kamins; writer: Urban Blight; publisher: not listed; Stickman ES/UB/01 (12-inch single). Live-sounding stomper brimming with good nature and high spirits, from NYC club band of solid local reputation. Contact: (212) 989-9751.

**SHANGHAI EXPRESS** Featuring LILY-ANN—Anything Goes/The Temple Of Doom (3:33); producer: Peitor Angel; writers: Cole Porter, John Williams; publishers: Warner Bros, ASCAP/Banta, BMI; Team TRS3005 (12-inch single). Cole Porter by way of Indiana Jones, wildly techno-enhanced. Contact: (215) 569-1400.

## also received

**VALERIE TYLER**—I'm Dancin' (3:34); producers: Gene Schwartz, Leslie Fradkin; writers: L. Fradkin, G. Schwartz; publishers: 3 Seas/EIF, ASCAP; 3C 7C-110. Contact: P.O. Box 247, Northvale, N.J. 07647.



## New & Noteworthy

**COLOR ME GONE**—Lose Control (2:47); producer: Barry Mraz; writer: George Cabanis; publisher: Irving, BMI; A&M AM-2646. A harbinger of an emerging folk-rock revival; jangly Byrdsian guitars, rich harmony work, and the strong voice of singer Marti Jones make this debut fit formatically somewhere between R.E.M. and Quarterflash.

**TEMPER**—No Favors (3:46); producers: Cleveland Wright III, Anthony Malloy; writers: Wright, Malloy; publisher: Unitonic, ASCAP; MCA 52412 (12-inch version also available, MCA 23506). Jumpy, excitable techno-r&b with lots of lyrics; use of voices as the primary rhythm instrument is a clever twist.

**REALYES**—Got Me Goin' (6:30); producer: Lance Smith; writer: Lance Smith; publishers: Silk/Sir Lance, BMI; Vanguard SPV 74 (12-inch single). New pop-funk trio includes System-like synths from producer-writer Lance Smith, Rick Jamesish nasal vocals from Joey Thompson, and percussion courtesy of longtime performer Daryle Brown (son of Godfather James).

**CARMEL**—More, More, More (3:15); producer: Mike Thorne; writers: Paris, Darby, McCourt, Saunders; publishers: Savage/CBS; Warner Bros. 7-29233. New band and its eponymous female vocalist have been creating a sensation in their native England with a rather oddball mesh of styles: rock'n'roll meets big band jazz, with a hefty gospel influence and not a hint of a British accent.

**COLOUR RADIO**—Sheila (3:55); producer: Rick Der-ringer; writers: Stephen Schneider, Patrick Nedobek; publishers: Irving/Gold Mountain, BMI; Gold Mountain GS-82005. A complex construction in the art-rock tradition; a sense of dreamy urgency, built on a mysterious storyline, mellow synth backing and some terrific, acrobatic percussion.

**WARHEAD**—Street Survivors (3:02); producer: Ron Hollins; writer: Warhead; publisher: not listed; Explosive Rock 404026. Heavy metal band from Columbia, S.C. breaks no new ground, but uses the genre's powerhouse guitars, treble harmonies and simple melodic structure in potent commercial fashion. Contact: (803) 731-9406.



# Billboard HOT 100

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THIS WEEK				LAST WEEK				WKS ON CHART				TITLE—Artist				(Producer) Writer, Label & Number (Distributing Label)																																																																																																																																																																																																																																																															
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<b>THE REFLEX—Duran Duran</b> (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345				<b>PRIME TIME—Alan Parsons Project</b> (Alan Parsons), Woolfson, Parsons; Arista 1-9208				<b>OBSCENE PHONE CALLER—Rockwell</b> (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1731				<b>ROMANCING THE STONE—Eddy Grant</b> (Eddy Grant), E. Grant; Portrait 37-04433(Epic)				<b>IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson</b> (Michael Masser), M. Masser, T. Snow, C. Weil; Elektra 7-69728				<b>FAREWELL MY SUMMER LOVE—Michael Jackson</b> (Tony Peluso, Michael Lovesmith, Steve Barri, Freddie Perren, Fonce Mizell), K. Lewis; Motown 1739				<b>PANAMA—Van Halen</b> (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29260				<b>HELLO—Lionel Richie</b> (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1722				<b>ALIBIS—Sergio Mendes</b> (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley; A&M 2639				<b>BREKADANCE—Irene Cara</b> (Giorgio Moroder), Moroder, Cara, Hull; Network/Geffen 7-29328(Warner Bros.)				<b>RUN, RUNAWAY—Slade</b> (Jim Punter), N. Holder, J. Lea; CBS Associated 4-04398				<b>BOYS DO FALL IN LOVE—Robin Gibb</b> (M. Gibb, R. Gibb, M. Liggett, C. Barbosa), M. & R. Gibb; Mirage 7-99743(Alco)				<b>LOVE OF THE COMMON PEOPLE—Paul Young</b> (Laurie Latham), J. Hurley, R. Wilkins; Columbia 38-04453				<b>A LITTLE LOVE—Juice Newton</b> (Richard Landis), T. Sharp, D. Douma, R. Feldman; RCA 13823				<b>THE FIRST DAY OF SUMMER—Tony Carey</b> (Peter Hauke), T. Carey; MCA 52388				<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins</b> (Arif Mardin), P. Collins; Atlantic 7-89700				<b>STUCK ON YOU—Lionel Richie</b> (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746				<b>SHE DON'T KNOW ME—Bon Jovi</b> (Lance Quinn), M. Avsec; Mercury 818 958-7(Polygram)				<b>10-9-8—Face To Face</b> (Arthur Baker), Angelo; Epic 34-04430				<b>TURN TO YOU—Go-Go's</b> (Martin Rushent), Caffey, Weidlin; I.R.S. 9928(A&M)				<b>SHE'S MINE—Steve Perry</b> (Steve Perry), S. Perry, R. Goodrum; Columbia 38-04496				<b>STRANGERS IN A STRANGE WORLD—Jenny Burton &amp; Patrick Jude</b> (Jake Holmes), J. Holmes; Atlantic 7-89660				<b>WHAT IS LOVE—Howard Jones</b> (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737				<b>ROUND AND ROUND—Ratt</b> (Beau Hill), DeMartini, Pearcy, Crosby; Atlantic 7-89693				<b>I'LL WAIT—Van Halen</b> (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29307				<b>SO YOU RAN—Orion The Hunter</b> (Barry Goudreau, Lennie Pelze), B. Goudreau, F. Migliaccio; Portrait 37-04483(Epic)				<b>DANCING IN THE SHEETS—Shalamar</b> (B. Wolfer), B. Wolfer, D. Pitchford; Columbia 38-04372				<b>HOLD ME—Teddy Pendergrass And Whitney Houston</b> (Michael Masser), M. Masser, L. Creed; Asylum 7-69720(Elektra)				<b>BRINGIN' ON THE HEARTBREAK—Def Leppard</b> (Robert John "Mutt" Lange), Clark, Willis, Elliott; Mercury 818779-7(Polygram)				<b>TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias And Willie Nelson</b> (Richard Perry), A. Hammond, H. David; Columbia 38-04217				<b>SEXY GIRL—Glenn Frey</b> (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA 52413				<b>THE LEBANON—Human League</b> (Hugh Padgham, Chris Thomas, Human League), Callis, Oakey; Virgin/A&M 2641				<b>TAKING IT ALL TOO HARD—Genesis</b> (Genesis, Hugh Padgham), Genesis; Atlantic 7-89656				<b>THE MOMENT OF TRUTH—Survivor</b> (Ron Nevison), B. Conti, D. Lambert, P. Beckett; Casablanca 880053(Polygram)				<b>THE LONGEST TIME—Billy Joel</b> (Phil Ramone), B. Joel; Columbia 38-04400				<b>IT CAN HAPPEN—Yes</b> (Trevor Horn), Squire, Anderson, Rabin; Atco 7-99745				<b>JAM ON IT—Newcleus</b> (J. Webb, F. Fair), M.B. Cenac; Sunnyview 411(Becket)				<b>BREAK-A-WAY—Tracey Ullman</b> (Peter Collins), J. DeShannon, S. Sheeley; MCA/Stiff 52385				<b>THE GLAMOROUS LIFE—Sheila E.</b> (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285				<b>WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works</b> (Hugh Jones), McNabb; Arista 1-9155				<b>YOUNG THING, WILD DREAMS (ROCK ME)—Red Rider</b> (Tom Cochrane, David Tickle), T. Cochrane; Capitol 5335				<b>MISSING YOU—John Waite</b> (John Waite, David Thoenner, Gary Gersh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212				<b>SOMEBODY ELSE'S GUY—Jocelyn Brown</b> (F. McFarlane, A. George, J. Brown), J. Brown; Vinyl Dreams 71(Prelude)				<b>MY EVER CHANGING MOODS—The Style Council</b> (Peter Wilson, Paul Weller), P. Weller; Geffen 7-29359(Warner Bros.)				<b>THE WARRIOR—Scandal Featuring Patty Smith</b> (Mike Chapman), H. Knight, M. Gilder; Columbia 38-04424				<b>A CHANCE FOR HEAVEN—Christopher Cross</b> (Michael Omartian), B. Bacharach, C. Bayer Sager, C. Cross; Columbia 38-04492				<b>ROCK YOU LIKE A HURRICANE—Scorpions</b> (Dieter Dierks), R. Schenker, K. Meine, H. Rabell; Mercury 818 440-7(Polygram)				<b>HEAD OVER HEELS—The Go-Go's</b> (Martin Rushent), Caffey/Valentine; I.R.S. 1R-9926(A&M)				<b>THE GHOST IN YOU—Psychelic Furs</b> (Keith Forsey), R. Butler, T. Butler; Columbia 38-04416				<b>BLACK STATIONS/WHITE STATIONS—M + M</b> (Daniel Lanois), M. Gane, J. Johnson; RCA 13824				<b>I LOST ON JEOPARDY—"Weird Al" Yankovic</b> (Rick Derringer), G. Kihn, S. Wright, A. Yankovic; Rock 'N' Roll 4-04469(Scotti Bros./Epic)				<b>NOW IT'S MY TURN—Berlin</b> (Mike Howlett), J. Crawford; Geffen 7-29283(Warner Bros.)				<b>SIMPLE—Johnny Mathis</b> (D. Diante), K. Stegall, M. Morrow; Columbia 38-04468				<b>FREAKSHOW ON THE DANCE FLOOR—Bar-Kays</b> (A.A. Jones), Bar-Kays, A.A. Jones; Mercury 818 631-7(Polygram)				<b>HIGH ON EMOTION—Chris DeBurgh</b> (Rupert Hine), C. DeBurgh; A&M 2643				<b>THIN LINE BETWEEN LOVE AND HATE—Pretenders</b> (Chris Thomas), R. Poindexter, R. Poindexter, J. Members; Sire 7-29249(Warner Bros.)				<b>FEELS SO REAL (WON'T LET GO)—Patrice Rushen</b> (C. Mims, Jr., F. Washington), F. Washington; Elektra 7-69742				<b>SOUTH CENTRAL RAIN (I'M SORRY)—R.E.M.</b> (Mitch Easter, Don Dixon), Berry, Buck, Mills, Stipe; I.R.S. 9927(A&M)				<b>SUCH A SHAME—Talk Talk</b> (Tim Friese-Green), M. Hollis; EMI-America 8215				<b>WHEN WE MAKE LOVE—Alabama</b> (H. Shedd, Alabama), T. Seals, M. Williams; RCA 13763				<b>FOOTLOOSE—Kenny Loggins</b> (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310				<b>LOVE WILL SHOW US HOW—Christine McVie</b> (Russ Titelman), McVie, Sharp; Warner Bros. 7-29313				<b>HOLD ME NOW—Thompson Twins</b> (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164				<b>NO MORE WORDS—Berlin</b> (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)				<b>YOU MIGHT THINK—The Cars</b> (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				<b>DON'T WASTE YOUR TIME—Yarbrough &amp; Peoples</b> (J. Ellis), J. Ellis; Total Experience 1-2400(RCA)				<b>TONIGHT IS WHAT IT MEANS TO BE YOUNG—Fire Inc.</b> (Jim Steinman), J. Steinman; MCA 52377				<b>MUSIC TIME—Styx</b> (Styx), D. DeYoung; A&M 2625			

● Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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JUNE 30, 1984, BILLBOARD

HOT 100 A-Z											
BRINGIN' ON THE HEARTBREAK (Zomba, BM)	61	CPP/ABP	93	Prime Street, ASCAP/Snow/Dyad, BM)	LOVE WILL SHOW US HOW (Alimony, BM)	39	PANAMA (Van Halen, ASCAP) WBM	99	SO CENTRAL RAIN (I'M SORRY) (Night Garden/Unichappell, BM) CHA/HL	(Lost Boys, BM)	99
CHANCE FOR HEAVEN (New Hidden Valley/Warner Bros., ASCAP) CPP/WBM	78	Wagner-Tamerlane/Bar-Kays, BM)	86	I'LL WAIT (Van Halen, ASCAP) WBM	57	PRIME TIME (Woolfsongs/Careers, BM)	34	SOMEBODY ELSE'S GUY (Jocelyn Brown, BM)	75	WARRIOR (The Makilo/Arista/Red Admiral, ASCAP)	77
AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) (Golden Torch, ASCAP/Hit and Run/Warner Bros., ASCAP) CPP/WBM	48	DANCING IN THE DARK (Bruce Springsteen, ASCAP) CPP	29	I'M FREE (HEAVEN HELPS THE MAN) (Famous, ASCAP/Ensign, BM) CPP	32	MISSING YOU (Hudson Bay/Paperwale/Welbeck, ASCAP) CLM	74	REFLEX (Tritel) CHA/HL	1	STATE OF SHOCK (Mijac/Warner-Tamerlane, BM)	79
ALIBIS (Snow, BM)/T, Mar, PRS/Bibo/Welbeck, ASCAP) CLM	41	DANCING IN THE SHEETS (Famous, ASCAP/Ensign, BM) CPP	81	IT'S A MIRACLE (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BM) CPP/WBM	14	MODERN DAY DELILAH (Warner-Tamerlane, BM) WBM	22	ROMANCING THE STONE (Greenheart, ASCAP) HL	36	STAY THE NIGHT (Double Virgo, ASCAP/Foster Frees, BM) CPP	16
ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE (Ensign, BM) CPP	10	DOCTOR! DOCTOR! (Zomba) HL	17	IT'S A MIRACLE (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BM) CPP/WBM	14	JAM ON IT (Wicked Stepmother/Wedot, ASCAP) CPP	66	ROUND AND ROUND (Time Coast, BM)	43	STRANGERS IN A STRANGE WORLD (Wind Hill, ASCAP)	54
BLACK STATIONS/WHITE STATIONS (Mystery, CAPAC)	12	DON'T WASTE YOUR TIME (Total Experience, BM)	87	JUMP (FOR MY LOVE) (Welbeck/Stephen Mitchell/Andraks/Porchester, ASCAP) CLM	8	THE LEBANON (Sound Diagram/WB/Virgin, ASCAP) CPP	64	RUN, RUNAWAY (Whid John)	66	STUCK ON YOU (Brockman, ASCAP) CLM	91
BOYS DO FALL IN LOVE (Gibb Brothers, BM) CHA/HL	44	EYES WITHOUT A FACE (Bonedol/Rare Blue/Rock Steady, ASCAP) CLM	8	LET'S HEAR IT FOR THE BOY (Ensign, BM) CPP	60	LET'S HEAR IT FOR THE BOY (Ensign, BM) CPP	60	SAD SONGS (SAY SO MUCH) (Intersong, ASCAP) CHA/HL	20	SUCH A SHAME (Island, BM)	91
BREAK-A-WAY (CBS Unart Catalogue, BM) CPP/B-3	70	FAREWELL MY SUMMER LOVE (Stone Diamond, BM) CPP	38	LET'S HEAR IT FOR THE BOY (Ensign, BM) CPP	60	LET'S HEAR IT FOR THE BOY (Ensign, BM) CPP	60	SELF CONTROL (Edition Sunrise/Careers, ASCAP) WBM	76	SUNGLASSES AT NIGHT (Crescent/Harco, ASCAP) CPP	33
BREKADANCE (Giorgio Moroder/Carub/Alco, ASCAP/Brass Heart, BM) WBM	42	FEELS SO REAL (WON'T LET GO) (Baby Fingers, ASCAP/Freddee Dee, BM)	89	LITTLE LOVE (Cement Chicken, ASCAP) HL	46	LONGEST TIME (Joe, BM) CPP/ABP	67	SEXY GIRL (Night River/Red Cloud, ASCAP)	96	TAKING IT ALL TOO HARD (Pun/Warner Bros., ASCAP)	63
BREAKIN'...THERE'S NO STOPPING US (Ollie Brown/Sugar/Almo/Crimco, ASCAP) CPP/ALM	25	FIRST DAY OF SUMMER (Rockoko, GMBH) (GEMA/April, ASCAP) CPP/ABP	47	LONGEST TIME (Joe, BM) CPP/ABP	67	LOVE OF THE COMMON PEOPLE (Tree, BM) HL	45	SHE DON'T KNOW ME (Bema, ASCAP)	26	THIN LINE BETWEEN LOVE AND HATE (Cohillon/Win Or Lose, BM)	88
								SHE'S MINE (Street Talk/April/Random Notes, ASCAP)	84	WHEN WE MAKE LOVE (Cavesson/Warner-Tamerlane, BM)	24
								SIMPLE (Blackwood, BM)/April, ASCAP) CPP/WBM	35	YOU MIGHT THINK (Rick Ocasek/Lido, ASCAP) WBM	97
								SISTER CHRISTIAN (Kid Bird/Rough Play, BM) HL	23	YOUNG THING, WILD DREAMS (ROCK ME) (MCA, ASCAP)	73
								SO YOU RUN (Papier-Mache, ASCAP)	58	TONIGHT IS WHAT IT MEANS TO BE YOUNG 10-9-8 (Inner Man, ASCAP)	51

# Billboard Album Reviews

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**ORIGINAL MOTION PICTURE SOUNDTRACK**—Ghostbusters, Arista ALS 8246. Various Producers. Soundtrack to the hit comedy is comprised of several strong dance cuts and a few thematic fillers. Highlights include Ray Parker Jr.'s smash title cut and the Busboys' "Cleanin' Up The Town," which could finally put that inexplicably ignored group on the charts.

**SPLIT ENZ**—Conflicting Emotions, A&M SP-4963. Producers: Hugh Padgham, Split Enz. This new set may lack the topical sweep and musical consistency of the New Zealand quintet's earlier collaboration with Hugh Padgham, but its peaks are as lofty as the band's best past work. "Strait Old Line" offers a potent if unlikely mix of swing and new music, while "Message To My Girl" is a glorious, vulnerable pop ballad.

**VARIOUS ARTISTS**—The Official Music Of The XXIIIrd Olympiad Los Angeles 1984, Columbia BJS 39322. Producers: Peter Guber, Jon Peters. This ambitious project brings together some of the top artists, composers and producers in the business to salute the spirit of the Olympics. Christopher Cross' "A Chance For Heaven" is the much-played first single, though there's no shortage of followup candidates here.



**JOHN ANDERSON**—Eye Of A Hurricane, Warner Bros. 25099. Producers: John Anderson, Lou Bradley. In the space of one needle jump, Anderson croons ("I Can't Take Another Heartache," "I Wish I Had Loved Her That Way"), romps playfully ("One Shot Deal"), then jumps the fence to '60s r&b/pop ("She Sure Got Away With My Heart"), coloring each song differently. Anderson is an acquired taste definitely worth acquiring, better with every listen.

**WAYLON JENNINGS**—Never Could Toe The Mark, RCA AHLI-5017. Various Producers. Jennings rolls along here with the laconic pose and the resilient spirit that make up by believability for what his style lacks in dazzle. The album contains an impressive variety of material—from a stately interpretation of the old "Sparkling Brown Eyes" to a droll delivery of Billy Joel's "The Entertainer."

**NETTY GRITTY DIRT BAND**—Plain Dirt Fashion, Warner Bros. 25113-1. Producers: Marshall Morgan, Paul Warner. Infinitely versatile, the Dirt Band can be whimsical or forlorn, hard country or soft pop. And there are some of all these elements in the band's Warner debut here (including a surprisingly defensible version of Meat Loaf's "Two Out Of Three Ain't Bad").

**JUICE NEWTON**—Greatest Hits, Capitol SJ12353. Producer: Richard Landis. All of Newton's big hits for Capitol are here, from "Angel Of The Morning" and "Queen Of Hearts" to "Break It To Me Gently" and "Love's Been A Little Bit Hard On Me." The singer has since returned to RCA, but her output on Capitol was characterized by taste and accessibility.



**VARIOUS ARTISTS**—That's The Way I Feel Now: A Tribute To Thelonious Monk, A&M SP-6600. Producer: Hal Willner. Multi-faceted anthology spans a fascinating lineup of musicians paying homage to the High Priest of Bebop with a verve likely to reach beyond Monk's own admirers. In addition to stunning work by Steve Lacy, Carla Bley's band, Randy Weston, Charlie Rouse and other jazz figures, some surprising turns by Joe Jackson, Donald Fagen, Was (Was Not), NRBQ, and Peter Frampton with Chris Spedding spark this double set.



**VAN STEPHENSON**—Righteous Anger, MCA-5482. Producer: Richard Landis. Singer/songwriter Stephenson completes his transition from country writer to pop rock-

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

er with this L.A.-tinged production paced by chart tender "Modern Day Delilah." Despite the rock trappings, Stephenson still plies country rhymes, clearly demonstrating that at least this artist can cross country and rock and produce music with a bite.

**CHEQUERED PAST**—EMI America ST-17123. Producer: Michael James Jackson. Rarely has such an interesting bunch of rock'n'roll veterans banded together to produce such a powerhouse blast of hot, hard arena rock. Michael Des Barres (Detective), Steve Jones (Sex Pistols), Nigel Harrison (Blondie) and Clem Burke (Blondie) roar "Let Me Rock" to the crowds they'll attract when they hit the road.

## Billboard's Recommended LPs

**RANDY NEWMAN**—The Natural, Warner Bros. 25116. Producer: Lenny Waronker. Newman's evocative orchestral score to the Robert Redford movie, rich in Copeland-like settings; also includes a synthesizer-edged pop version of the main theme, unique to the album.

**MICHAEL HEDGES**—Aerial Boundaries, Windham Hill WH-1032 (A&M). Producers: William Ackerman, Michael Hedges, Steven Miller. Guitarist's second album offers lush solo pieces, with a potential AC sleeper in Neil Young's "After The Gold Rush."

**BILLY OSKAY AND MICHAEL O DOMHNAILL**—Nightnoise, Windham Hill WH-1031 (A&M). Producers: Billy Oskay, Micheal O Domhnaill. Instrumentalists steeped in Celtic traditions create a hypnotic duo suitable for college, jazz and softer pop play.

**WHAT IS THIS**—Squeezed, San Andreas/MCA SAR 36011. Producer: Dave Jerden. Poignant lyrics delivered with a deceptive nonchalance. Jangly guitars and Caribbean percussion make for danceable, interesting tracks.

**BILLY SATELLITE**, Capitol ST 12340. Producer: Don Gehman. Blues-influenced rockers churn out palatable pop that ranges from rave-ups to aching ballads. A strong debut from this Oakland-based quartet.

## black

**KOKO-POP**—Motown, 6096ML. Producer: Chris Powell. Self-contained Columbus, Ohio, pop-funk four led by Powell, a Rick James saxophonist, takes mentor's provocative route on "Baby Sister."

**BILLY PRESTON**—On The Air, Megatone M-1014. Producers: Billy Preston, Ralph Benatar, Galen Senogles. Billy the musical magician flashes back in beat-crazy dance disguise that wears well on the air with "And Dance"/"Kick-It."

**LEON BRYANT**—Finders Keepers, De-Lite DSR 8507. Producer: Leo Graham. Full-voiced Bryant takes classic soul stance to knock out the title tune with persuasive one-punch power.

## country

**WILLIE NELSON**—Just Plain Willie, Back Trac Vol. 1, P 17726; Vol. 2, P 17727; Vol. 3, P 17728. Producer not listed. A collection of unreleased tapes best described in the title. An important item for Nelson fanatics, but borders on being too much of a good thing.

## gospel

**WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES**—Tell It To Jesus, Dee & Vee DV-1200. Producer: Ben Middleton. Stellar preaching and singing in a studio performance.

**SCOTT WESLEY BROWN**—All My Best, Sparrow SPR 1091. Various Producers. A best-of collection of strong, self-penned material.

## Singles Reviews

• Continued from page 56

### recommended

**SPECIAL REQUEST**—Take It To The Max (5:12); producers: Carlos De Jesus, Jose "Animal" Diaz; writers: De Jesus, Diaz, Halpin, Derry, Mizelle; publisher: Tee Girl, BMI; Tommy Boy TB 844 (12-inch single). Breezy dance track graced by the light musical touch of singers Clair Bethé and Craig Derry.

**EVELYN THOMAS**—High Energy (7:50); producers: Ian Levine, Fiachra Trench; writers: Ian Levine, Fiachra Trench; publishers: Record Shack/Jess; TSR 833 (12-inch single). Already a European hit (top 5 in the U.K.); thumping, quick-paced '70s-style disco. Label based in Los Angeles.

**PRETTY POISON**—Nightime (5:35); producer: Kae Williams; writers: Starling, Cooler; publisher: Genetic, ASCAP; Svengali SR8403 (12-inch single). Astute match of Shannonesque instrumental tracks with Madonnaesque vocals. Contact: (609) 662-4428.

### also received

**JAYE P. MORGAN**—Children Of The Night (6:22); producer: not listed; writers: Verne Langdon, Deborah Ludwig Davis, Rocky Davis; publisher: Brookledge, ASCAP; Palace PLP-S6540 (12-inch single). Contact: (212) 563-1893.

**J. BIRD**—Body Harmony (4:55); producer: Bird; writer: J. Bird; publisher: LauraBob, BMI; Warrior WR-1-008D. Contact: (619) 323-1724.



## New & Noteworthy

**DIFFORD & TILBROOK**—Picking Up The Pieces (3:18); producer: Tony Visconti; writers: Chris Difford, Glenn Tilbrook; publisher: Virgin, ASCAP; A&M AM-2648. Much-anticipated first single from the ex-Squeeze masterminds finds their respected craftsmanship fitting neatly into the current wave of '60s-soul-influenced British pop; splashy in the orchestration, direct in the hooks.

**GRIFFIN**—Throw Down (4:46); producer: Reggie Griffin; writer: Reggie Griffin; publishers: Griffbilt/Uno/Rashida, BMI; Qwest 7-29251 (12-inch version also available, Qwest 0-20224). Writer-producer Reggie Griffin steps in front of the mike as a soloist this time; song is witty techno-funk with a loose, lumbering beat and welcoming party spirit.

**COMBINATION**—Girls Like You (3:24); producer: Ted Templeman; writers: Dudas, Foote, Hart, Leinheiser; publishers: Combination/Rightsong/I Kept My, BMI; Warner Bros. 7-29240. Not such a simple item as the bubblegummy theme and metal guitars seem to imply; new quintet's skewed melodic sense and flippant presentation make this a pleasantly cheeky and promising debut.

**CHOPS**—Bust It Out (3:50); producers: Marvin Daniels, Fred Mills, Garrie Wayne, Chris Lord-Alge; writers: Doug Wimbish, Funki; publisher: Funki, Dash and Zeke, BMI; Atlantic 7-89646. New funk quintet stands out from the crowd by taking the elements to extremes: the horns and synths snap laser-sharp, harmonies are super-lush, and lead vocal is processed to a fierce, piercing treble.

**FICTION FACTORY**—(Feels Like) Heaven (3:39); producer: Peter Wilson; writers: K. Patterson, E. Jordan; publisher: Carbert, BMI; Columbia 38-04519. Serious-sounding British bards in the Spandau-Ultravox school of poetic balladry; an irresistibly catchy chorus—hear it once, hum it for weeks.

**ROGER GLOVER**—The Mask (4:11); producer: Roger Glover; writers: R. Glover, J. Roussel; publishers: Thames Talent/Editions Notre Dame et Logan, ASCAP; 21 T1 114. Former metal master (Rainbow, Deep Purple) in a notable change of direction; a surrealistic, hallucinatory

narrative, full of bizarre imagery, and musically located somewhere between techno-pop and tribal ritual.

**GIRLS**—Don't Waste My Time (3:44); producer: Andre Cymone; writer: A. Cymone; publisher: Ultrawave, ASCAP; Columbia 38-04510. Aggressive synth-funk is serious in both beat and attitude; Cymone's Girls deliver rebellious, forceful vocals over his wild electronic backing.

**MELANIE**—Rag Doll (4:39); producer: not listed; writers: Bob Crewe, Bob Gaudio; publishers: Saturday Night/Gavadima/1947/1942, ASCAP; Gordian G-1947. Cover of a Four Seasons tearjerker marks the return of a much-underrated eccentric stylist. Age has added ironies to her performance, but the emotion and humor still come through in absolute torrents. Contact: (212) 772-3360.

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Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'TITLE—Artist'. It lists 100 songs and their chart performance.

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HOT 100 A-Z

Alphabetical index of the Hot 100 chart, listing song titles and artists in A-Z order.

# Billboard Album Reviews

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**ROD STEWART**—Camouflage, Warner Bros. 25095. Producers: Michael Omartian, Rod Stewart. Michael Omartian, who produced all but one of the songs here, grounds Stewart's pop/rock rasp in a propulsive electronic pop vein bridging mainstream pop, dance and AOR, as exemplified by the fast-breaking first single, "Infatuation." Add appearances by Rod's old boss, Jeff Beck, along with some shrewd cover choices, and this should be the artist's biggest album in some time.

**ELVIS COSTELLO & THE ATTRACTIONS**—Goodbye Cruel World, Columbia FC 39429. Producers: Clive Langer, Alan Winstanley. For once, Costello lingers with the stylistic blueprint of a previous album, in this case last year's mainstream breakthrough, "Punch The Clock." More simmering r&b undercurrents, added horn choruses and thoughtful melodies appear, and the mellower Costello vocal stamp finds a new pop candidate in "The Only Flame In Town," a duet with Daryl Hall.

**EURYTHMICS**—Touch Dance, RCA CPL1-5086. Producer: David A. Stewart. The British pop duo takes dance remixes a step further with this album-length set of extended new mixes derived from the current "Touch" album. Francois Kevorkian and John "Jellybean" Benitez split the mixing duties on four vocals; three of those tunes appear on the flip in instrumental mixes.

**MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK**—Streets Of Fire, MCA MCA-5492. Producers: Various. The boxoffice jury is still out for the Walter Hill "rock'n'roll fable," but music video exposure and a fast radio start for the initial singles are already forcing this album package onto the charts. The stylistic mix includes melodramatic rock, dance-conscious electronic pop, slippery blues and pure rock'n'roll from the Fixx, the Blasters, Ry Cooder, Dan Hartman and others.

**RED RIDER**—Breaking Curfew, Capitol ST-12317. Producers: David Tickle, Tom Cochrane, Ken Geer. Canadian pop-rockers led by singer-songwriter Tom Cochrane pull out all stops to capture the charts with "Young Thing, Wild Dreams (Rock Me)." Classic rock riffs spiced by Cochrane's raw, raunchy vocals stake the band to a gold reception, while interesting tunes like "Whipping Boy" and "One Way Out" guarantee a strong ride for Red Rider on the charts.



**THE WHITES**—Forever You, MCA/Curb 5490. Producer: Ricky Skaggs. Listening to the Whites is like swimming in a crystal lake on a hot summer day, making this first for MCA refreshing indeed. Rarely does an album combine all elements of production and performance with such stunning results, with Ricky Skaggs' sympathetic touch rendering each cut a jewel.

**MOE BANDY & JOE STAMPLEY**—The Good Ol' Boys/Alive & Well, Columbia FC 34926. Producer: Blake Mevis. As might be surmised from the title, this is a reprise of the duo's earlier, successful image as honky tonk heroes. That approach lends a basic similarity to the tunes and arrangements, yielding no musical surprises with the exception of the novelty single, "Where's The Dress."



**SHIRLEY CAESAR**—Sailin', Myrrh SPCN 7-01-673206-1. Producers: Shirley Caesar, Sanchez Harley, Dave Lehman. The first lady of gospel consistently turns out top sellers, with this outing unlikely to be an exception. Included are duets with Al Green and Caesar's husband, Bishop Harold Williams, that should provide an added incentive for fans of the songstress.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).



**SONNY ROLLINS**—Sunny Days Starry Nights, Milestone M-9122. Producer: Sonny Rollins. Newk with no frills. The tunes, split between ballads and Rollins' now-familiar island lilt, are predictable, but the tenor king is in a regal spirit. Relaxed but committed, this is one of Rollins' best dates in several years, balancing playing and material attractively.



**BRONZ**—Taken By Storm, Island/Bronze 90166. Producers: Mark Dearnley, Ritchie Cordell, Glen Kolotkin. Timely U.S. debut for this veteran British hard rock label offers a namesake of sorts in Bronz, whose cover of New England's hit, "Don't Ever Want To Lose You," could chart thanks to its softer brand of melodic metal, which could cross to both top 40 and AOR. Also potent: "Send Down An Angel."

**BANGLES**—All Over The Place, Columbia BFC 39220. Producer: David Kahne. The female Los Angeles quartet, which released a debut for Faulty, displays a tighter, tougher hold on its melodic rock style in this first for CBS. The jangling guitar arrangements and floating vocal harmonies evoke Merseybeat and folk-rock sources, while lyrics and production (by Bay Area whiz David Kahne) offer '80s updating for that '60s signature.



pop

**LITA FORD**—Dancin' On The Edge, Mercury 818 864. Producer: Lance Quinn. Power rocker Ford turns simple pop tunes into bonfires with her guitar pyrotechnics and femme fatale image.

**ROB STONER**—If You Want It Enough, Sun Records. Producer: Sidney Singleton. Rock'n'musicology from singer/songwriter whose Rockin' Rebels predate the rockabilly revival. Contact: (212) 860-3061.

**THE CHIPMUNKS**—Songs From Our TV Shows, IJE LP 3300. Producers: Janice Karman, Ross Bagdasarian. Revitalized by their current tv exposure, the squeaky trio mixes covers of current hits, oldies and originals.

**JIM HENSON'S MUPPETS PRESENT FRAGGLE ROCK**, Muppet Music MLP 1200 (IJE). Producers: Philip Balsam, Dennis Lee. Henson's cable video series yields a typically upbeat, witty array of songs perfect for tots and parents, too.

**JIMMIE WOOD & THE IMMORTALS**, Strictly Hits Records SHR 101. Producers: George Marinelli Jr., Jimmie Wood, Michael Boshears. Home-grown debut for L.A. rock quartet offers a classic uptempo style reminiscent of the Boss; solid production values and playing, too.

black

**PEOPLES CHOICE**—Strikin', Mercury 818 925. Producers: David Thompson, Frank Brunson. Inventive Philly soul band comes across right away on nifty "Can't Get Enough Of Your Love."

country

**JERRY CLOWER**—Starks Raving!, MCA 5491. Producer: Snuffy Miller. Another treasury of stories and jokes about weird characters with normal views—and vice versa.

**IAN TYSON**—Ian Tyson, Columbia FC39362. Producer: Ian Tyson. This Canadian's reverence for the real over the silver-screen cowboys is eloquently and melodically etched in this mixture of songs old and new.

**CARL SMITH**—Carl Smith, Columbia Historic Edition FC 38906. Producer: Don Law. "Mr. Moon," "Are You Teasing Me," "Let's Live A Little" and other known and unreleased delights from one of country music's greatest.

reggae

**YABBY YOU**—One Love, One Heart, Shanachie 43016. Producer: None listed. Yabby You preaches down Babylon with Sly Dunbar, "Family Man" Barrett and the reggae gang, but the message is strictly religious though the organist has some pop ideas.

**EKK-A-MOUSE**—Mouseketeer, Greensleeves/Shanachie CGR/GREL 65. Producer: Henry Junjo Lawes. This mouseketeer's moniker belies poetic, perceptive song gems like "Star, Daily News Or Gleaner" that are the work of a reggae giant.

jazz/fusion

**JILL McMANUS**—Symbols Of Hopi, Concord CJ 242. Producer: Jill McManus. Pianist McManus and a superior band (Dave Liebman, Tom Harrell, Billy Hart, Marc Johnson) combine Hopi Indian compositions with originals for a uniquely American fusion.

**STEVE DOUGLAS**—King Cobra, Fantasy F-9632. Producer: Steve Douglas. Reedman/keyboardist Douglas proves himself more a chameleon than cobra. As a player he has more voices than Mel Blanc, and "King Cobra" is a virtual catalog of styles.

**AL COHN**—Standards Of Excellence, Concord CJ 241. Producer: Frank Dorritie. Tenor mainstay Cohn working out on eight standards; the rhythm section of Herb Ellis, Monty Budwig and drummer Jimmie Smith are a study in unity, while the leader is—as always—beyond reproach.

classical

**MOZART: DON GIOVANNI**—London Philharmonic, Haitink, Angel DSCX-3953. The Glyndebourne cachet—the Festival is in its 50th year—and a performance that is dramatically effective are assets that should attract

consumer interest. Despite no superstar lure, major roles are well sung, particularly those of Leporello and the Don, and Haitink directs with a sure hand.

**PROKOFIEV: SYMPHONY NO. 5**—St. Louis Symphony, Slatkin, RCA ARC1-5035. A good augury of things to come in this first of a new series with the orchestra by RCA. Somewhat brighter sound than in recent St. Louis offerings on other labels, and even more apparent attention to detail by a band whose reputation is riding a roller-coaster high under Slatkin's leadership.

**ALBINONI, BOCHERINI, MARCELLO, VIVALDI**—II Nuovo Virtuosi di Roma, RCA ARC1-5012. A pallid offshoot of the chamber group that played such a strong role in the popularization of Baroque music a generation ago. Program is good, but achievement modest.



• Continued from page 66



**KAREN KAMON**—Loverboy (3:31); producer: Phil Ramone; writers: B. Alessi, B. Alessi; publisher: More Alessi, BMI; Columbia 38-04474. A pop-rock production number driven along by lurching guitars; Kamon belts with spunk and style, aided by a cast-of-thousands chorus and great hooks by the Alessis.

**G-MEN**—Turn It Up (5:00); producers: Lesley, Dipolito; writers: Lesley, Dipolito; publisher: not listed; T.C. TC 7001 (c/o Sutra) (12-inch single). Beautifully-engineered funk-and-reggae hybrid uses a crisp mix to put over a powerful beat; sparkling, celebratory sound, soaring melody, lots of humor.

**LIONEL HAMPTON**—Vibramatic (7:42); producers: Charlie Mack, Fred McFarlane; writer: L. Hampton; publisher: Swing & tempo; BMI; Glad Hamp GHS 4001 (12-inch single). The first 12-inch release from a legendary vibist and jazz giant; a fluid, articulate instrumental that respects a listener's intelligence. Contact: (212) 787-1222.

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## Pop

**SAMMY HAGAR**—VOA, Geffen GHS 24043. Producer: Ted Templeman. Hagar's hearty, good-humored hard rock gets a potent measure of added abandon, thanks to producer Templeman, who's already proved his grasp of down-to-earth headbanging with Van Halen. Add newcomer Jesse Harms (formerly with John Hiatt) on keyboards, and tough but melodic originals, and this could be Hagar's payoff.

**SOUTHSIDE JOHNNY & THE JUKES**—In The Heat, Mirage 90186. Producers: Billy Rush, John Lyon. The latest offering from these New Jersey journeymen falls between their recent dance-oriented work and earlier r&b vehicles, trading the Jukes' horn attack for a leaner, more direct rhythmic thrust. Guitarist Billy Rush's tunes are superior, while John Lyon's vocals elevate almost any song he touches.

**JANE FONDA'S WORKOUT RECORD**—New And Improved, Columbia CX2 39287. Producer: Jane Fonda. For her third exercise set, Fonda rounds up tracks by Michael Jackson, REO Speedwagon, Sylvester, Quincy Jones with James Ingram and others to pace a new array of aerobic routines, outlined in a detailed booklet. Slick package, Fonda's name value and CBS' clout should again spell a blockbuster for the legwarmer and leotard set.

**BOB MARLEY & THE WAILERS**—Legend, Island 90169. Producers: Various. Fourteen bona fide reggae classics comprise this "best of" collection, which arrives at a time when the genre is better established. There are too many great tracks missing for this to be a substitute for the band's back catalog, but the set is extensively annotated and beautifully packaged.

## Country

**GLEN CAMPBELL**—Faithless Love, Atlantic America 90164. Producer: Harold Shedd. Thanks to Shedd's production and a choice of songs equal to Campbell's talent, the singer has finally come up with a satisfying album full of fine moments. Super arrangements, harmonies from such singers as Emmylou Harris and Carl Jackson, and songs from such writers as Paul Kennerly, Ted Hewitt and Stevie Nicks should put Campbell back on top again.

**CHARLY McCLAIN**—Charly, Epic FE 39425. Producer: Norro Wilson. Her youth notwithstanding, McClain has that edgy, old-time voice that characterized her country predecessors. That fact is amply illustrated here in the solid production of "Someone Just Like You," a treat (and a surprise) for traditionalists. Remaining tracks are well-chosen and sung with conviction, if less dramatic in impact.

## Jazz/Fusion

**RAMSEY LEWIS & NANCY WILSON**—The Two Of Us, Columbia FC 39326. Producer: Stanley Clarke. These two smooth jazz veterans' first collaboration should be enough to attract old fans, but Lewis likes fresh changes, bringing out an added inventiveness that should take the concept a step further. Paced by the rising black single, "The Two Of Us" (featuring Daryl Coley as Wilson's vocal partner), there's something for everyone.

## Gospel

**REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS**, Nashboro NA-8632. Producers: Shannon Williams, Jessy Dixon. This studio collection captures the live, traditional gospel feel in a format that is contemporary, emphasizing a strong beat and clean, crisp production. Brunson has taken a big step forward with this album, and radio will love it.

**DINO**—Just Piano... Praise III, Light LS 5836. Producer: Bill Cole. Dino has carved quite a niche for himself with his instrumental albums, especially those that feature medleys of praise and worship songs. This third such album proves beautiful, moving and majestic in its continuation of that formula.

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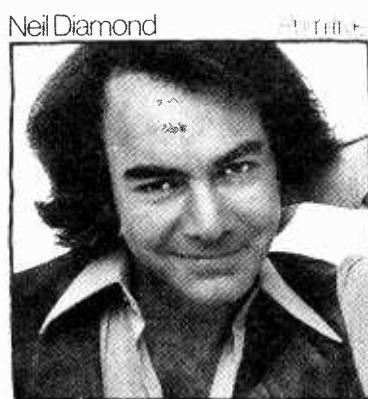
## Spotlight



**BILLY SQUIER**—Signs Of Life, Capitol SJ 12361. Producers: Billy Squier, Jim Steinman. Squier plays his strongest suits to the hilt here—lusty vocals, lightning guitar solos and an infallible sense for arena rock. This rocker also knows his own strengths: Co-producer Jim Steinman adds a valuable production quality, but Squier has sired his own sound and wisely keeps Steinman's sometimes bombastic compositional tendencies at bay. Instead, there are 10 Squier-penned tunes that combine a rocker's nonchalance with a strong feel for drama. As for the best tracks, take your choice, thanks to the set's consistency.



**PETER WOLF**—Lights Out, EMI America SJ 17121. Producers: Peter Wolf, Michael Jonzun. Beantown bad boy teams with Roxbury mastermind behind the Jonzun crew and New Edition for a collection that's rock solid but less street-oriented than that combination might suggest. While dance and dub elements abound, the only straight-forward hip-hop track is "Mars Needs Women," and nothing equals the hard-edged funk Wolf grasped on J. Geils' "Give It To Me" or "Surrender." For all his r&b genuflecting, Wolf remains a rocker at heart, and that's where "Lights Out" works best. The title track—co-authored with soul veteran Don Covay—is already receiving strong airplay, but the album's biggest surprise may be the Beatlesque "Here Comes That Hurt."



**NEIL DIAMOND**—Primitive, Columbia OC39199. Producers: Various. While this album has generated mixed pre-release publicity—it was refused by CBS until Diamond went back and added new tracks—it is basically the same mix of lush ballads and spare pop rhythm pieces that has characterized his last several albums. Diamond produced or co-produced six of the 11 cuts, with Denny Diante handling three and Richard Perry supervising two. Perry's two cuts—both written by Diamond with Burt Bacharach and Carole Bayer Sager—are among the standouts: the pretty "Sleep With Me Tonight" and the dynamic "Crazy."

**Ade**. With 40 albums released in his native Nigeria prior to his Island deal, it's not surprising that Ade's set hews close to his past two U.S. sets; new wrinkles include Stevie Wonder's harmonica cameo.

## black

**RANDY HALL**—I Belong To You, MCA-5504. Producers: Ray Parker Jr. Parker bakes his spicy beat into singer/songwriter Hall's solid debut with "I've Been Watching You So Long," and Hall's got the voice and performance to sustain interest and airplay.

**THE GIRLS**—Girl Talk, Columbia BFC 39414. Producer: Andre Cymone. Cymone's Girls point to the Pointers, taking a Princely route on "Women And Men," but with plenty of funk-wave pop.

## reggae

**RHYTHM COME FORWARD**—A Reggae Anthology, Columbia FC 39472. Producers: Various. Mostly previously released by the label, top tracks are the anthemic "Legalize It," by Peter Tosh, Third World's "Try Jah Love" and Bob Marley's '64 Jamaican chart-topper "Simmer Down."

## movies/theater

**ORIGINAL CAST RECORDING**—Sunday In The Park With George, RCA HBC1-5042. Producer: Thomas Z. Shepard. A hit musical about a painting, with the Broadway musical's master talent Stephen Sondheim flirting with pure opera.

**ORIGINAL BROADWAY CAST**—The Rink, Polydor 0501. Producer: Norman Newell. Perhaps too "talky" a score by John Kander and Fred Ebb, who don't take full advantage of stars Liza Minnelli and Chita Rivera.

## jazz/fusion

**MARIETTE**—Going Places, Madiva Records. Producer: Bill Braynon. Jazz vocalist with a rich sound works a traditional/cabaret route despite normally experimental sidemen like Steve McCall and Marion Brown.

**KEVIN EUBANKS**—Sundance, GRP 1008. Producer: Chris Hinz. Marked by the same diversity that made Eubanks' previous album for Elektra/Musician a much discussed debut.

**DAVID MOSS**—Full House, Moers Music 2010. Producer: David Moss. Every sound imaginable is grist for Moss' percussive mill, including the contributions of sidemen Bill Laswell, Fred Frith, Arto Lindsay, David van Tieghem, John Zorn and Jamaaladeen Tacuma. Contact: JCOA/NMDS, 500 Broadway, New York.

## classical

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Dimitris Sgouras, Berlin Philharmonic, Simonov, Angel DS-38105. Impetuous and occasionally undisciplined, this performance still quickly engages the listener for its vitality and nimble fingerwork. Outstanding orchestral support and processing.

**MICHAEL HAYDN: SYMPHONIES, VOLS. 3 & 4**—Bournemouth Sinfonietta, Farberman, Vox Cum Laude D-VCL-9085. This series is developing into one of the more attractive and valuable additions to a catalog surfeited with more conventional fare. There are five symphonies on these two disks, offering much that is inventive.

**MENDELSSOHN: PIANO CONCERTO NO. 2; SCHUMANN: KONZERTSTUCK IN F**—Peter Frankl, Cincinnati Symphony, Nelson, Vox Cum Laude VCL 9071. The Schumann is of main interest, as the first recording of the piece as arranged by the composer for piano instead of four horns. Good stock for full-line retailers.

**IVALDI: SIX VIOLIN CONCERTOS**—I Nuovi Virtuosi di Roma, RCA ARC1-5013. An apt sampling of concertos for one, two and three violins, raised to a high order of accomplishment by the superior fiddling of soloist Patrice Fontanarosa.

## Singles Reviews

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**CIRCUIT**—Release The Tension (7:46); producer: Boyd Jarvis; writer: B. Jarvis; publisher: Boyd Jarvis, BMI; 4th & B'way BWAY405 (12-inch single) (c/o Island). Odd, rambling song is barely held together by a loose dance beat and a gospelish chorus.

## New & Noteworthy

**MICHAEL SHRIEVE**—Transfer Station Blue (3:25); producer: not listed; writers: Kevin Shrieve, Michael Shrieve, Klaus Schulze; publisher: not listed; Fortuna FOR-12-23 (12-inch single). Lacy latin-jazz dance instrumental is fronted by the master drummer, best known for his years with Santana and recent membership in HSAS; also features impeccable lead guitar by brother Kevin Shrieve. Contact: (415) 883-9054.

**HILLARY KANTER**—Good Night For Falling In Love (2:54); producer: Even Stevens; writers: Even Stevens, Eddie Rabbitt, David Malloy; publishers: DebDave/Briarpatch, BMI; RCA PB-13835. Kanter's got impressive credentials—she's written for Tree and toured with Julio Iglesias—plus the obvious vocal ability to carry off this well-produced pop/country arrangement.

## Billboard's Recommended LPs

### pop

**THE BEST OF KANSAS**, CBS Associated QZ 39283. Producers: Various. An overdue anthology reprises hits by the Middle American arena rockers, offering digital transfers to provide crisp sound.

**RUPERT HINE**—The Wildest Wish To Fly, Island 90181. Producers: Rupert Hine, Stephen W. Taylor. Artist-turned-producer (the Fixx, Howard Jones, Tina Turner) returns to the spotlight, walking the line between experimentalist and techno-pop wizard.

**THE COYOTE SISTERS**, Morocco 6063CL. Producers: David J. Holman, Roger Paglia. Vocal trio featuring Leah Kunkel, Marty Gwinn and Renee Armand mines a decidedly AC vein, with best results on "Straight From The Heart."

**KING SUNNY ADE & HIS AFRICAN BEATS**—Aura, Island 90177. Producers: Martin Meissonnier, King Sunny

Billboard HOT 100

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AUGUST 11, 1984, BILLBOARD

Main Billboard Hot 100 chart table with columns for rank, title, artist, and weeks on chart. Includes entries like 'GHOSTBUSTERS', 'WHEN DOVES CRY', 'STATE OF SHOCK', 'WHAT'S LOVE GOT TO DO WITH IT', 'SAD SONGS (SAY SO MUCH)', 'STUCK ON YOU', 'DANCING IN THE DARK', 'I CAN DREAM ABOUT YOU', 'INFATUATION', 'SUNGLASSES AT NIGHT', 'BREAKIN'...THERE'S NO STOPPING US', 'MISSING YOU', 'IF EVER YOU'RE IN MY ARMS AGAIN', 'LEGS', 'PANAMA', 'EYES WITHOUT A FACE', 'ROUND AND ROUND', 'JUMP (FOR MY LOVE)', 'IF THIS IS IT', 'SHE BOP', 'SHE'S MINE', 'ROCK ME TONITE', 'LIGHTS OUT', 'SEXY GIRL', 'THE WARRIOR', 'I'M FREE (HEAVEN HELPS THE MAN)', 'THE GLAMOROUS LIFE', 'SELF CONTROL', 'ALIBIS', 'ALL OF YOU', 'LEAVE A TENDER MOMENT ALONE', 'TURN TO YOU', 'DYNAMITE', 'DRIVE', 'LET'S GO CRAZY', 'WHEN YOU CLOSE YOUR EYES', 'CRUEL SUMMER', 'ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE', 'MY, OH MY', 'RIGHT BY YOUR SIDE', 'MAGIC', 'TWO SIDES OF LOVE', '17', 'DOCTOR! DOCTOR!', 'ROMANCING THE STONE', 'HARD HABIT TO BREAK', 'WE'RE NOT GONNA TAKE IT', 'ONLY WHEN YOU LEAVE', 'HIGH ON EMOTION', 'GO INSANE', 'THE LUCKY ONE', 'COVER ME', 'THE REFLEX', 'HOLD ME', 'MAMA, WEER ALL CRAZEE NOW', 'DANCE HALL DAYS', 'HAPPY ENDING', '10-9-8', 'THERE GOES MY BABY', 'THE HEART OF ROCK 'N' ROLL', 'BORDERLINE', 'NO WAY OUT', 'THE ONLY FLAME IN TOWN', 'BOYS DO FALL IN LOVE', 'I'M SO EXCITED', 'WHAT THE BIG GIRLS DO', 'JAM ON IT', 'THE FIRST DAY OF SUMMER', 'TIME AFTER TIME', 'STAY THE NIGHT', 'CLEANIN' UP THE TOWN', 'IT'S A HARD LIFE', '(WHAT) IN THE NAME OF LOVE', 'TAKING IT ALL TOO HARD', 'OH, SHERRIE', 'LET'S HEAR IT FOR THE BOY', 'I SEND A MESSAGE', 'YOU WERE MADE FOR ME', 'SISTER CHRISTIAN', 'STRAIGHT FROM THE HEART (INTO YOUR LIFE)', 'FAREWELL MY SUMMER LOVE', 'MODERN DAY DELILAH', 'NEXT LOVE', 'CAN'T WAIT ALL NIGHT', 'CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)', 'BEATSTREET', 'JUST THE WAY YOU LIKE IT', 'HERE SHE COMES', 'SHE LOVES MY CAR', 'STRANGER', 'I DIDN'T MEAN TO TURN YOU ON', 'STILL LOVING YOU', 'THE MORE YOU LIVE, THE MORE YOU LOVE', 'DON'T WALK AWAY', 'SOMEBODY ELSE'S GUY', 'BLACK STATIONS/WHITE STATIONS', '99 1/2', 'SIMPLE', 'YOU'RE THE BEST THING', 'REACH OUT'.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle). Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

HOT 100 A-Z

Alphabetized list of songs and artists from the Hot 100 chart, including titles like 'CLEANIN' UP THE TOWN', 'WHEN DOVES CRY', 'STATE OF SHOCK', 'WHAT'S LOVE GOT TO DO WITH IT', 'SAD SONGS (SAY SO MUCH)', 'STUCK ON YOU', 'DANCING IN THE DARK', 'I CAN DREAM ABOUT YOU', 'INFATUATION', 'SUNGLASSES AT NIGHT', 'BREAKIN'...THERE'S NO STOPPING US', 'MISSING YOU', 'IF EVER YOU'RE IN MY ARMS AGAIN', 'LEGS', 'PANAMA', 'EYES WITHOUT A FACE', 'ROUND AND ROUND', 'JUMP (FOR MY LOVE)', 'IF THIS IS IT', 'SHE BOP', 'SHE'S MINE', 'ROCK ME TONITE', 'LIGHTS OUT', 'SEXY GIRL', 'THE WARRIOR', 'I'M FREE (HEAVEN HELPS THE MAN)', 'THE GLAMOROUS LIFE', 'SELF CONTROL', 'ALIBIS', 'ALL OF YOU', 'LEAVE A TENDER MOMENT ALONE', 'TURN TO YOU', 'DYNAMITE', 'DRIVE', 'LET'S GO CRAZY', 'WHEN YOU CLOSE YOUR EYES', 'CRUEL SUMMER', 'ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE', 'MY, OH MY', 'RIGHT BY YOUR SIDE', 'MAGIC', 'TWO SIDES OF LOVE', '17', 'DOCTOR! DOCTOR!', 'ROMANCING THE STONE', 'HARD HABIT TO BREAK', 'WE'RE NOT GONNA TAKE IT', 'ONLY WHEN YOU LEAVE', 'HIGH ON EMOTION', 'GO INSANE', 'THE LUCKY ONE', 'COVER ME', 'THE REFLEX', 'HOLD ME', 'MAMA, WEER ALL CRAZEE NOW', 'DANCE HALL DAYS', 'HAPPY ENDING', '10-9-8', 'THERE GOES MY BABY', 'THE HEART OF ROCK 'N' ROLL', 'BORDERLINE', 'NO WAY OUT', 'THE ONLY FLAME IN TOWN', 'BOYS DO FALL IN LOVE', 'I'M SO EXCITED', 'WHAT THE BIG GIRLS DO', 'JAM ON IT', 'THE FIRST DAY OF SUMMER', 'TIME AFTER TIME', 'STAY THE NIGHT', 'CLEANIN' UP THE TOWN', 'IT'S A HARD LIFE', '(WHAT) IN THE NAME OF LOVE', 'TAKING IT ALL TOO HARD', 'OH, SHERRIE', 'LET'S HEAR IT FOR THE BOY', 'I SEND A MESSAGE', 'YOU WERE MADE FOR ME', 'SISTER CHRISTIAN', 'STRAIGHT FROM THE HEART (INTO YOUR LIFE)', 'FAREWELL MY SUMMER LOVE', 'MODERN DAY DELILAH', 'NEXT LOVE', 'CAN'T WAIT ALL NIGHT', 'CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)', 'BEATSTREET', 'JUST THE WAY YOU LIKE IT', 'HERE SHE COMES', 'SHE LOVES MY CAR', 'STRANGER', 'I DIDN'T MEAN TO TURN YOU ON', 'STILL LOVING YOU', 'THE MORE YOU LIVE, THE MORE YOU LOVE', 'DON'T WALK AWAY', 'SOMEBODY ELSE'S GUY', 'BLACK STATIONS/WHITE STATIONS', '99 1/2', 'SIMPLE', 'YOU'RE THE BEST THING', 'REACH OUT'.

# Billboard Album Reviews

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**HERB ALPERT/TIJUANA BRASS**—Bullish, A&M SP-5022. Producers: Herb Alpert, John Barnes. Alpert reactivates the TJB while continuing along the revamped crossover path he's pursued on recent solo albums. His sleek trumpet signatures are now propelled by dance and r&b tempi, with electronics likewise adding a contemporary gloss. Here, that thrust is augmented by lush ballads, a cover of "Maniac" (with Lani Hall guesting on vocals) and renewed pop elements that could rebuild Alpert's AC profile.

**STEPHEN STILLS**—Right By You, Atlantic 80177. Producers: Ron Albert, Howard Albert, Stephen Stills. The early '80s rebound of Crosby, Stills & Nash is mirrored in this new Stills solo work, which hews closer to the trio's own records than the guitarist, songwriter and singer's uneven '70s outings. Graham Nash, Mike Finnigan, Jimmy Page and other rock veterans are on hand to back Stills' most consistent yet varied performances in some time, which should enhance its potential for softer rock and pop fans.

**Y&T**—In Rock We Trust, A&M SP-5007. Producer: Tom Allom. This hard rocking Bay Area quartet has gradually built a solid base that could easily expand on the strength of the AOR market's current metal mania. Recent platinum breakthroughs for similarly anthemic, harmonized headbanging bode well for this set's familiar reworkings of hard rock themes. Best line: "My eyes have seen the glory of the coming of the chord..."

## Jazz/Fusion

**STEVE MORSE BAND**—The Introduction, Elektra/Musician 60369. Producer: Steve Morse. Morse, guitarist with the late great Dregs, bows a crack new trio that carries on that band's ripe instrumental mix of rock, blues, fusion and beyond. Morse's emphatic rock influences and rich synthesizer work will suggest a more extroverted Pat Metheny to some, but Morse should earn both jazz and rock play on his own merits.

**KOINONIA**—Celebration, Breaker BR 9970 (MCA). Producers: Koinonia. A supple fusion band with an understated but recurrent Christian focus gave this Sparrow subsidiary label a crossover sleeper last year. This well-recorded live set, recorded this March in Sweden, should only extend their reach with its sleek synthesis of r&b, Latin and pop elements.

**PAULINHO da COSTA**—Sunrise, Pablo 2312-143. Producer: Paulinho da Costa. The veteran percussionist gives Pablo one of its rare crossover projects, a brassy, upbeat fusion album sparked by L.A. studio aces like Ernie Watts, Larry Carlton, George Duke and Ndugu, among others. Carl Carwell and da Costa also add lead vocals to several tracks, rounding out that strategy.



**ALBERTINA WALKER & THE CHRIST UNIVERSAL TEMPLE ENSEMBLE**—The Impossible Dream, Savoy SL 14745. Producer: Robert Mayes. One of gospel's greatest vocalists performs a live collection of songs highlighted by such standards as the title cut and "When God Dips His Pen Of Love." It's an excellent summation of a gospel concert.



## New & Noteworthy

**HONEYMOON SUITE**, Warner Bros. 25098. Producer: Tom Treumuth. This Toronto quintet spices its straightforward pop/rock with post-wave electronics to suggest a hybrid of Loverboy's lean arena rock and the Cars' signature synth/guitar clockworks. Both mainstream pop and softer AOR formats should prove hospitable.

**RAIL**, EMI America MLP-19010. Producer: Pat Glasser (EP). This MTV "Basement Tapes" discovery debuts with

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirbv, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

a tough slate crossing the anthemic metal of Queen and Joan Jett. "1-2-3-4 Rock and Roll" may be simplistic, but Terry Young's ripping, gripping vocals tear it to shreds in a way young hard rock crowds will appreciate to the max. This four-song EP shows the firepower of a potentially major act.

**VARIOUS ARTISTS**—New York Metal '84, Rockcity 001. Producer: Louie "Vee" Vetere. New metal label cops the compendium format from West Coast metal mainstay Shrapnel Records to offer nine unknown bands. All are at least competent, and a few (Teazer, Warhead and Virgin Steele) are good. Sound quality and packaging are superior to Shrapnel's anthologies. Good clean fun, distributed by Important Records.

## Billboard's Recommended LPs

### pop

**ROMEO VOID**—Instincts, Columbia/415 BFC 39155. Producer: David Kahne. Debora Iyall gains poise without losing her dark appeal as vocalist on this satisfying update on a promising Bay Area new music band.

**TEN FROM TEXAS**—Herd It Through The Grapevine Elektra 60373. Producers: Various. Liam Sternberg and Tom Zutaut compile tracks from 10 bands who prove the musical scene in and around Austin is as broad as any in the U.S. Hip-hop, power pop and swing chic are among the styles probed.

**THE STOMPERS**—One Heart For Sale, Mercury 822 384. Producers: Richie Cordell, Glen Kolotkin. Playful pop with Springsteen overtones takes a light-hearted approach the charts could take seriously.

**THE BACKSTERS**—Get On Your Back!, A&M SP-12508. Producers: The Backsters (EP). Joel Peskin (reeds) and Mike Kowalski (drums) add a battery of electronics to update a romping, yackety-sax rock attack.

**HELIX**—Walking the Razor's Edge, Capitol ST 12362. Producer: Tom Treumuth. Compared to other metal acts, Helix offers a respectably varied mix of material. Brian Vollmer's vocals are mean enough to quell a riot; commendable guitar work, too.

**BACHMAN TURNER OVERDRIVE**—BTO, Compleat CPL 1-1010. Producers: Bachman Turner Overdrive. New label, new drummer, but it's the same rough house rock'n'roll that charted this act in the mid-'70s. Brief ventures into funk and heavy metal add to a great comeback and label debut.

**THE RODS**—Let Them Eat Metal, Combat MX 8009. Producers: The Rods. Upstate New York metal outfit isn't a newcomer, but this set finds them in touch with the current headbanging scene, balancing requisite machismo with a definite pop sensibility.

**A FLOCK OF SEAGULLS**—The Story Of A Young Heart, Jive/Arista JL8-8250. Producer: Steve Lovell. Group's current work has a tougher edge than their debut, with the title track's dance line apt to move them up the charts. Overanxious attitude makes mush of otherwise solid arrangements, though.

**X-TEENS**—Love And Politics, Dolphin DLP-1010. Producer: Don Dixon. Art school smarts, peppery post-wave pop get solid production and packaging in this debut for a North Carolina quartet.

**THE UNTOUCHABLES**—Live And Let Dance, Twist/Enigma E-1102. Producers: Chris Silagyi, Pat Foley. Multi-racial L.A. band finds its own two-tone equation, adding a Yankee accent. Ska, '60s soul and dub, plus packaging and sonics to rival the big leagues.

**BEST OF THE LOVIN' SPOONFUL**, Vol. II, Rhino RNLPL 114. Producers: Various. One of the best homegrown bands of the '60s, shamefully shortchanged in recent anthologies, gets a second well-rounded hits package from Rhino. Album tracks flesh out the 14 cuts.

### black

**FONZI THORNTON**—Pumpin', RCA NFL1-8035. Producers: Robert Wright, Fonzi Thornton. Singer/songwriter Thornton funks up Thomas Dolby-esque grooves, injects danceable rock all his own, with most impact on the title cut.

**BILLY OCEAN**—Suddenly, Jive/Arista IL8-8213. Producer: Keith Diamond. Black pop vocalist hasn't scored on these shores in awhile, but delicate delivery and seamless production make a resurgence likely.

**ALICIA MYERS**—I Appreciate, MCA MCA-5485. Pro-

ducers: Material, Afrika Bambaataa. One-time jazzers Laswell and Beinhorn of Material, the force behind Herbie Hancock's "Rockit," team with hip-hop's Afrika Bambaataa for party music with guts. Roots, too, via a cover of Sly Stone's "Thank You."

**JOHN SCHNEIDER**—Too Good To Stop Now, MCA MCA-5495. Producer: Jimmy Bowen. Bowen strips away Schneider's self-conscious affectations, converting him into a most believable country artist. He excels on ballads in particular.

### jazz/fusion

**SPECIAL EFX**, GRP Records 1007. Producer: Dave Grusin. Percussionist George Jinda and guitarist Chiehi Minucci front a first-rate crew of players on this debut; popping fusion with ethnic folk and commercial overtones.

**MICHAEL SHRIEVE**—Transfer Station Blue, Fortuna Records 023. Veteran drummer (Santana, Go, Novo Combo) creates a rhythmic yet highly impressionistic sound with guitarist brother Kevin Shrieve and synthesist Klaus Schulze.

**THE MODERN JAZZ QUARTET**—Echoes: Together Again, Pablo D2312-142. Producers: The Modern Jazz Quartet. The first studio date since their '81 reactivation feels more like a continuation than a reunion; classic chamber jazz enhanced by crisp digital sonics.



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# Billboard Album Reviews

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**LINDSEY BUCKINGHAM**—Go Insane, Elektra 60363. Producers: Lindsey Buckingham, Gordon Fordyce. This largely self-contained studio work is a tour de force that carries the guitarist, songwriter and arranger well beyond his Fleetwood Mac turf, adding lavish electronic orchestrations, complex vocal choruses and head-spinning production to Buckingham's signature guitar work and yearning vocals. An often surreal, loosely conceptual package, it should bridge pop, AOR and new music listeners.

**FRANK SINATRA**—L.A. Is My Lady, Qwest 25145. Producer: Quincy Jones. Forget the title track, a sum of the Chairman's vocal style and producer Jones' silky pop that proves less than its parts. The real triumph comes on 10 standards, cut with a blue-chip band featuring George Benson, Lionel Hampton, Bob James, Ray Brown and other heavies. The live-in-the-studio performances are impeccable reminders of Sinatra's sheer presence and Jones' classic pop and jazz roots.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Metropolis, Columbia JS 39526. Producer: Giorgio Moroder. Studio meister Moroder takes an ambitious step forward as composer and producer for 10 tracks inspired by, and now coupled with, Fritz Lang's 1926 film classic. The compositions do an outstanding job of capturing the feel of Lang's sci-fi allegory, conveying a humanity struggling against technology. Best are Freddie Mercury's "Love Kills," Billy Squier's "On Your Own" and Jon Anderson's "Cage Of Freedom."

**HERBIE HANCOCK**—Sound-System, Columbia FC 39478. Producers: Bill Laswell/Material, Herbie Hancock. "Hardrock," the first single, signals this new set's shrewd continuation of the scratch 'n' stomp undercarriage of synthesizers and electronic effects that made "Rockit" a dance/pop smash. Hancock's mastery of high-tech electronics matches his keyboard technique, but it's the giddy ensemble work that will help this hip-hop up charts.



**BLACK UHURU**—Anthem, Island 90180. Producers: Black Uhuru, Steven Stanley, Paul "Groucho" Smykle. The world's most consistent reggae band parlayes the rock steady heartbeat of its rhythm section, Sly Dunbar and Robbie Shakespeare, into a dance floor assault without commercial compromise. First-rate tracks including "Party Next Door," "Solidarity" and "What Is Life?" should reach beyond their past cult following.



**BARBARA MANDRELL/LEE GREENWOOD**—Meant For Each Other, MCA MCA-5477. Producers: Tom Collins, Jerry Crutchfield. There's a shortage of powerful duets in country music right now, a void which this latest pairing might easily alleviate. Rarely have two artists shared such stylistic similarities or vocal textures. Production is slick, warm and burning with crossover pop potential; it's an album that won't be popular with traditional purists, but it should sizzle for everyone else.

**THE OAK RIDGE BOYS**—Greatest Hits, Vol. 2, MCA MCA-5496. Producer: Ron Chancey. Possessed of the richest, most distinctive harmonies in country music, the Oaks again underline that fact with such by now standard fare as "Elvira," "Fancy Free" and "Thank God For Kids." Even more uplifting is the inclusion of the new and thoroughly exquisite "Make My Life With You" and the resoundingly positive "Everyday."

**Billboard's Recommended LPs**

## pop

**ROGER TAYLOR**—Strange Frontier, Capitol 12357. Producers: Roger Taylor, David Richards, Mack. Queen drummer's latest solo set juggles earlier hard rock with his group's flashy current style, strong originals, and

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even a solid Springsteen cover in "Racing In The Street."

**CHANNEL**, Epic BFE 39260. Producer: Not listed. New Yankee power rock quartet flexes a spare guitar-based style but leaves restraint behind with its hyperbolic vocals; expect traditional AOR to respond.

**CHUCK MANGIONE**—Disguise, Columbia FC 39479. Producer: Eumir Deodato. The trumpeter vaults bravely into r&b-inflected, synthesizer-tinged crossover charts; features a rap by Shirley MacLaine (honest).

**ORIGINAL SOUNDTRACK**—Bachelor Party, IRS 70047. Producers: Various. Campy compendium from the summer comedy, emphasizing yuks, features Oingo Boingo, Jools Holland and Angel & the Reruns, with the Alarm and R.E.M. thrown in for good measure.

**DEE CLARK**—His Best Recordings, Solid Smoke SS-8026 (Rhino). Producers: Various. Chicago soul-pop stylist gets a first-rate summation of both solo and group hits (with the Kool Gents and the Delegates) spanning his VJ, Abner and Constellation sides from the '50s and early '60s.

**VARIOUS ARTISTS**—Wonder Woman, Vol. 2: The History Of The Girl Group Sound, Rhino RNLP 064. Producers: Various. Rhino's second package of '60s distaff hits is no pale sequel, thanks to tracks from the Angels, the Shirelles, the Shangri-Las, the Butterflies, the Dixie Cups, Lesley Gore and more. Generous, too, with 14 cuts.

## black

**JOYCE KENNEDY**—Lookin' For Trouble, A&M SP-4996. Producers: Various. Vocalist gets double treatment from producers Jeffrey Osborne and Leon Sylvers, who split chores; with "The Last Time I Made Love," her duet with Osborne, already a hit, this could cement her career.

## gospel

**CONTINENTAL STRINGS & BRASS**—How Majestic Is Your Name, Sparrow CAR 6011. Producer: Cam Florida. Several medleys and new standards make this instrumental collection truly breathtaking.

**PRINCE DIXON**—Mind Your Own Business, Hightone HT 8003. Producers: Bruce Bromberg, Dennis Walker. Backed by the Jackson Southernaires, Dixon's slice-of-life testament gives this tiny blues label an impressive first step into gospel. Contact: P.O. Box 8064, Emeryville, Calif. 94662.

## jazz/fusion

**CHICO FREEMAN**—Tangents, Elektra/Musician 60361. Producers: Chico Freeman, John Koenig. Freeman the composer dominates this arresting large ensemble project, which features Bobby McFerrin's mercurial vocalese as part of the front line.

**ZOOT SIMS**—Quietly There, Pablo 2310 903. Producer: Norman Granz. Sims' suave tenor sax reads seven Johnny Mandel standards; solid quintet settings, impeccable production.

**STAN GETZ & ALBERT DAILEY**—Poetry, Elektra/Musician 60370. Producer: Stan Getz. Getz pairs his lush tenor with his late former sideman Dailey's impressive piano work; duo's intimate reworkings of various classic jazz pieces gets an added plus in its naturalistic sonics.

**RAN BLAKE**—Suffield Gothic, Soul Note SN 1077 (PSI). Producer: Giovanni Bonandri. Pianist Blake's Third Stream synthesis of classical and jazz veers soulfully toward the latter here, sparked by Houston Person's tenor sax counterpoint on several cuts.

**JOHN HANDY/ALI AKBAR KHAN/L. SUBRAMANIAM**—Rainbow, Verve/MPS 821 666 (PolyGram). Producer: Joachim E. Berendt. East/West union of Handy's alto sax, Khan's sarod is updated with addition of Subramaniam's classical Indian violin; hypnotic Third World atmosphere.

**TOMMY TEDESCO TRIO**—Carnival Time, Trend TR-534. Producers: Albert Marx, Don Mock. Live digital recording of the session veteran in a bracing three-guitar configuration with Jon Kurnick and Jim Bruno.

**WINDOWS**, ITI JL-021 (Allegiance). Producer: Skipper Wise. West Coast fusion from a young quintet with evi-

dent chops, still evolving style.

**STRING TRIO OF NEW YORK**—Rebirth Of A Feeling, Black Saint BSR 0068 (PSI). Producer: Giovanni Bonandri. Fourth album for violinist Billy Bang, guitarist James Emery and bassist John Lindberg refines their versatile acoustic chamber style, which remains fresh and adventurous.

**TIM BERNE**—Mutant Variations, Soul Note SN 1091 (PSI). Producer: Giovanni Bonandri. Berne's alto sax and original compositions spark a free-blown ensemble date with primal urgency.

**MAX ROACH & CECIL TAYLOR**—Historic Concerts, Soul Note SN 1100/1 (PSI). Producer: Max Roach. Aptly titled 1979 stage summit between percussion titan Roach and seminal pianist Taylor offers a fertile meeting ground; four side-long improvisations comprise this double set.

**RICHARD ELLIOT**—Initial Approach, ITI JL 030 (Alle-

giance). Producer: Henry Lewy. Young saxophonist's debut is cast squarely in the current mold of r&b-tinged crossover dates as mapped by Sanborn, Scott et al. Crack production, pleasant material could snare airplay.

## classical

**BACH'S TOPS**—Philharmonia Virtuosi of New York, Kapp, CBS MX 39339. Catchy title and clever cover art combine to give pause to crossover browsers who will not be disappointed by this attractive grouping of short selections from a variety of Bach works; cleverly orchestrated and commercially potent.

**MOZART: EINE KLEINE NACHTMUSIK; NOTTURNO**, K.286; **SERENATA NOTTURNA**, K.239—Academy of Ancient Music, Hogwood, L'Oiseau-Lyre 411 720. Hogwood has another winner here, even sparking new interest in the ubiquitous "Nachtmusik" by adding a second menuetto to restore original symmetry. Echo effects by the four ensembles in K.286 are another fresh element.

## country

**JOHN SCHNEIDER**—Too Good To Stop Now, MCA MCA-5495. Producer: Jimmy Bowen. Bowen strips away Schneider's self-conscious affectations, converting him into a most believable country artist. He excels on ballads in particular.



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# HOT 100 SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	12	WAKE ME UP BEFORE YOU GO-GO G.MICHAEL/COLUMBIA 38-04552	◆ WHAM Weeks at No. One: 2
2	2	3	8	PURPLE RAIN PRINCE/WARNER BROS. 7-29174	PRINCE
3	4	5	12	I FEEL FOR YOU A.MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
4	6	6	9	OUT OF TOUCH D.HALL J.OATES B.CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
5	7	7	11	BETTER BE GOOD TO ME R.HINE/CAPITOL 5387	◆ TINA TURNER
6	3	1	16	CARIBBEAN QUEEN K.DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
7	8	11	14	STRUT G.MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON
8	9	12	8	ALL THROUGH THE NIGHT R.CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
9	10	13	8	PENNY LOVER L.RICHIE J.CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
10	5	2	15	I JUST CALLED TO SAY I LOVE YOU S.WONDER/MOTOWN 1745	◆ STEVIE WONDER
11	14	19	7	NO MORE LONELY NIGHTS G.MARTIN/COLUMBIA 38-04581	◆ PAUL MCCARTNEY
12	19	28	4	THE WILD BOYS N.RODGERS DURAN DURAN/CAPITOL 5417	◆ DURAN DURAN
13	18	25	7	SEA OF LOVE NUGETRE FABULOUS BRILL BROS./ES PARANZA 7-99701/ATCO	◆ HONEYDRIPPERS
14	16	22	10	COOL IT NOW V.BRANTLEY R.TIMAS/MCA 52455	◆ NEW EDITION
15	12	10	12	DESERT MOON D.DEYOUNG/A&M 2666	◆ DENNIS DEYOUNG
16	11	8	11	BLUE JEAN D.BOWIE D.BRAMBLE H.PADGHAM/EMI-AMERICA 8231	◆ DAVID BOWIE
17	20	24	11	I CAN'T HOLD BACK R.NEVISON/SCOTTI BROS. 4-04603/EPIC	◆ SURVIVOR
18	17	20	8	THE WAR SONG S.LEVINE/VIRGIN/EPIC 34-04638	◆ CULTURE CLUB
19	25	31	5	WE BELONG N.GERALDO P.COLEMAN/CHRYSALIS 4-42826	◆ PAT BENATAR
20	13	9	17	HARD HABIT TO BREAK D.FOSTER/FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
21	22	26	9	IT AIN'T ENOUGH J.ASTLE Y.P.CHAPMAN/EMI-AMERICA 8236	◆ COREY HART
22	23	27	6	WALKING ON A THIN LINE H.LEWIS & NEWS/CHRYSALIS 4-42825	HUEY LEWIS AND THE NEWS
23	15	18	11	WHAT ABOUT ME? K.ROGERS D.FOSTER/RCA 13899	KENNY ROGERS WITH K.CARNES & J.INGRAM
24	29	33	6	VALOTTE P.RAMONE/ATLANTIC 7-89609	◆ JULIAN LENNON
25	28	29	9	TEACHER TEACHER R.MILLS 38 SPECIAL/CAPITOL 5405	◆ 38 SPECIAL
26	27	30	9	I CAN'T DRIVE 55 T.TEMPLEMAN/GEFFEN 7-29173/WARNER BROS.	◆ SAMMY HAGAR
27	32	43	5	DO WHAT YOU DO J.JACKSON D.RUDOLPH/ARISTA AS1-9279	JERMAINE JACKSON
28	24	15	17	I'M SO EXCITED R.PERRY/PLANET 13857/RCA	◆ THE POINTER SISTERS
29	31	38	5	HELLO AGAIN R.J.LANGE CARS/ELEKTRA 7-69681	◆ THE CARS
30	34	37	8	WE ARE THE YOUNG D.HARTMAN J.IOVINE/MCA 52471	◆ DAN HARTMAN
31	21	14	15	ON THE DARK SIDE K.VANCE/SCOTTI BROS. 4-04594/EPIC	◆ J.CAFFERTY & BEAVER BROWN BAND
32	42	52	3	BORN IN THE USA B.SPRINGSTEEN J.LANDAU C.PLOTKIN S.VAN ZANDT/COLUMBIA 38-04680	BRUCE SPRINGSTEEN
33	37	42	5	I DO'WANNA KNOW K.CRONIN G.RICHATH A.GRATZER/EPIC 34-04659	◆ REO SPEEDWAGON
34	43	47	4	RUN TO YOU B.ADAMS B.CLEARMOUNTAIN/A&M 2686	◆ BRYAN ADAMS
35	40	48	8	CENTPEDE M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
36	39	41	7	I NEED YOU TONIGHT M.JONZUN P.WOLF/EMI-AMERICA 8241	◆ PETER WOLF
37	38	40	6	TEARS J.WAITE D.THOENER G.GERSH/EMI-AMERICA 8238/CAPITOL	◆ JOHN WAITE
38	48	-	2	LIKE A VIRGIN N.RODGERS/SIRE 7-29210/WARNER BROS.	◆ MADONNA
39	46	51	6	ALL I NEED G.BALLARD C.MAGNESS/QWEST 7-29238/WARNER BROS.	JACK WAGNER
40	41	44	5	STRANGER IN TOWN TOTO/COLUMBIA 38-04672	TOTO
41	45	54	3	UNDERSTANDING B.SEGER PUNCH/CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
42	33	35	9	GIRLS WITH GUNS M.STONE/A&M 2676	◆ TOMMY SHAW
43	44	45	6	HANDS TIED M.CHAPMAN/COLUMBIA 38-04650	◆ SCANDAL FEATURING PATTY SMYTH
44	36	36	11	SUGAR DON'T BITE S.BARRI T.PELUSO/MOTOWN 1743	◆ SAM HARRIS
45	50	55	5	(PRIDE) IN THE NAME OF LOVE B.ENO D.LANOSIS/ISLAND 7-99704/ATCO	◆ U2
46	26	16	14	SOME GUYS HAVE ALL THE LUCK M.OMARTIAN/WARNER BROS. 7-29215	◆ ROD STEWART
47	61	-	2	YOU'RE THE INSPIRATION D.FOSTER/FULL MOON/WARNER BROS. 7-29126	CHICAGO
48	53	63	3	THE BOYS OF SUMMER D.HENLEY D.KORTCHMAR G.LADANYI M.CAMPBELL/GEFFEN 7-29141/WARNER BROS.	DON HENLEY
49	52	59	5	THE BELLE OF ST. MARK SHEILA E. STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
50	65	-	2	JAMIE R.PARKER JR./ARISTA 1-9293	RAY PARKER JR.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	47	49	5	BODY M.JACKSON/EPIC 34-04673	JACKSONS
52	55	57	6	TWO TRIBES T.HORN/ZTT/ISLAND 7-99695	◆ FRANKIE GOES TO HOLLYWOOD
53	54	56	7	DON'T STOP G.DUKE/A&M 2687	◆ JEFFERY OSBORNE
54	56	58	7	HAD A DREAM (SLEEPING WITH THE ENEMY) R.HODGSON/A&M 2678/RCA	◆ ROGER HODGSON
55	30	17	14	LUCKY STAR R.LUCAS/SIRE 7-29177/WARNER BROS.	◆ MADONNA
56	57	61	5	HOT FOR TEACHER T.TEMPLEMAN/WARNER BROS. 7-29199	◆ VAN HALEN
57	72	-	2	TENDER YEARS K.VANCE/SCOTTI BROS. 4-04682/EPIC	◆ JOHN CAFFERTY AND THE BEAVER BROWN BAND
58	63	74	4	CATCH MY FALL K.FORSEY/CHRYSALIS 4-42840	◆ BILLY IDOL
59	66	82	3	CALL TO THE HEART G.GUIFFRIA/CAMEL/MCA 52497	GUIFFRIA
60	35	21	12	WHO WEARS THESE SHOES? C.THOMAS/GEFFEN 7-29189/WARNER BROS.	◆ ELTON JOHN
61	49	50	7	HEAVEN'S ON FIRE P.STANLEY/MERCURY 880205-7 POLYGRAM	◆ KISS
62	81	-	2	BRUCE T.PERRY J.D.VIEIRA/MERCURY 880405-7 POLYGRAM	RICK SPRINGFIELD
63	NEW ▶			EASY LOVER PHIL COLLINS KALIMBA/COLUMBIA 38-04679	◆ PHILLIP BAILEY
64	70	76	4	CONCEALED WEAPONS S.JUSTMAN/EMI-AMERICA 8242	◆ J. GEILS BAND
65	67	78	5	JUNGLE LOVE M.DAY STARR COMPANY/WARNER BROS. 7-29181	◆ THE TIME
66	74	83	4	TI AMO J.WHITE R.BUCHANAN ATLANTIC 7-89608	LAURA BRANIGAN
67	71	79	3	HEAVEN (MUST BE THERE) N.GRAY/COLUMBIA 38-04626	◆ EUROGLIDERS
68	83	-	2	TAXI DANCING R.SPRINGFIELD B.DRESCHER/RCA 13861	RICK SPRINGFIELD
69	80	90	3	SOLID N.ASHFORD V.SIMPSON/CAPITOL 5397	ASHFORD & SIMPSON
70	76	89	3	THE GAP A.SADKIN T.BAILEY/ARISTA 1-9290	◆ THOMPSON TWINS
71	51	23	13	SWEPT AWAY D.HALL A.BAKER/RCA 13864	◆ DIANA ROSS
72	58	32	17	LET'S GO CRAZY PRINCE & REVOLUTION/WARNER BROS. 7-29216	◆ PRINCE & THE REVOLUTION
73	NEW ▶			NEUTRON DANCE RICHARD PERRY/PLANET JK-13951	THE POINTER SISTERS
74	87	-	2	SUNSHINE IN THE SHADE R.HINE/MCA 52498	THE FIXX
75	77	84	3	SUPERNATURAL LOVE M.OMARTIAN/GEFFEN 7-29142/WARNER BROS.	DONNA SUMMER
76	91	94	3	THE WILD LIFE T.SWAIN S.JOLLEY/LONDON 882019-7/POLYGRAM	◆ BANANARAMA
77	62	46	24	THE GLAMOROUS LIFE SHEILA E. STARR COMPANY/WARNER BROS. 7-29285	◆ SHEILA E.
78	89	-	2	TENDERNESS GENERAL PUBLIC G.MACKILLOP C.FAIRLEY/LR S. 9934/A&M	◆ GENERAL PUBLIC
79	60	39	16	COVER ME B.SPRINGSTEEN J.LANDAU C.PLOTKIN S.VANZANDT/COLUMBIA 38-04561	BRUCE SPRINGSTEEN
80	88	-	2	AMNESIA G.DUKE/SOLAR 7-69682/ELEKTRA	SHALAMAR
81	NEW ▶			MISLEAD J.BONNEFOND R.BELL KOOL & THE GANG/DELIGHT 2-58093	KOOL & THE GANG
82	59	34	17	DRIVE R.LANGE CARS/ELEKTRA 7-69706	◆ THE CARS
83	NEW ▶			FOOLISH HEART STEVE PERRY BRUCE BOTNICK/COLUMBIA 38-04693	STEVE PERRY
84	64	53	23	MISSING YOU J.WAITE D.THOENER G.GERSH/EMI-AMERICA 8212	◆ JOHN WAITE
85	86	88	3	LOVE AGAIN M.OKUN/RCA 13931	JOHN DENVER & SYLVIE VARTAN
86	NEW ▶			SEX CRIME (NINETEEN EIGHTY-FOUR) DAVID A.STEWART/RCA JK-13958	EURYTHMICS
87	68	68	6	I WANNA ROCK T.WERMAN/ATLANTIC 7-89617	◆ TWISTED SISTER
88	NEW ▶			THIEF OF HEART G.MORODER H.FALTERMEYER/CASABLANCA 880308-7/POLYGRAM	◆ MELISSA MANCHESTER
89	73	71	10	LEFT IN THE DARK J.STEINMAN/COLUMBIA 38-04605	◆ BARBRA STREISAND
90	NEW ▶			BIG IN JAPAN ORLANDO/ATLANTIC 7-89665	◆ ALPHAVILLE
91	78	66	28	WHAT'S LOVE GOT TO DO WITH IT ● T.BRITTEN/CAPITOL 5354	◆ TINA TURNER
92	79	60	13	A GIRL IN TROUBLE (IS A TEMPORARY THING) D.KAHNE/COLUMBIA 415 38-04534	◆ ROMEO VOID
93	69	70	6	EDGE OF A DREAM KEITH FORSEY/CAPITOL 5412	◆ JOE COCKER
94	85	86	6	SEX SHOOTER APOLLONIA 6 STARR COMPANY/WARNER BROS. 7-29182	APOLLONIA 6
95	82	62	15	BOP 'TIL YOU DROP R.SPRINGFIELD B.DRESCHER/RCA 13861	◆ RICK SPRINGFIELD
96	75	72	12	STRUNG OUT S.PERRY/COLUMBIA 38-04598	◆ STEVE PERRY
97	90	67	15	ARE WE OURSELVES? R.HINE/MCA 52444	◆ THE FIXX
98	95	69	7	AFTER ALL J.GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
99	84	77	12	BODY ROCK P.GALDSTON S.LEVAY/EMI-AMERICA 8233	◆ MARIA VIDAL
100	96	64	7	LOVE SONGS ARE BACK AGAIN P.WINGFIELD P.SAVALL/RCA 13866	◆ BAND OF GOLD

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.



Billboard HOT 100

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and producer/writer info. Includes songs like 'When Doves Cry', 'Dancing in the Dark', 'Jump for My Love', etc.

JULY 14, 1984, BILLBOARD

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALP = April Blackwood Pub., ALM = Almo Publications, B-M = Belwin Miss, B-3 = Big Three Pub., BP = Bradley Pub., etc.

HOT 100 A-Z

Alphabetical index of songs from the chart, listing title, artist, and chart position for each entry.

# Billboard Album Reviews

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## Pop

**ELTON JOHN**—*Breaking Hearts*, Geffen GHS 24031. **Producer:** Chris Thomas. His career revitalized since his reunion with the musical team behind his biggest hits, John sustains that winning formula with another strong, varied set of mainstream pop and rock originals. The new Taupin-John songs touch most of their strong suits, including atmospheric ballads (the title song) and charging rockers ("Restless," "Lil' Frigerator").

**DIO**—*The Last In Line*, Warner Bros. 25100. **Producer:** Ronnie James Dio. The veteran metal rocker's self-titled band has already hammered out its own sizeable following within the headbanging hordes, and this latest continues the band's familiar clutch of apocalyptic images, rock sloganeering and, of course, power chords. Add Dio's throat-soaring vocal delivery, and this should hold its own on the metal market front.

## Black

**RICHARD "DIMPLES" FIELDS**—*Mmm...*, RCA AFL1-5169. **Producers:** Richard "Dimples" Fields, Belinda Wilson. Novelty naughty boy Fields lacks the sass and punch of Ray Parker, but his RCA label debut mixes his mellow morality tunes with a down-home sincerity that might embarrass the wolfish Parker. Paced by the rising "Your Wife Is Cheatin' On Us," Fields builds on his musical image while coming on strong as a classic sweet soul singer on "Jazzy Lady" and "Woman."

**LAKESIDE**—*Outrageous*, Solar 60355. **Producer:** Lakeside. Lakeside is chartside with the highly danceable funksters' call to free yourself, "Outrageous," which has the hit ring of "Freak-A-Zoid" and the Solar sound trademarks of Dick Griffey. The 12-inch version of "Outrageous" joins forces with the more musically dynamic "Make My Day" and "Baby I'm Lonely" to lift this outing into high orbit. Tightly crafted tunes should generate long run, big sales.

**SLAVE**—*Best Of Slave*, Cotillion 90182-1. **Producers:** Not listed. Ohio group has been a chart regular since '77, lighting up the airwaves with their highly listenable, sophisticated blend of pop and funk that's soft, sensuous, tough enough at times. "Slide," "Are You Ready For Love?," "Steppin' Out" and "Snap Shot" are classy steppingstones revealing a stylishness strangely found abounding in a group called Slave.

## Country

**DAVID FRIZZELL**—*Solo, Viva* 25112. **Producers:** Snuff Garrett, Steve Dorff. Frizzell on his own is wonderful, free to play and explore the nuances of his stylistic leanings. He doesn't need the oversweetened tracks and intrusive backgrounds on most of these numbers; he excels on clear, clean songs with thought-provoking lyrics, such as "Still One Broken Heart."

## Jazz/Fusion

**KITTYHAWK**—*Fanfare*, Zebra ZR-5001. **Producers:** Marty Lewis, Kittyhawk. This West Coast fusion ensemble, originally built around the guitar and Chapman stick of Daniel Bortz and Paul Edwards respectively, returns as the first signing to a new jazz indie with a broader style fleshed out by keyboards and reeds. A synthesizer-dominated update of Copland's "Fanfare For The Common Man" typifies their accessible, crossover-minded slant.



## New & Noteworthy

**KAREN KAMON**—*Heart Of You*, Columbia BFC39407. **Producer:** Phil Ramone. Kamon debuts with a set mixing vibrant, hard-edged pop and a few softer selections. She

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight



**JACKSONS**—*Victory*, Epic QE 38946. **Producers:** Various. The summer's most anticipated release proves a solid winner, if not another likely sales ceiling for a whole industry. Once such lofty expectations are placed in perspective, this multi-format package should earn its own platinum credentials on the strength of vivid, dance-ready workouts like the stunning "Torture," produced by Randy with Jermaine and Michael Jackson sharing the vocal spotlight; "Wait," a simmering collaboration between Jackie Jackson and Toto; and "Body," produced by Marlon Jackson and propelled by a group vocal arrangement that underscores the Jacksons' nimble, joyous style in uptempo settings. If this victory may be partially checked at the AOR frontier, expect dance, pop and black play to be massive. Then, there's the summer's most hotly anticipated tour...

exhibits great vocal strength and stamina, especially on driving rhythm numbers like "Loverboy" and light uptempo pieces like "Da Doo Ron Ron," a remake of the Crystals oldie. The album is being boosted by a seven-minute video featuring excerpts from four of the songs.

**PRIME TIME**—*Flying High*, Total Experience TEL8-5702. Pop-funkers dented charts with "Love Talk" and should broaden beachhead with breezier "I Owe It To Myself."

## Billboard's Recommended LPs

### pop

**FASTWAY**—*All Fired Up*, Columbia BFC 39373. **Producer:** Eddie Kramer. The second album from former Motorhead guitarist Fast Eddie Kramer's outfit. Dynamic but controlled, this metal group places the emphasis on tunes rather than pyrotechnics.

**JOHN WAITE**—*No Brakes*, EMI America ST-17124. **Producers:** John Waite, David Thoener, Gary Gersh. Polished but muscular rock. Waite's vocals receive first class support from his band, especially guitarist Gary Myrick.

**YA YA**—*Scarred*, Rock 'N' Roll/CBS BFZ 39417. **Producer:** Lea Hart. Crowd-pleasing pop-rock with sugar-coated metal attack hits stride on "We've Only Tonight."

**THE GUN CLUB**—*The Las Vegas Story*, Animal APE 6006. **Producer:** Jeff Eyrich. Raucous rockers with rural blues roots and no desire to become polished. Band's third album features new members but little change from earlier recordings.

**THE WIND**—*Guest Of The Staphs*, Chaff AIR 1002. **Producers:** Mitch Easter, The Wind. Punch-packed pop with Beatle-ish vocals and rockabilly undertones. Easter's low-tech trademark is all over the record to good effect.

**BAD MANNERS**—*Forging Ahead*, Portrait 39413. **Producer:** Roger Lomas. Directionless collection of ska, rockabilly, swing, bebop and pop; the 10-piece band delivers it all with a boundless optimism that draws the best of each genre.

### black

**SKOOL BOYZ**, Columbia BFC 39481. **Producers:** Skool Boyz. This trio, last heard on indie Destiny Records, excels at ballads. "You Are The Best Thing In My Life," "Before You Go" and "Nothin' Like A Slow Dance" are smooth, harmonious and perfect for summertime airplay.

**SWITCH**—*Am I Still Your Boyfriend?*, Total Experience TEL8-5701. **Producer:** Oliver Scott. Former Motown group finds fresh air in label switch with recent "Switch It Baby" and "I'm So Satisfied."

**OHIO PLAYERS**—*Graduation*, Air City A 403. **Producer:** Marshall Jones. Although whittled down to four members, the Ohio Players still predate Zapp and the Troutmans as Dayton, Ohio's premier funkateers—nor have they lost the groove.

### country

**PENNY DeHAVEN**—*Penny DeHaven*, Main Street 9310. **Producer:** Mark Sherrill. Often overlooked these days, DeHaven still has one of country's better voices—and given more noteworthy songs, this album could have been a sizzler. It still has some good moments, though.

### jazz/fusion

**GIANTS OF JAZZ**—*George Wein Collection/Concord Jazz GW-3004*. **Producer:** George Wein. Impresario Wein's early '70s packaging of titans Gillespie, Monk, Stitt, Winding, Blakey and Al McKibbon in a previously unissued set from Switzerland. Reliable magic.

**CATHERINE/ESCOUDE/LOCKWOOD**—*Trio*, Gramavision GR 8403 (PolyGram). **Producer:** Jean-Michel Kajdan. Lovely acoustic and electric chamber jazz from guitarists Philip Catherine and Christian Escoude and violinist Didier Lockwood, recorded last year in Paris.

**ART PEPPER**—*Artworks*, Galaxy GXY-5148. **Producers:** John Snyder, Laurie Pepper. The late alto saxophonist's final burst of studio and live work in the late '70s yields the first of four planned LPs from sessions for John Snyder's now-defunct Artists House label.

**RON CARTER & JIM HALL**—*Live At Village West*, Concord Jazz CJ-245. **Producers:** Retrac Productions, Jim Hall. A live pairing of the double bassist and the indelible guitar stylist from 1982; warm, delicately shaded, melodic jazz.

# Singles Reviews

• Continued from page 60

**FRANKI TREAT**—*Stranger* (2:27); **producer:** Harold Bradley; **writer:** Franki Treat; **publisher:** Snowball, BMI; **Champion 406**. Contact: (405) 843-7393.

**ADAM BAKER**—*Let's Fall In Love Until Eleven* (2:39); **producer:** Doyle Grisham; **writers:** Larry Latimer, Conley White; **publisher:** Tree, BMI; **Signature 4522484**. Label based in Nashville.

**TONI**—*Remember* (2:46); **producer:** Herbie Past; **writer:** Toni; **publisher:** Ivory Mink, ASCAP; **Ivory Mink TM7460**. Contact: (201) 887-7460.

**MARK THOMAS**—*Always A Woman* (2:46); **producers:** Kevin Mazey, Mark Thomas; **writer:** Mark Thomas; **publisher:** Main Output, BMI; **Pipe Dream 1291**.

**BILL JAMES**—*She Gave It All Away* (3:20); **producer:** Harold Crosby; **writer:** B.J. Sowda; **publisher:** Glazer Bro., BMI; **Traveler Enterprises 104**. Label based in Buckburnett, Tex.

**GYPSY LU**—*Daddy's Sky* (3:21); **producers:** Gracie O'Neal, Jeanne O'Neal; **writer:** John Brett; **publisher:** Tooter Scooter, BMI; **Rowena 917**. Contact: (408) 286-9840.

## Adult Contemporary

### picks

**FRANK SINATRA**—*L.A. Is My Lady* (3:12); **producer:** Quincy Jones; **writers:** Alan & Marilyn Bergman, Quincy Jones, Peggy Lipton Jones; **publishers:** Frank Sinatra/Threesome/YellowBrick Road, ASCAP; **Qwest 7-29223**. No finer team could be imagined to embody the contemporary and the classic; Sinatra plus Jones adds up to an AC blockbuster of black-tie elegance.

### recommended

**CHARLENE**—*We're Both In Love With You* (3:33); **producer:** Curtis Anthony Nolen; **writer:** L. Pearl; **publishers:** Stone Diamond/O'Connor, BMI; **Motwon 1734MF**. Light, bouncy dance-pop.

### also received

**DOC HOLIDAY & THE SOUL SURVIVORS**—*Just My Imagination* (3:15); **producer:** Doc Holiday; **writers:** Norman Whitfield, Barrett Strong; **publisher:** Stone Agate, BMI; **Dream Machine 1001**. Contact: (305) 771-4834.

**SATISFACTION**—*Far Away I See Your Face* (3:30); **producer:** Robert Walker; **writer:** R. Walker; **publisher:** SHM, ASCAP; **Soul, Heart and Mind 00-2**. Contact: (213) 465-3141.

## Disco/Dance

**PRINCE & THE REVOLUTION**—*When Doves Cry* (5:54); **producers:** Prince, Revolution; **writers:** Prince, Revolution; **publisher:** Controversy, ASCAP; **Warner Bros. 0-20228**. 12-inch version of previously reviewed 7-inch, **Billboard**, June 2, 1984.

**JUICY**—*Beat Street Strut* (7:45); **producer:** Eumir Deodato; **writers:** Eumir Deodato, Alan Palanker, Milton G. Barnes, Katreese Barnes; **publishers:** Hargreen/Tricky Track, BMI/Snowy Woods/Kenya, ASCAP; **Atlantic 0-86943** (12-inch single; 7-inch version also available, **Atlantic 7-89655**). Already receiving considerable club play via the soundtrack album; extended remix by David Belafonte plays up the driving, hypnotic quality of the r&b rhythm tracks.

**SPARKS**—*Progress* (5:28); **producer:** Ian Little; **writers:** Ron Mael, Russell Mael; **publisher:** Ron Mael and Russell Mael, ASCAP; **Atlantic 0-86939**. A tidy bundle of chaos from the ever-weird Mael brothers; plenty of new-wave electronics packaged in a hit-'em-from-all-sides mix.

### also received

**ATHLETIC SUPPORTERS**—*Nolimpik* (timing not listed); **producers:** Bob Cahill, David Nerlove; **writers:** Bob Cahill, David Nerlove; **publisher:** Sausage, BMI; **Erika ER00151** (7-inch picture disc of irregular shape). Contact: (213) 804-1539.



## New & Noteworthy

**PETER WOLF**—*Lights Out* (3:46); **producers:** Michael Jonzun, Peter Wolf; **writers:** P. Wolf, D. Covay; **publishers:** Pal-Pack/Ze-ev, ASCAP/BMI; **EMI America B-8208**. Former lead singer of the J. Geils Band out on his own; regarded as one of the rock world's premier blue-eyed blues shouters, Wolf leans even further in the r&b direction via the partnership of funk maestro Jonzun.

**KAZU MATSUI PROJECT FEATURING ROBBEN FORD**—*Standing On The Outside* (4:55); **producer:** Kazu Matsui; **writers:** Jeff Day, Robben Ford; **publishers:** Mt. Airy, ASCAP/Tamale, BMI; **Lakeside LS 1019**. Graceful and tasteful AC of the most accessible kind, in which the jazz-fusion leanings of Matsui and Ford counterpoint the soul styling of vocalist Phillip Ingram. Contact: (216) 241-0892.

# HOT 100 SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	10	I JUST CALLED TO SAY I LOVE YOU S.WONDER/MOTOWN 1745	◆ STEVIE WONDER Weeks at No. One: 2
2	6	11	11	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) K.DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
3	4	6	12	HARD HABIT TO BREAK D.FOSTER/FULL MOON/WARNER BROS. 7-29214	◆ CHICAGO
4	5	8	9	LUCKY STAR R.LUCAS/SIRE 7-29177/WARNER BROS.	◆ MADONNA
5	2	1	12	LET'S GO CRAZY PRINCE&REVOLUTION/WARNER BROS. 7-29216	◆ PRINCE AND THE REVOLUTION
6	3	3	12	DRIVE R.LANGE CARS/ELEKTRA 7-69706	◆ THE CARS
7	8	10	11	COVER ME B.SPRINGSTEEN J.LANDAU C.PLOTKIN S.VANZANDT/COLUMBIA 38-04561	BRUCE SPRINGSTEEN
8	12	16	10	ON THE DARK SIDE K.VANCE/SCOTTI BROS. 4-04594/EPIC	◆ JOHN CAFFERTY & BEAVER BROWN BAND
9	18	28	3	PURPLE RAIN PRINCE/WARNER BROS. 7-29174	PRINCE
10	13	15	12	I'M SO EXCITED R.PERRY/PLANE 1-13857/RCA	◆ POINTER SISTERS
11	9	7	19	THE GLAMOROUS LIFE SHEILA E. STARR COMPANY/WARNER BROS. 7-29285	◆ SHEILA E.
12	7	4	18	MISSING YOU J.WAITE D.THOENER G.GERESH/EMI-AMERICA 8212	◆ JOHN WAITE
13	26	32	7	WAKE ME UP BEFORE YOU GO-GO G.MICHAEL/COLUMBIA 38-04552	◆ WHAM
14	17	21	9	SOME GUYS HAVE ALL THE LUCK M.OMARTIAN/WARNER BROS. 7-29215	◆ ROD STEWART
15	16	19	10	ARE WE OURSELVES? R.HINE/MCA 52444	◆ THE FIXX
16	20	23	6	BLUE JEAN D.BOWIE D.BRAMBLE H.PADGHAM/EMI-AMERICA 8231	◆ DAVID BOWIE
17	10	5	14	SHE BOP R.CHERTOFF/PORTRAIT 37-04516/EPIC	◆ CYNDI LAUPER
18	25	27	7	WHO WEARS THESE SHOES? C.THOMAS/GEFFEN 7-29189	◆ ELTON JOHN
19	27	31	7	DESERT MOON D.DEYOUNG/A&M 2666	◆ DENNIS DEYOUNG
20	22	25	10	BOP 'TIL YOU DROP R.SPRINGFIELD B.DRESCHER/RCA 13861	◆ RICK SPRINGFIELD
21	24	26	8	SWEPT AWAY D.HALL A.BAKER/RCA 13864	◆ DIANA ROSS
22	31	35	9	STRUT G.MATHIESON/EMI-AMERICA 8227	◆ SHEENA EASTON
23	28	34	6	BETTER BE GOOD TO ME R.HINE/CAPITOL 5387	◆ TINA TURNER
24	30	33	7	I FEEL FOR YOU A.MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
25	11	9	17	THE WARRIOR M.CHAPMAN/COLUMBIA 38-04424	◆ SCANDAL FEATURING PATTY SMYTH
26	32	38	4	OUT OF TOUCH D.HALL J.OATES B.CLEARMOUNTAIN/RCA 13916	◆ HALL & OATES
27	14	12	14	CRUEL SUMMER T.SWAIN S.JOLLEY/LONDON 810127-7	◆ BANANARAMA
28	33	41	6	WHAT ABOUT ME? K.ROGERS D.FOSTER/RCA 13899	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM
29	15	13	23	WHAT'S LOVE GOT TO DO WITH IT T.BRITTEN/CAPITOL 5354	◆ TINA TURNER
30	38	54	3	PENNY LOVER L.RICHIE J.CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
31	35	49	3	ALL THROUGH THE NIGHT R.CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
32	29	29	9	FLESH FOR FANTASY K.FORSEY/CHRYSALIS 4-42809	◆ BILLY IDOL
33	21	22	11	THERE GOES MY BABY M.OMARTIAN/GEFFEN 7-29291/WARNER BROS.	◆ DONNA SUMMER
34	46	56	3	THE WAR SONG S.LEVINE VIRGIN/EPIC 34-04638	◆ CULTURE CLUB
35	19	14	14	IF THIS IS IT H.LEWIS & NEWS/CHRYSALIS 4-42803	◆ HUEY LEWIS AND THE NEWS
36	44	48	6	I CAN'T HOLD BACK R.NEVISON SCOTTI BROS. 4-04603/EPIC	◆ SURVIVOR
37	43	50	4	IT AIN'T ENOUGH J.ASTLEY P.CHAPMAN/EMI-AMERICA 8236	◆ COREY HART
38	48		2	NO MORE LONELY NIGHTS G.MARTIN/COLUMBIA 38-04581	◆ PAUL MCCARTNEY
39	23	24	13	GO INSANE L.BUCKINGHAM FORDYCE ELEKTRA 7-69714	◆ LINDSEY BUCKINGHAM
40	42	45	8	A GIRL IN TROUBLE (IS A TEMPORARY THING) D.KAHNE/COLUMBIA 415 38-04534	◆ ROMEO VOID
41	45	46	7	STRUNG OUT S.PERRY/COLUMBIA 38-04598	◆ STEVE PERRY
42	47	60	4	I CAN'T DRIVE 55 T.TEMPLEMAN GEFFEN 7-29173/WARNER BROS.	◆ SAMMY HAGAR
43	54	62	4	TEACHER TEACHER R.MILLS 38 SPECIAL CAPITAL 5405	◆ .38 SPECIAL
44	39	20	12	THE LUCKY ONE J.WHITE R.BUCHANAN ATLANTIC 7-89636	◆ LAURA BRANIGAN
45	55	64	5	COOL IT NOW V.BRANTLEY R.TIMAS MCA 52455	◆ NEW EDITION
46	62		2	SEA OF LOVE NUGE IRE ERS FABULOUS BRILL BROTH ES PARANZA 7-99701 ATLANTIC	◆ HONEY DRIPPERS
47	58	65	4	GIRLS WITH GUNS M.STONE A&M 2676	◆ TOMMY SHAW
48	49	51	7	BODY ROCK P.GALDSTON S.LEVAY EMI-AMERICA 8233	◆ MARIA VIDAL
49	36	18	15	WHEN YOU CLOSE YOUR EYES P.GLASSER CAMEL MCA 52420 MCA	◆ NIGHT RANGER
50	52	55	5	LEFT IN THE DARK J.STEINMAN COLUMBIA 38-04605	◆ BARBRA STREISAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	56	59	6	SUGAR DON'T BITE S.BARRI T.PELUSO/MOTOWN 1743	◆ SAM HARRIS
52	34	17	10	TORTURE J.JACKSON/EPIC 34-04575	◆ JACKSONS
53	<b>NEW</b>			WALKING ON A THIN LINE H.LEWIS & NEWS/CHRYSALIS 4-42825	HUEY LEWIS AND THE NEWS
54	59	61	5	BOUNCING OFF THE WALL P.BUNETTA R.CHUDACOFF/PRIVATE 14 04617 EPIC	MATTHEW WILDER
55	68		2	I NEED YOU TONIGHT M.JONZUN P.WOLF EMI-AMERICA 8241	◆ PETER WOLF
56	60	70	4	THE ALLNIGHTER G.FREY A.BLASEK/MCA 52461	GLENN FREY
57	66	81	3	WE ARE THE YOUNG D.HARTMAN J.IOVINE MCA 52471	◆ DAN HARTMAN
58	41	30	14	DYNAMITE J.JACKSON/ARISTA 1-9190	◆ JERMAINE JACKSON
59	64	74	3	SHANGRI-LA S.MILLER K.LEWIS/CAPITOL 5407	STEVE MILLER BAND
60	50	52	8	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS/MERCURY 880213-7/POLYGRAM	◆ THE EVERLY BROTHERS
61	<b>NEW</b>			TEARS J.WAITE D.THOENER G.GERESH/EMI-AMERICA 8238 CAPITOL	JOHN WAITE
62	37	37	8	SHINE SHINE B.GIBB K.RICHARDSON/MCA 52443	◆ BARRY GIBB
63	40	40	10	THE LAST TIME I MADE LOVE J.OSBORNE/A&M 2656	◆ JOYCE KENNEDY & JEFFREY OSBORNE
64	<b>NEW</b>			VALOTTE P.RAMONE/ATLANTIC 7-89609	JULIAN LENNON
65	51	42	13	WE'RE NOT GONNA TAKE IT T.WERMAN JULIA'S/ATLANTIC 7-89641	◆ TWISTED SISTER
66	53	43	19	GHOSTBUSTERS R.PARKER JR./ARISTA 1-9212	◆ RAY PARKER JR.
67	81		4	HEAVEN'S ON FIRE P.STANLEY/MERCURY 880205-7/POLYGRAM	◆ KISS
68	72	76	3	SAY HELLO TO RONNIE TEETH/ARISTA 1-9265	JANEY STREET
69	<b>NEW</b>			HANDS TIED M.CHAPMAN/COLUMBIA 38-04650	SCANDAL FEATURING PATTY SMYTH
70	75	80	4	LOVE KILLS F.MERCURY G.MORODER MACK/COLUMBIA 38-04606	◆ FREDDIE MERCURY
71	78	85	3	CAN'T LET GO S.ALAIMO ATLANTIC 7-89611	STEPHEN STILLS FEATURING MICHAEL FINNEGAN
72	57	36	18	STUCK ON YOU L.RICHIE J.CARMICHAEL/MOTOWN 1746	LIONEL RICHIE
73	80	88	3	CENTPEDE M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
74	88		2	AFTER ALL J.GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
75	90		2	DON'T STOP G.DUKE/A&M 2687	◆ JEFFERY OSBORNE
76	85		2	HAD A DREAM (SLEEPING WITH THE ENEMY) R.HODGSON/A&M 2678	◆ ROGER HODGSON
77	71	73	6	MIDNITE MANIAC B.FAIRBAIRN/ARISTA 1-9248	◆ KROKUS
78	84		1	THE MEDICINE SONG HAWK/CASABLANCA 880180-7/POLYGRAM	◆ STEPHANIE MILLS
79	<b>NEW</b>			TWO TRIBES T.HORN/ISLAND 7-99695/ATCO	◆ FRANKIE GOES TO HOLLYWOOD
80	<b>NEW</b>			I WANNA ROCK T.WERMAN/ATLANTIC 7-89617	◆ TWISTED SISTER
81	63	39	11	(WHAT) IN THE NAME OF LOVE A.BAKER/EMI-AMERICA 8219	◆ NAKED EYES
82	67	47	22	SUNGLASSES AT NIGHT J.ASTLEY P.CHAPMAN/EMI-AMERICA 8203	◆ COREY HART
83	<b>NEW</b>			EDGE OF A DREAM K.FORSEY/CAPITOL 5412	JOE COCKER
84	61	44	9	YOU TAKE ME UP A.SADKIN T.BAILEY/ARISTA 1-9244	◆ THOMPSON TWINS
85	87	89	5	HIGH ENERGY I.LEVINÉ F.TRENCH/TSR 106	EVELYN THOMAS
86	92		2	LOVE SONGS ARE BACK AGAIN P.WINGFIELD P.SAVAL/RCA 13866	◆ BAND OF GOLD
87	89	90	3	WANTED MAN B.HILL/ATLANTIC 7-89618	◆ RATT
88	<b>NEW</b>			ALL I NEED G.BALLARD C.MAGNESS/QWEST 7-29238/WARNER BROS.	JACK WAGNER
89	<b>NEW</b>			SEX SHOOTER A.POLLONIA 6 STARR COMPANY/WARNER BROS. 7-29182	APOLLONIA 6
90	<b>NEW</b>			SATISFIED MAN T.MANNING/EPIC 34-04648	MOLLY HATCHET
91	86	84	8	PRETTY MESS B.WOLFER VANITY/MOTOWN 1752	◆ VANITY
92	65	58	8	IN THE NAME OF LOVE R.MACDONALD W.EATON POLYDOR 881221-7/POLYGRAM	RALPH MACDONALD WITH BILL WITHERS
93	79	71	16	ALL OF YOU R.PERRY R.ARCUSA COLUMBIA 38-04507	◆ JULIO IGLESIAS & DIANA ROSS
94	73	67	24	IF EVER YOU'RE IN MY ARMS AGAIN M.MASSER ELEKTRA 7-69728	PEABO BRYSON
95	74	69	25	I CAN DREAM ABOUT YOU J.IOVINE D.HARTMAN/MCA 52378	◆ DAN HARTMAN
96	70	63	21	WHEN DOVES CRY PRINCE/WARNER BROS. 7-29286	◆ PRINCE
97	77	68	16	ROCK ME TONITE B.SQUIER J.STEINMAN/CAPITOL 5370	◆ BILLY SQUIER
98	69	57	7	NEW GIRL NOW T.TREUMUTH/WARNER BROS. 7-29208	◆ HONEYMOON SUITE
99	83	83	4	THE REAL END R.JONES J.HOWARD/WARNER BROS. 7-29191	◆ RICKIE LEE JONES
100	82	82	8	SLOW DANCIN' P.BRYSON ELEKTRA 7-69699	PEABO BRYSON

Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.





# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	11	I JUST CALLED TO SAY I LOVE YOU	Weeks at No. One: 3	◆ STEVIE WONDER
2	2	6	12	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)		◆ BILLY OCEAN
3	3	4	13	HARD HABIT TO BREAK		◆ CHICAGO
4	9	18	4	PURPLE RAIN		PRINCE
5	4	5	10	LUCKY STAR		◆ MADONNA
6	13	26	8	WAKE ME UP BEFORE YOU GO-GO		◆ WHAM
7	8	12	11	ON THE DARK SIDE		◆ JOHN CAFFERTY & BEAVER BROWN BAND
8	5	2	13	LET'S GO CRAZY		◆ PRINCE AND THE REVOLUTION
9	10	13	13	I'M SO EXCITED		◆ POINTER SISTERS
10	14	17	10	SOME GUYS HAVE ALL THE LUCK		◆ ROD STEWART
11	7	8	12	COVER ME		BRUCE SPRINGSTEEN
12	6	3	13	DRIVE		◆ THE CARS
13	16	20	7	BLUE JEAN		◆ DAVID BOWIE
14	19	27	8	DESERT MOON		◆ DENNIS DEYOUNG
15	24	30	8	I FEEL FOR YOU		◆ CHAKA KHAN
16	23	28	7	BETTER BE GOOD TO ME		◆ TINA TURNER
17	18	25	8	WHO WEARS THESE SHOES?		◆ ELTON JOHN
18	22	31	10	STRUT		◆ SHEENA EASTON
19	21	24	9	SWEPT AWAY		◆ DIANA ROSS
20	26	32	5	OUT OF TOUCH		◆ HALL & OATES
21	11	9	20	THE GLAMOROUS LIFE		◆ SHEILA E.
22	15	16	11	ARE WE OURSELVES?		◆ THE FIXX
23	12	7	19	MISSING YOU		◆ JOHN WAITE
24	28	33	7	WHAT ABOUT ME?	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	
25	20	22	11	BOP 'TIL YOU DROP		◆ RICK SPRINGFIELD
26	30	38	4	PENNY LOVER		◆ LIONEL RICHIE
27	31	35	4	ALL THROUGH THE NIGHT		CYNDI LAUPER
28	17	10	15	SHE BOP		◆ CYNDI LAUPER
29	34	46	4	THE WAR SONG		◆ CULTURE CLUB
30	38	48	3	NO MORE LONELY NIGHTS		◆ PAUL MCCARTNEY
31	37	43	5	IT AIN'T ENOUGH		◆ COREY HART
32	36	44	7	I CAN'T HOLD BACK		◆ SURVIVOR
33	46	62	3	SEA OF LOVE		◆ HONEY DRIPPERS
34	45	55	6	COOL IT NOW		◆ NEW EDITION
35	40	42	9	A GIRL IN TROUBLE (IS A TEMPORARY THING)		◆ ROMEO VOID
36	43	54	5	TEACHER TEACHER		◆ .38 SPECIAL
37	42	47	5	I CAN'T DRIVE 55		◆ SAMMY HAGAR
38	25	11	18	THE WARRIOR		◆ SCANDAL FEATURING PATTY SMYTH
39	53	-	2	WALKING ON A THIN LINE		HUEY LEWIS AND THE NEWS
40	41	45	8	STRUNG OUT		◆ STEVE PERRY
41	27	14	15	CRUEL SUMMER		◆ BANANARAMA
42	47	58	5	GIRLS WITH GUNS		◆ TOMMY SHAW
43	51	56	7	SUGAR DON'T BITE		◆ SAM HARRIS
44	29	15	24	WHAT'S LOVE GOT TO DO WITH IT		◆ TINA TURNER
45	NEW			WE BELONG		PAT BENATAR
46	57	66	4	WE ARE THE YOUNG		◆ DAN HARTMAN
47	55	68	3	I NEED YOU TONIGHT		◆ PETER WOLF
48	48	49	8	BODY ROCK		◆ MARIA VIDAL
49	61	-	2	TEARS		◆ JOHN WAITE
50	50	52	6	LEFT IN THE DARK		◆ BARBRA STREISAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL		
51	64	-	2	VALOTTE		JULIAN LENNON
52	54	59	6	BOUNCING OFF THE WALL		◆ MATTHEW WILDER
53	32	29	10	FLESH FOR FANTASY		◆ BILLY IDOL
54	56	60	5	THE ALLNIGHTER		GLENN FREY
55	33	21	12	THERE GOES MY BABY		◆ DONNA SUMMER
56	69	-	2	HANDS TIED		SCANDAL FEATURING PATTY SMYTH
57	59	64	4	SHANGRI-LA		◆ STEVE MILLER BAND
58	67	81	5	HEAVEN'S ON FIRE		◆ KISS
59	39	23	14	GO INSANE		◆ LINDSEY BUCKINGHAM
60	NEW			HELLO AGAIN		THE CARS
61	35	19	15	IF THIS IS IT		◆ HUEY LEWIS AND THE NEWS
62	NEW			I DO'WANNA KNOW		REO SPEEDWAGON
63	44	39	13	THE LUCKY ONE		◆ LAURA BRANIGAN
64	NEW			DO WHAT YOU DO		JERMAINE JACKSON
65	73	80	4	CENTPEDE		◆ REBBIE JACKSON
66	NEW			BODY		THE JACKSONS
67	71	78	4	CAN'T LET GO		STEPHEN STILLS FEATURING MICHAEL FINNEGAN
68	68	72	4	SAY HELLO TO RONNIE		JANEY STREET
69	70	75	5	LOVE KILLS		◆ FREDDIE MERCURY
70	NEW			STRANGER IN TOWN		TOTO
71	78	84	3	THE MEDICINE SONG		◆ STEPHANIE MILLS
72	74	88	3	AFTER ALL		◆ AL JARREAU
73	75	90	3	DON'T STOP		◆ JEFFERY OSBORNE
74	76	85	3	HAD A DREAM (SLEEPING WITH THE ENEMY)		◆ ROGER HODGSON
75	79	-	2	TWO TRIBES		◆ FRANKIE GOES TO HOLLYWOOD
76	80	-	2	I WANNA ROCK		◆ TWISTED SISTER
77	86	92	3	LOVE SONGS ARE BACK AGAIN		◆ BAND OF GOLD
78	NEW			ALL NIGHT LONG		BILLY SQUIER
79	49	36	16	WHEN YOU CLOSE YOUR EYES		◆ NIGHT RANGER
80	83	-	2	EDGE OF A DREAM		JOE COCKER
81	88	-	2	ALL I NEED		JACK WAGNER
82	60	50	9	ON THE WINGS OF A NIGHTINGALE		◆ THE EVERLY BROTHERS
83	NEW			HOT FOR TEACHER		VAN HALEN
84	52	34	11	TORTURE		◆ JACKSONS
85	NEW			(PRIDE) IN THE NAME OF LOVE		U2
86	90	-	2	SATISFIED MAN		MOLLY HATCHET
87	89	-	2	SEX SHOOTER		APOLLONIA 6
88	NEW			JUNGLE LOVE		THE TIME
89	NEW			THE BELLE OF ST. MARK		SHEILA E.
90	62	37	9	SHINE SHINE		◆ BARRY GIBB
91	58	41	15	DYNAMITE		◆ JERMAINE JACKSON
92	63	40	11	THE LAST TIME I MADE LOVE		◆ JOYCE KENNEDY & JEFFREY OSBORNE
93	65	51	14	WE'RE NOT GONNA TAKE IT		◆ TWISTED SISTER
94	72	57	19	STUCK ON YOU		LIONEL RICHIE
95	66	53	20	GHOSTBUSTERS		◆ RAY PARKER JR.
96	82	67	23	SUNGLASSES AT NIGHT		◆ COREY HART
97	81	63	12	(WHAT) IN THE NAME OF LOVE		◆ NAKED EYES
98	92	65	9	IN THE NAME OF LOVE		RALPH MACDONALD WITH BILL WITHERS
99	85	87	5	HIGH ENERGY		EVELYN THOMAS
100	94	73	25	IF EVER YOU'RE IN MY ARMS AGAIN		PEABO BRYSON

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# Billboard Album Reviews

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**SCANDAL** (Featuring Patty Smyth)—Warrior, Columbia BFC 39173. Producer: Mike Chapman. Aside from the smoldering title cut and first single, this straight-ahead rock album, the band's second, has a soft edge that showcases Smyth's impressive vocal range and the band's ability to rise above the bubblegum ranks. Their debut eventually climbed to the top 40 on the album charts, indicating a significant base for the new set.



**THE BROTHERS JOHNSON**—Out Of Control, A&M SP-4965. Producers: Various. Paced by the chart-hopping "You Keep Me Coming Back," the new set finds the duo in one of their most stylish grooves ever (thanks in part to a production team including Leon Sylvers III and Keg Johnson, among others). "Tokyo" and "Lovers Forever" sustain that momentum in a sleek, danceable package of soul-to-go that should wear well.



**WILLIE NELSON**—Don't You Ever Get Tired of Hurting Me, RCA CPL1-5174. Producer: Not listed. All the cuts here are previous releases, but that fact is tempered by their classic quality and Nelson's timeless, laconic phrasing. Highlights include the title cut, "One Has My Name (The Other Has My Heart)" and "I've Seen That Look On Me (A Thousand Times)."



## New & Noteworthy

**CARMEL**—The Drum Is Everything, Warner Bros. 25083. Producer: Mike Thorne. Clever big band era packaging brilliantly sets off modern r&b/blues arrangements framing the white blues vocal style of Carmel, backed by drummer Gerry Darby and bassist Jimmy Paris on "More More More" and "Tracks Of My Tears." Part presumption, part daring, Carmel's debut will click with new music fans first.

**EXPORT**—Contraband, Epic 39376. Producer: Bob Feineigle. With mainstream rock formats always ready for classic, riff-powered rock, this Liverpoolian quartet is getting a buildup from Epic, which rightly senses an AOR payoff here. Veteran rock fans won't find any new thematic or musical plays here, but the current generation of new rockers won't care.

**ADRENALIN**—American Heart, Rocshire XR 9517. Producer: Vini Poncia. This Detroit sextet ignores the new music boom and the metal revival to focus on a comparatively melodic pop/rock style that softens its brisk tempi and brash guitars with sax and creamy backing vocals. It's an updated arena-rock approach that recalls the melodramatic styles of Journey, Styx and Kansas.

## Billboard's Recommended LPs

### pop

**SPARKS**—Pulling Rabbits Out Of A Hat, Atlantic 81060. Producer: Ian Little. Disappointing followup to the clever "Sparks In Outer Space" set. Heavily synthesized tracks boast solid, danceable charts but little standout material.

**DEPECHE MODE**—People Are People, Mute/Sire 25124. Producers: Daniel Miller, Depeche Mode. An en-

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight



**QUIET RIOT**—Condition Critical, Pasha QZ 39516 (CBS). Producer: Spencer Proffer. The same stripped-down, lusty hard rock that earned this quartet a platinum debut is sustained for this sequel, which carries Riot's penchant for hook-laden, anthemic guitar rave-ups. As before, lead vocalist Kevin Dubrow slants most of his rasping, full-throttle singing toward familiar celebrations of youth, rebellion and (you guessed it) rock itself, evoking a cheerfully unbridled brinksmanship epitomized by this set's Slade cover and current single, the venerable "Mama Weer All Crazee Now," which fits Dubrow's pose as mike-hurling madman like a spiked glove. Guitarist Carlos Cavazo's molten guitar leads complete this well-produced primer in headbanging guitar rock.

chanting venture into the outer limits, propelled by eerie, eclectic percussion tracks. Strong AOR and dance potential here.

**GEORGE CARLIN**—Carlin On Campus, Eardrum ED 1001 (Penthouse). Producer: George Carlin. First set on comic's own label, pegged to latest cable special, offers unpurged laughs.

**BRUCE COCKBURN**—Stealing Fire, Gold Mountain GM 80012 (A&M). Producers: Jon Goldsmith, Kerry Crawford. The Canadian song poet's evolution from acoustic to electronic settings has sacrificed neither delicacy nor intelligence, while opening up new commercial prospects; smart, passionate pop.

**HUGGER**, Columbia 5C 39374. Producers: Robert Inghria, John Benitez. Benitez curbs Hugger's rock'n'roll appetite with heavy dose of dance floor dynamics. Musically sound debut is marred by nasal vocals and insipid lyrics.

**KOSHER CLUB**, Rhino RNEP 608. Producer: Harold Bronson. More rock era Yiddish schtick from Gefilte Joe & the Fish and such new music parodists as Oy George, Georgie Girl and the Screaming Faloshes. Cover alone is priceless.

**THE ARROWS**—Stand Back, A&M SP-6-5010. Producer: David Tyson. Dean McTaggart's clear vocals power this Canadian pop-rock band's solid opening salvo, an eight-track, \$6.95 list package.

**JOY RIDER**—Tired Of Phoney, RCA MFL1-8520. Producers: Joy Rider, Jim Vox, Ivan Kral (EP). German recording with English lyrics flirts with dance and rap but smacks of self-conscious hipness for a songstress who's more promise than payoff.

**WENDY O. WILLIAMS**—W.O.W., Passport PB 6034. Producer: Gene Simmons. Graduates of the Plasmatics School of Wreck & Roll will welcome such solo plaints as "I Love Sex (And Rock And Roll)," enhanced by the Kiss connection.

**ROBERT GORL**—Night Full Of Tension, Elektra 60367. Producers: Mike Hedges, Robert Gorl. German performer wrote and played all songs here, with Eurythmics' Annie Lennox adding backing vocal touches. Already charting in the dance sector is "Darling Don't Leave Me."

**ELVIS PRESLEY**—The Hillbilly Cat, The Music Works/Jem PB 3602. Producers: Marshall Sehorn, Jerry Wilson (EP). Second in projected series of three EP's from the King's earliest years offers four tracks from the "Louisiana Hayride" broadcasts and spoken commentary. Sound quality is poor, but the performances interest.

**THE SPECIAL AKA**—In The Studio, Chrysalis FV 41447. Producer: J. Dammer. Giant step for the British two tone movement, set has more in common with mid-'70s English/African outfits than with earlier Special and Selector Fare. Don't expect radio play here.

**GRIM REAPER**—See You In Hell, RCA NFL1-8038. Producer: Darryl Johnston. Very good heavy metal outfit offers usual death wish material with surprising precision. As for the title, start without us.

**JOHN RENBOURN**—Sir John Alot Of, Lost Lake Arts LL-0084 (Windham Hill/A&M). Producer: Nathan Joseph (Reissue). Folk-jazz guitarist and Pentangle co-founder's stately, delicate instrumentals prefigure the "new acoustic music" boom on this 1968 gem, spiced with Terry Cox's percussion and Ray Warleigh's flute.

**LISA HARTMAN**, RCA AFL1-5155. Producer: Denis Pregolato. Label reissues actress/singer's "Letterrock" package to cash in on Hartman's "Knot's Landing" splash; crisp production, calculated delivery epitomized by the sex kitten's leather-jacket-cum-teddy getup on the cover.

**THE GOOD GUYS**—A System Of Grooves, Atypical NR

15489. Producers: The Good Guys, Bruce Olsen. Reggae-accented rockers hits home on "Fun Lover," auguring black/rock/reggae crossover appeal; major find for a major label. Contact: 111 N. Morris, Richmond, Va. 23220.

**BLOODSTONE**—Party, T-Neck FZ 39146 (CBS). Producer: McKinley T. Jackson. The slow groove dominates this sophistication-on-the-make outing. Title track, "Feel The Heat" and "Contagious" are highlights, while "Instant Love" bears Philip Bailey's influence.

**THE O'JAYS**—Greatest Hits, Philadelphia International FZ 39251 (CBS). Producers: Gamble & Huff. A collection that lives up to its name, despite earlier label hits couplings for the group. "Backstabbers" and "Love Train" are among the 10 tracks, with "For The Love Of Money" still a Philly Sound yardstick.

**THE SUTTONS**—So Good, Rocshire XR 9516. Producers: Michael & Brenda Sutton. The duo made a danceable, lingering impression with "Live It Up (Love It Up)," with "Let's Go Jammin'" now marking them as an act to watch.

# Singles Reviews

• Continued from page 64

ed for a Twyla Sharp dance score; creative spinners will find endless possibilities for mixes and segues.

**CAROL JIANI**—Touch And Go Lover (6:32); producer: Joe La Greca; writers: La Greca, Totoda, Saunders; publisher: Memory Lane, BMI; Atlantic 0-86935 (12-inch single); 7-inch version also available, Atlantic 7-89640. A zippy dance tune from a Nigerian-born Canadian whose approach suggests a slightly earthier Jennifer Holliday; John Robie remix adds characteristic wit and precision.

## recommended

**JOCELYN BROWN**—Picking Up Promises (6:23) producer: Clifford Wray; writers: C. Wray, L. King, D. Booker; publishers: Publishing Corp. of America/MindBending/RightSong, BMI; Easy Street EZS-7510 (12-inch single). More soul excitement from the "Somebody Else's Guy" vocalist, on her third label in as many releases.

**3RD PARTY**—I'm Serious (6:35); producers: Cliff Wright Zack Harmon; writers: C. Wright, Z. Harmon; publisher: Will Fli, ASCAP; Captain P-6-256-244 (12 inch single). Duo of veteran session musicians delivers crisp electro-dance tracks with a minimum of lyrics. Contact: (213) 936-3639.

**TINA SPIKE**—Sweet, Sweet Kiss (8:24); producer: Peitor Angel; writer: Peitor Angel; publisher: Simile, ASCAP; Team TRS3004 (12-inch single). Sharp-honed techno-dance production; soul soprano from Queens, N.Y. is coy but provocative. Contact: (215) 569-1400.

## country

**BILL MONROE**, Columbia Historic Edition FC 38904. Producer: Not listed. Reissued standards, plus three tracks never before released, from Monroe's fertile 1945-47 period.

**PATSY MONTANA & THE PRAIRIE RAMBLERS**, Columbia Historic Edition FC 38909. Producer: Not listed. Besides Montana's million-selling (and pace-setting) "I Want To Be A Cowboy's Sweetheart" from 1935, this collection contains five "new" ones from the 1937-40 period.

## movies/theater

**ORIGINAL SOUNDTRACK**—The Muppets Take Manhattan, Warner Bros. 25114. Producer: Jeff Moss. Third widescreen outing for Kermit, Miss Piggy et al is reliably warm family fare with a musical-in-a-movie plot hook that yields some good-natured songs.

## jazz/fusion

**CLARINET SUMMIT**—In Concert At The Public Theater, India Navigation IN-1062. Producer: Bob Cummins. The World Clarinet Quartet? Why not, when there's enough diversity here in the coupling of Alvin Batiste, Jimmy Hamilton, John Carter and David Murray, who meld surprisingly well.

**ELEMENTS**—Forward Motion, Antilles AN 1021. Producers: Mark Egan, Danny Gottlieb, Rich Brownstein. Pat Metheny's former rhythm battery continues mining its own vein, with saxophonist Bill Evans and keyboardist Clifford Carter aboard for a spritely if predictable set.

**THE HEATH BROTHERS**—Brothers & Others, Antilles AN 1016. Producers: Orrin Keepnews, the Heath Brothers. Guitarist Tony Purrone and drummer Akira Tana have departed, but Albert "Tootie" Heath more than fills the latter's chair and Slide Hampton and violinist Joe Kennedy Jr. make cameos. Altered lineup doesn't affect the siblings' superior music.

**MATSUBARA**—Painted Woman, D&D Records DD 1203. Producers: Masaki Matsubara, Harry Kaneko. Japanese guitarist/synthesist and composer offers pop/jazz a la Ritenour and Spyro Gyra and flashes of a mainstream pop style recalling the Doobie Brothers. Professional but hardly unique.

**CHICO FREEMAN**—Morning Prayer, India Navigation IN-1063. Producer: Masahiko Yuh. Japanese date (for Trio Records) partners Freeman's mercurial reeds with an ensemble including Henry Threadgill, Muhal Richard Abrams and Cecil McBee among others in a solid set capped by the pensive title piece.



## New & Noteworthy

**SPECIAL AKA**—Free Nelson Mandela (6:28); producer: Elvis Costello; writers: J. Dammers, R. Daker; publisher: Plangent Visions, ASCAP; Chrysalis 4V9-42793 (12-inch single). Former U.K. smash is one of the most powerful protest records heard since the '60s, as well as being eloquent, exciting, polyrhythmic dance music; marks the long-awaited studio return of 2-Tone pioneer Jerry Dammers.

**SECRET HEARTS**—Moment Of Madness (3:36); producer: Pete Solley; writers: Peter Beckett, Dennis Lambert; publishers: Tuneworks/Big Stick/Careers, BMI; MCA 52424. Quintet that's earned a notable underground following as the Rockets reemerges with a new name, trades in its rockabilly repertoire for intelligent, accessible power pop, and may finally be set for some commercial success.

**SMITHS**—What Difference Does It Make? (3:46); producer: John Porter; writers: Morrissey, Marr; publisher: Warner Bros.; Sire 7-29239. Love 'em or loathe 'em, this decidedly a-fashionable U.K. foursome are genuine originals; first American single features latter-day beatnik Morrissey keening his poetry raga-wise over a deft weave of jangly guitars.



# GOSPEL Lectern

## '83 Was A Very Good Year For Word

By BOB DARDEN

In its 33-odd years—and some have certainly been odder than others—giant **Word Inc.** has never had a year like 1983. It was the greatest sales year in the Waco-based company's history, not just in records, but in music and book publishing, educational products and films as well.

What is intriguing about Word's stellar year is that it comes on the heels of an announcement a couple of months ago that **Sparrow Records** also had an incredible year. And reports out of the **Benson Co.** and **Light/Lexicon** indicate they're both doing well, too. Somebody's obviously doing something right.

But back to Word. Company president **Jarrell McCracken** doesn't oversee the day-to-day operations of his far-flung company as much as he used to, especially not the way he did back when Word consisted of McCracken and one record, "The Game Of Life."

But he does find time to make sure things are running smoothly. McCracken recently announced the

acquisition of an additional 40,000 square foot building in Waco, conveniently located next to Word's 100,000 square foot storage building and only a few miles from the original "Big W" building. The new facility will house the company's growing computer operations, order processing, customer service and credit operations.

Part of the reason for the acquisition was the runaway success of Word's publishing division, which is having its greatest year since its inception in 1966. In the most recent Christian book charts, Word has five books in the top 10, with **Billy Graham's** "Approaching Hoofbeats: Horsemen Of The Apocalypse" showing up in the top 10 in both the Time magazine and New York Times bestseller lists.

But the real star, and the one closest to McCracken's heart, is the record division. Buoyed by the sales of **Amy Grant's** "Age To Age," now reported at more than 70,000 units, one source says that projected sales for the year were exceeded by nearly \$2 million. McCracken says that sales

are 50% better than the year before in virtually every area.

Other Word artists have also done well, including Grammy and Dove Award winner **Russ Taff**, **Joni Eareckson**, **Michael W. Smith** (Smith's "Project" is Word's top-selling debut LP of all time), **Evie**, **Petra** and **Leon Patillo**, all with sales reputedly in excess of 100,000.

McCracken also points with pride to Word's performance in the recent Grammy and Dove Awards, garnering a goodly portion of the statues—despite a powerhouse performance by Benson's **Sandi Patti**.

What caused the upsurge, especially after the lean years of the early '80s when record companies everywhere were fighting for their very lives? McCracken candidly attributes it to an event that happened several years before that:

"Our acquisition by ABC is probably the single most important step we took in the company. It has provided a tremendous source of financing and enabled us to take advantage of some opportunities we would not have otherwise been able to.

"They have a good personal spirit in the company and they've delivered on everything they've promised and more. It's motivated us to do our best.

"We've become more professional in our quality. We're not selling only



IT WAS A GOOD YEAR—Word president **Jarrell McCracken**, left, smiles about the success of his company last year. **George Beverly Shea** makes a point after receiving the Christian Achievement Award at the seventh annual Jubilate New Year's Eve celebration at the Sheraton Hotel in Los Angeles. Proceeds from the event, including a \$12,000 check went to the Forest Home Christian Conference Center. Among the many artists performing at the ceremony were **Sandi Patti** and **Jessy Dixon**.

to churches, but to secular venues as well. It's spawned a significant increase in Christian bookstores and their quality. We're also using more sophisticated marketing and promotion. It just all came together."

★ ★ ★

**Twila Paris'** latest for **Milk & Honey Records** is "The Warrior Is A Child" . . . Sparrow Records' newest signee is **Dennis Agajanian**. His first LP for the label, "Where Are The Heroes," ships this month . . . Also from Sparrow, "All My Best," featuring **Scott Wesley Brown's** most requested songs . . . New from the Benson Co.: the first album from beautiful **Candy Hemphill** of the famous **Hemphills** of Southern gospel fame. The album will be on Benson's **Impact** label and be in a more coun-

try crossover style than her work with the Hemphills. It's expected by September at the latest . . . **George Beverly Shea** was recently honored with a Christian Achievement Award at the seventh annual "Jubilate" celebration in Los Angeles. **Sandi Patti**, **Jessy Dixon** & the **Jessy Dixon Singers** and **Bob & Jane Henley** performed. Also during the ceremony, **Roy Rogers** and **Dale Evans** celebrated their 36th wedding anniversary. Proceeds from the evening, in the form of a check for nearly \$12,000, were presented to Forest Home Christian Conference Center.

★ ★ ★

Items for consideration should be sent to **Bob Darden**, P.O. Box 1991, Waco, Tex. 76703.

APRIL 14, 1984, BILLBOARD

Survey For Week Ending 4/14/84

### Billboard® Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	29	<b>WE SING PRAISES</b> Sandra Crouch, Light LS-5825	18	18	78	<b>YOU BROUGHT THE SUNSHINE</b> The Clark Sisters, Sound Of Gospel SOG 132
2	2	21	<b>THIS TOO WILL PASS</b> James Cleveland And The Charles Ford Choir, Savoy 7072	19	20	29	<b>HE GAVE US ALL HE HAD</b> The Sunset Jubilaires Atlanta International 10067
3	4	41	<b>PEACE BE STILL</b> Vanessa Bell Armstrong, Onyx R3831	20	22	9	<b>GOSPEL (SOUNDTRACK)</b> Various Artists, Savoy SL 14753
4	3	45	<b>ROUGH SIDE OF THE MOUNTAIN</b> Rev. F. C. Barnes and Sister Brown, Atlanta International AIR 10059	21	25	53	<b>THE FANTASTIC VIOLINAIRES</b> The Violinaires, Malaco 4382
5	5	49	<b>JESUS, I LOVE CALLING YOUR NAME</b> Shirley Caesar, Myrrh MSB 6721	22	NEW ENTRY		<b>HALLELUJAH ANYHOW</b> Thomas Whitfield & Co., The Sound of Gospel 140
6	10	13	<b>SING AND SHOUT</b> Mighty Clouds Of Joy, Myrrh	23	NEW ENTRY		<b>UNMISTAKEABLY</b> Dannelle, Onyx R 03837
7	7	9	<b>MAKE ME AN INSTRUMENT</b> Candi Staton, Beracah BRI 1001	24	21	25	<b>YOU ARE MY MIRACLE</b> Myrna Summers Savoy SL 14616
8	9	13	<b>TESTIFY</b> Timothy Wright, GosPearl 16017	25	23	108	<b>TOUCH OF CLASS</b> Jackson Southernaires, Malaco MAL 4375
9	11	25	<b>LONG TIME COMING</b> The Winans Light 5826	26	19	13	<b>HUMBLE</b> Lennie McBride, J&B 0047
10	16	25	<b>WORDS CAN'T EXPRESS</b> Nicholas Message 1002	27	NEW ENTRY		<b>JESUS SAVES</b> Little Cedric & The Hailey Singers, Gospearl 16019
11	15	9	<b>TAKE IT TO THE LORD IN PRAYER</b> The Truthettes, Malaco 4386	28	NEW ENTRY		<b>GREAT REUNION</b> Sister Lucille Pope, Atlanta International Records 10067
12	6	32	<b>I'LL RISE AGAIN</b> Al Green, Myrrh MSB 6747	29	24	60	<b>I FEEL LIKE GOING ON</b> Keith Pringle, Hope Song 2001
13	12	32	<b>DETERMINED</b> Tramaine Hawkins, Light LS521	30	26	74	<b>THE RICHARD SMALLWOOD SINGERS</b> The Richard Smallwood Singers, Onyx/Benson R3803
14	17	13	<b>YES WE CAN</b> Georgia Mass Choir, Savoy SGL-7082	31	27	37	<b>FINALLY</b> Andre Crouch, Light LS 5784
15	8	32	<b>FEEL THE SPIRIT</b> The Williams Brothers, Myrrh MSB 6745	32	28	29	<b>EDWIN HAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR</b> Lecton 810 639-1
16	13	49	<b>LEAD ME</b> Jackson Southernaires, Malaco MAL 4383	33	29	45	<b>PRAYER AND FAITH</b> Keith Pringle and The Pentecostal Community Choir Savoy 14719
17	14	87	<b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> Florida Mass Choir, Savoy SGL 7078	34	32	37	<b>HEAR MY VOICE</b> The Rance Allen Group, Myrrh MSB 6736
				35	33	13	<b>PRAYER</b> Brown Brothers, Abundant Life

## CLASSICAL Keeping Score

### 'Welcome Stagnation' In Europe

By JIM SAMPSON

MUNICH—Approximately one year after the Compact Disc launch in Europe, it appears that while classical sales have benefitted from the new technology, many classical buyers have turned away from black disks. Many dealers in West Germany report a significant drop in demand for the latest full-price classical releases, perhaps more than 20%, although last year's cassette and budget LP turnover remained around 1982 levels. By comparison, the trade association **Phonoverband** reported a slight rise in full-price classical LP units shipped in 1982.

Of the total of 800,000 CDs delivered to German dealers last year, exactly half were classical, according to **Pieter Strooker** of PolyGram's CD office in Baarn, Holland. And classical sales are increasing, although Strooker says their market share is slipping as more attractive pop product appears on silver disk. He expects the classical share of European CD sales in 1984 to drop under 35%.

The bottom line for record companies, though, is that thanks to their higher prices (\$16 in Germany versus full LP price of \$10), classical CD sales have compensated for full-price LP deterioration, so that total classical revenues in 1983 maintained 1982 levels. "Welcome stagnation" is what one industry observer called it, recalling the slippage of recent years.

★ ★ ★

Although digital recording has become the standard of the classical industry, nobody has yet released a complete set of Beethoven symphonies, all nine recorded digitally. First reports of such a project came from Deutsche Grammophon, whose **Herbert von Karajan** is in the midst of doing the cycle for his own teleproduction firm, for release on both audio and video media. Only a couple of symphonies are in the can, though, while Denon's series with **Otmar Suitner** and the Staatskapelle Berlin still lacks symphonies One and Eight.

While nobody was looking, the new German label **Capriccio**, in cooperation with East Germany's **VEB Schallplatten**, produced digital masters with conductor **Herbert Kegel** and the Dresden Philharmonic. Last Monday (2), the complete set was released simultaneously on chrome cassette, direct metal-mastered LP and Compact Disc, the latter coming from Sanyo in Japan.

**Juergen Moll**, managing director of Delta Music Group near Cologne, says the Capriccio CDs will be sold individually at first, retailing for roughly \$17, but a complete boxed set of the cycle on seven CDs will follow, priced around \$120. Like Orfeo in Munich, Capriccio is a small, young, high-priced label specializing in digital re-

cordings, in Capriccio's case coming mostly from Eastern Europe.

Moll says plans for an extensive Bach edition next year, the 250th anniversary of the composer's birth, include a new version of the "Brandenburg Concertos." Delta has export partners in all major markets, including Intersound in Minneapolis. U.S. marketing of the new Beethoven recordings on Intersound's midprice Sinfonia label has already begun.

★ ★ ★

In the pipeline: Before coming to the U.S. with the Vienna Philharmonic, **Leonard Bernstein** taped for Deutsche Grammophon in Vienna the last two Mozart symphonies, Haydn's "Oxford Symphony," Schumann's Fourth Symphony and the Schumann piano concerto with **Justus Frantz** . . . The Vienna Philharmonic has also just completed a new Tchaikovsky Piano Concerto Number One, under von Karajan, with young DG star pianist **Ivo Pogorelich**. Karajan will take the Vienna Philharmonic to Rome in late June for performances of a Mozart Mass before the Pope. DG has no recording plans, nor will the company be taping at this year's Salzburg Festival, although the new Karajan/Vienna Philharmonic "Rosenkavalier" will be released this Easter in conjunction with the Salzburg event.

★ ★ ★

Having first recorded most of the organ music of Bach and Buxtehude in mono, then again in stereo, **Marie-Claire Alain** is repeating herself for the sake of digital technology. This month, Erato/RCA releases Alain's second digital Bach album, plus her first of Buxtehude's music.

★ ★ ★

Like their Boston colleagues, Berlin Philharmonic musicians have developed a flourishing cottage industry in various chamber ensembles. The cello section recently recorded Beatles songs for Teldec, EMI signed the brass section for operetta excerpts, and Denon paired the Berlin brass with pianist **Alfons Kontarsky** in piano quintets by Mozart and Beethoven . . . **Nikolas Harnoncourt** has been recording for Teldec in Amsterdam and Dresden. With the Concertgebouw Orchestra he was joined by **Chick Corea** and **Friederich Gulda** in Mozart piano concertos, while in Dresden, the Staatskapelle was joined by **Thomas Zehetmair** in violin concertos by Mozart.

★ ★ ★

Items for consideration should be sent to **Is Horowitz**, Billboard, 1515 Broadway, New York, N.Y. 10036.



## CABLE PENETRATION GROWS

## TNN Seeing Boom In Personal Inquiry Sales

By KIP KIRBY

NASHVILLE—The strength of The Nashville Network's cable penetration into approximately 13 million homes has resulted in a heavy traffic load of personal inquiry sales. Recent figures put PI's at about 20,000 requests a week and sales of as high as 30,000 items.

These items range in disparity from the expected country-oriented albums and tapes to more eclectic products, including weight reduction programs, tools, cookbooks, magazines, books and bibles, and schools.

While TNN declines to confirm specific sales volumes on the channel, it does note that prerecorded products are especially popular. Biggest sellers include "One Day At A Time" by Cristy Lane; packages by Kitty Wells, Montana Slim and Ace Cannon; pop/rock compilations such as "Sealed With A Kiss" on RCA and "American Top Rock"; and a big band package titled "Memory Lane."

A TNN spokesperson confirms that there is "always a waiting list" for PI slots; especially as the Network continues to pick up more paid commercial sponsors and available uncommitted airtime decreases. PI sponsors must meet a monthly minimum sales quota to remain on The Nashville Network.

Parent company Group W of Stamford, Conn. handles all TNN's PI mail orders. Phone requests through a toll-free 800 number are processed by the Nice Corp. of Ogden, Utah. Clients currently on the air with The Nashville Network say that TNN claims between 25% and 30% of the retail price for each mail order filled.

Thus, in some cases, clients find it less expensive to purchase straight advertising time on the air in lieu of PI's. One such sponsor of a popular-selling item on TNN says his offer generates sales of "around 500 units per spot." As a PI, this would cost him \$1,500 with TNN's share; by buying regular commercial airtime, his costs average \$700.

The Nice Corp. charges PI clients a minimum of \$1.10 for each order its operators take, plus an additional 35 cents on every order using a credit card. Each call-in for information which does not yield an order costs the client 95 cents. There is an initial set-up charge for new clients utilizing

## Alabama Jam Set For June 9

NASHVILLE—Alabama's third annual June Jam will be held in Fort Payne, Ala., June 9. The RCA group will headline the show, which will also feature performances by Jania Fricke and Lee Greenwood.

Last year's festival drew a record crowd of 37,684 people from more than 30 states and from several other countries. The entire net proceeds, amounting to about \$400,000, were distributed to more than 100 non-profit organizations in DeKalb County, where the four members of Alabama still live.

Tickets for the upcoming event are available by mail through the Alabama Fan Club, Dept. JJ, Box 529, Fort Payne, Ala. 35967. Tickets are \$15 each, and only 40,000 will be sold.

The show will again be produced by Keith Fowler Promotions. Gaynelle Pitts is Jam coordinator.

the toll-free service, and in some cases a basic minimum monthly account charge.

"Our rates vary according to the difficulty of the individual product sell," explains the Nice Corp.'s Brent Larson. "It depends on how much time our operators have to spend describing the item or taking down sizes or styles."

Larson says his firm supplies TNN with complete tallies of the phone count logged, plus how many specific sales were generated through the calls. "Country music," Larson confirms, "is one of our biggest sellers."

## Home Taping Forum In Nashville

By EDWARD MORRIS

NASHVILLE—Several of this city's top recording artists turned out here March 22 to show their support for legislation restricting home taping. Attending the Country Music Assn.-sponsored forum were Eddy Arnold, Connie Smith, Lee Greenwood, Louise Mandrell, Mark Gray, Ed Bruce, Pinkard & Bowden, Danny Davis, Eddy Raven and Lynn Anderson.

The forum, organized under the direction of the CMA's legislative affairs committee, featured updates and strategy suggestions from three Washington lobbyists against home taping: Jim Free of Charles E. Walker & Associates, representing the Nashville Songwriters Assn.; Liz Robbins of Liz Robbins Associates, representing the National Music Publishers Assn.; and Carey Sherman of Arnold & Porter, representing the Recording Industry Assn. of America. Rick Blackburn, senior vice president and general manager of CBS Records, Nashville, moderated the forum.

"The Betamax decision is a long way from saying that home taping is O.K.," Sherman stressed. The Supreme Court, he added, didn't rule on the legality of such matters as librating (maintaining a permanent video copy as opposed to a temporary one for the sake of time-shifting), audio home taping and taping from cable and pay tv.

"We need to go to Congress for our remedy," he argued. "The courts are not an appropriate forum."

Sherman said that record rentals "haven't taken off as quickly as we feared." The suspicion on the part of renters that they may be renting a defective copy, he conjectured, may temporarily inhibit their spread. But, he warned, with the advent of CDs, "You'll get the equivalent of a master recording that can be taped over and over again."

Sherman estimated that there are 200 to 250 rental outlets now functioning in the U.S., many of which, he said, are openly advocating home taping in their ads.

Free told the assembly of artists and other industry personnel, "We've got to make members of Congress understand that audio taping is separate from video."

"Nobody (in Congress) knows how the music business works," Robbins maintained. "They sort of feel that every songwriter is a performer and making a lot of money."

Producer Blake Mevis suggested that the record industry have Michael Jackson—or someone of near-equal eminence—appear in ads de-



**HATS OFF**—Charlie Daniels makes a rare hatless appearance as he and manager Joe Sullivan of Sound Seventy Inc. sit in for absent WSIX-AM-FM morning personality Gerry House. Watching Daniels and Sullivan give traffic reports and field phone calls is WSIX promotions director Duncan Stewart.

nouncing home taping. Others contended, though, that someone experiencing Jackson's financial success could hardly make a persuasive argument that home taping was harmful. Sherman said that opera singer Beverly Sills is currently getting artist endorsements against home taping.

Discounting the frequently voiced appeals for more public education on home taping, RCA artist Eddy Raven argued that the music industry should play hardball with Congressional representatives. "The only things they understand," he asserted, "are money and votes. We have got to have a real hard plan."

## Songwriters Guild Building Strong Nashville Presence

NASHVILLE—After weathering some early suspicions that it was an "outside" organization bent on causing trouble between publishers and songwriters, the Songwriters Guild (AGAC) seems to have established a strong Nashville base in its two years of operation here.

The local chapter has grown from 30 to almost 200 members, among whom are such Music City heavies as John D. Loudermilk, Harlan Howard, Ed Penney, Jimmy Bowan, Liz Anderson, Mark James, Marijohn Wilkin and Sandy Pinkard. Susan Loudermilk is the chapter's regional director, Kathy Hyland its assistant regional director.

Reflecting on how the Nashville branch grew, George David Weiss, president of the national organization, says, "We knew there might be some publishers who wouldn't be happy we were there. So we decided to confound everybody by not coming down as a bunch of revolutionaries, saying how bad publishers are. We came in very quietly."

Additionally, Weiss points out, "We did it all indigenously. We used all Nashville people."

Currently, the Nashville branch has two monthly outreach programs for its members and others in the music community: the Ask-A-Pro sessions, open to everyone, and the Songwriters Critique, a song appraisal service available to 20 members on a first-come, first-served basis.

Non-members pay \$2 each for the Ask-A-Pro sessions, while members are admitted free. The fee can be applied to the annual membership dues for those choosing to join the organization.

The guild offers such other services to members as contract apprais-

"We've got to find out what that Congressman does on his off time. We've got to know who he sees. And we've got to let him know we know."

Buddy Killen, president of Tree International, agreed that public education was no answer. "You're not going to teach people not to steal," he said. Free said that the average home taper doesn't think he's getting something free, since he has to buy the tape and the taping equipment.

George David Weiss, president of the Songwriters Guild (AGAC), counseled the need for a sense of solidarity among the often warring factions within the music business.

als, use of the conference room for collaborative sessions and discounts for a songwriter awareness course held on the premises.

Weiss says he has tried to play down the usual adversary relationship between publishers and songwriters by stressing their common goals and need for each other. "We tell our writers right out that they have to respect their publishers for what they do for them. But we also tell them that if their claims against publishers are valid, we'll support them."

## New Bluegrass Hall &amp; Museum To Open In April

NASHVILLE—The Bill Monroe Bluegrass Hall of Fame & Museum is scheduled to open in April on Music Valley Drive near Opryland.

Promoted as "a center for the preservation and promotion of bluegrass music," the structure will house a Bill Monroe Room, containing artifacts of Monroe's career; a Country Music Stars Room; and a Hall of Fame Room. Ten members are to be inducted into the hall of fame this year.

There will also be a Bluegrass Boys Wall that lists the names of former and present members of Monroe's bands, including Lester Flatt, Earl Scruggs, Don Reno, Stringbean, Ralph Stanley, Chubby Wise and Clyde Moody.

In the park behind the museum will be erected a bronze statue of Monroe. The walkway leading to the statue will be lined with the titles of songs Monroe made famous.

## Nashville Scene

## Programmer Puts Lid On Cover Records

By KIP KIRBY

There is an increasing rumble of dissatisfaction within the country radio industry regarding the proliferation of "cover" records. These covers range from remakes of old rock goldies to covers of recent top 40 pop hits.

A number of country programmers feel the continued succession of remakes is detrimental to their sound. And one music director says he's had enough.

Bill Pyne of WQYK St. Petersburg, Fla. has sent out a letter with his playlist this week, expressing his feeling that the time has come to clamp down the brakes on covers in country. Says Pyne, "It's a contradiction for us to court listeners from contemporary radio by playing pop-sounding country records, while at the same time airing a remake of a song that these same listeners have already heard on the pop stations."

In his open letter to the industry, Pyne narrows down the problem areas to covers of recent pop hits, those less than three years old and thus very familiar to listeners. Pyne knows whereof he speaks: WQYK shares its audience with no fewer than five contemporary FMs in the Tampa/St. Pete area.

With country radio facing such stiff competition on its doorstep, Pyne wonders about the logic of playing a cover of a song that may be in another station's "gold vault," or may even still be on the air as a pop current.

"The end result is that the contemporary listener we need (in order to increase our share of the audience) is presented with the old stereotype of country being behind, or inferior to, the pop music scene," Pyne summarizes, adding, "There are plenty of good songs in Nashville that end up buried on an album, or not exposed at all. Let's hear some of them."

Pyne will get no argument on this from frustrated Nashville songwriters who can only bite back their irritation when one of their new efforts is bounced from an album for a remade oldie. As for record companies, it will be interesting to see how they react should Pyne's arguments turn out to be universal. However, producers may want to take notice of the closing statement in Pyne's letter: "... At this particular radio station in this particular market, we will immediately begin using a very skeptical ear with regard to 'covers' of recent popular recordings."

★ ★ ★

Who Says Life On the Road Is Easy? Ask Dan Seals, an artist who tries hard to please. He makes good records, he cooperates with promoters, he signs autographs for fans, he poses for pictures. He does, in short, those things that are necessary to support his career as a country artist of stature. (Despite the fact that Seals is 6 feet, 5 inches tall, we are referring here specifically to artistic stature only.)

(Continued on opposite page)







# CLASSICAL Keeping Score

## Telarc Dropping LP List To \$12.98

By IS HOROWITZ

Telarc Records brings the suggested list price of its LPs down to \$12.98 April 1 in a move to spur penetration by the pioneer audiophile line into mainstream record retailing. Until now, the albums have sold at a suggested list of \$17.95, and have been handled largely by audio outlets.

That high price rules the line out of serious contention in traditional record stores, admits Telarc president Jack Renner. The company recently expanded its rep and marketing staff to bolster its bid for greater sales.

Telarc Compact Discs are not affected by the price adjustment. They will still be priced to the dealer at about \$12.50, which places them in the area of \$19.95 at retail. In common with most other firms, Telarc doesn't specify a suggested list on CDs.

The company will shortly begin to make its CDs available in 6- by 12-inch blister packs, as an optional format, to accommodate the growing

preference for this configuration among record retailers. Audio outlets normally stock their CDs in their jewel packs in protected behind-the-counter displays.

CDs currently outsell Telarc LPs by seven to one, according to Renner. Although simultaneous release remains the company policy, CDs of new titles often enter the market sooner than their LP counterparts because of more reliable processing. Renner says the main problem with vinyl versions continues to be the cutting of acceptable lacquer masters.

There are currently close to 50 titles in the Telarc catalog that will be affected by the LP price cut. Renner says that an "inventory protection" plan is being worked out for dealers with higher-priced LP stock on hand.

Despite the price reduction, new LPs will continue to be manufactured in Germany by Teldec, Renner says.

★ ★ ★

Record dealers are not always happy to see a neighborhood bookstore stock prerecorded cassettes, but such

marketing probes constitute a trend brought about by burgeoning budget and midline classical product whose vigor continues undiminished.

Among the most active entrepreneurs in this area has been Sine Qua Non Records, which last year tested a proprietary kiosk cassette merchandising system within the Waldenbooks chain. There were 70 stores, located largely in the Northeast, in the test phase. Now, says Sam Attenberg, chairman of Sine Qua Non, the program moves out nationally, with more than 900 Waldenbooks stores across the country as potential hosts for the marketing plan.

Attenberg was the executive involved in Nabisco's test several years ago of prerecorded cassette sales in supermarkets and drug stores. Although that project was abandoned, it did provide a proving ground for the basic concept and the display kiosk that now appears to be paying out for the Providence, R.I.-based Sine Qua Non.

The Waldenbooks expansion isn't all, says Attenberg. Never accused of being a cautious prognosticator, he predicts that more than 2,000 new retail locations will have his cassette kiosks on premises by year's end. And few of these locations, he points out, currently sell any prerecorded music. Among locations eyed are gift shops, newsstands, airports and marinas—just about anywhere people congregate.

The kiosk drive is only one phase of the company's expansion plans, says Attenberg.



BACK TO ST. LOUIS—Leonard Slatkin, right, music director of the St. Louis Symphony, and Jay David Saks, RCA Red Seal producer, check a playback in a recording project linking label and orchestra again after a hiatus of several decades. First of two albums to be released will be the Prokofiev Symphony No. 5, due out in May, to be followed later by excerpts from the composer's "Cinderella" ballet.

Sine Qua Non is slated to release its first Compact Discs next month, an initial batch of 12 titles pressed for it in Japan by Technics. Six more are due this summer, and regular releases will follow, says Attenberg. These will be sold to dealers at "under \$10," perhaps the lowest wholesale figure yet for CDs, and are expected to retail in "the \$15 range."

That first CD release will be comprised of seven titles taken from Sine Qua Non's own Seven Star series, and five licensed from Varese-Sarabande's Andante label. Latter specializes in orchestral recordings of under-represented repertoire, and its first group of CDs will include readings of scores by Liszt, Copland, Barber and Ives.

The CDs taken from Seven Star include Vivaldi's "Four Seasons," featuring violinist Emanuel Borok, material by the Empire Brass Ensemble, harpsichordist Fernando Valenti,

and a new recording of the Tchaikovsky Piano Concerto No. 1, with Eugene List as soloist.

Other recent developments at Sine Qua Non include a deal with Baltimore's Peabody Conservatory under which up to 30 digital recordings will be produced over the next five years by such artists associated with the school as Leon Fleisher and Barry Tuckwell. Another pact will see portions of the Sine Qua Non catalog released through the Columbia Record Club, says Attenberg, and further expansion later this year will see the company reach beyond its classical core into videocassette distribution and the establishment of a kiddie music catalog.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

### Billboard Best Selling Inspirational LPs

Survey for Week Ending 3/31/84

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	13	5	<b>STRAIGHT AHEAD</b> Amy Grant, Myrrh MSB 6706 (Word)	21	21	33	<b>WALLS OF GLASS</b> Russ Taff, Myrrh MSB 6706 (Word)
2	1	13	<b>NOT OF THIS WORLD</b> Petra, Star Song 7102050860 (Word)	22	NEW ENTRY		<b>SEND US TO THE WORLD</b> Harvest, Milk And Honey MH1051 (Zondervan)
3	2	90	<b>AGE TO AGE</b> Amy Grant, Myrrh MSB 6697 (Word)	23	34	33	<b>I EXALT THEE</b> Phil Driscoll Sparrow SPR-1074
4	3	41	<b>MORE THAN WONDERFUL</b> Sandi Patti, Impact R3818 (Benson)	24	16	21	<b>REIGN ON ME</b> Michele Pillar, Sparrow SPR-1077
5	4	49	<b>THE MICHAEL W. SMITH PROJECT</b> Michael Smith, Reunion RRA 002 (Word)	25	NEW ENTRY		<b>THROUGH HIS EYES</b> Steve Archer, Myrrh 7016751066 (Word)
6	6	70	<b>MORE POWER TO YA</b> Petra, Star Song SSR 0045 (Word)	26	39	49	<b>LOVE OVERFLOWING</b> Sandi Patti, Impact R3742 (Benson)
7	8	9	<b>KID'S PRAISE 4</b> The Maranatha Kids, Maranatha 7100108829 (Word)	27	27	21	<b>SIDE BY SIDE</b> The Imperials, Day Spring 7014112105 (Word)
8	NEW ENTRY		<b>THE SKY'S THE LIMIT</b> Leon Patillo, Myrrh 7016771067 (Word)	28	15	21	<b>SIGNAL</b> Dallas Holm And Praise, Greentree RO 3947 (Benson)
9	9	13	<b>SURRENDER</b> Deby Boone, Lamb And Lion 3001 (Sparrow)	29	17	82	<b>SONGS FOR THE SHEPHERD</b> Keith Green, Pretty Good Records PGR 002
10	NEW ENTRY		<b>BOOTLEG</b> The Resurrection Band, Sparrow SPR-1086	30	10	33	<b>COUNT THE COST</b> David Meece, Myrrh MSB 6744 (Word)
11	5	17	<b>MISSION OF MERCY</b> DeGarmo And Key, Power Disc 1071 (Benson)	31	18	41	<b>LIVE EXPERIENCE</b> Leon Patillo, Myrrh MSB 6728 (Word)
12	NEW ENTRY		<b>MICHAEL W. SMITH 2</b> Michael Smith, Reunion 7010004129 (Word)	32	12	86	<b>LIFT UP THE LORD</b> Sandi Patti, Impact R 3799 (Benson)
13	20	5	<b>HOLINESS</b> Don Francisco, New Pax 33144 (Benson)	33	25	9	<b>FULLY ALIVE</b> The Bill Gaither Trio, Word 7018917638
14	7	21	<b>THE PRODIGAL SON</b> Keith Green, Pretty Good Records PGR 003	34	28	17	<b>MUSIC MACHINE PART 2</b> Candle, Birdwing BWR 2047 (Sparrow)
15	11	9	<b>UNDERGROUND</b> Phil Keaggy, Nissi EMR4600 (Sparrow)	35	32	5	<b>A CALL TO US ALL</b> Terri DeSario, DaySpring 7014113011 (Word)
16	22	9	<b>HYMNS</b> Evie, Word 701891910X	36	29	5	<b>NEVER SAY DIE</b> Petra, Star Song 7012032862 (Word)
17	NEW ENTRY		<b>MAJESTY</b> Dino, Light 5828 (Lexicon)	37	19	5	<b>NO LESS THAN ALL</b> Glad, Greentree RO 3951 (Benson)
18	NEW ENTRY		<b>SECOND TO NONE</b> Truth, Paragon 33143 (Benson)	38	23	41	<b>PASSING THE FAITH ALONG</b> New Gaither Vocal Band, Dayspring 710410263X (Word)
19	14	17	<b>SINGER SOWER</b> The Second Chapter Of Acts, Sparrow SPR-1071	39	24	21	<b>NO LONGER STRANGERS</b> The Talbot Brothers, Sparrow SPR-1075
20	26	5	<b>SUNDAY'S ON THE WAY</b> Carmen, Priority 38713	40	30	29	<b>PRESS ON</b> Joe English, Myrrh MSB 6750 (Word)

## GOSPEL Lectern

### Vector Plays At College Showcase

By BOB DARDEN

One of the highlights of last year's Intercollegiate Broadcasting System talent showcase in Washington, D.C. was a fiery performance by Exit Records artists the 77s. Not one to change a successful formula, Beverly Salhanick, showcase coordinator for the IBS national convention, invited another hot Exit band, Vector, to perform at the 1984 show the first week in March. Vector joined secular acts Jack Hardy, Tommy Keene and Jason & the Scorchers on the bill in a chance to crack the important college radio market.

★ ★ ★

Fans of Dallas Holm & Praise sometimes ask whatever happened to Randy Adams, one of the group's original members. Randy says he's alive and "live" in Fort Worth, Tex., as staff producer with the new Sierra Recording 24-track studio.

What's interesting about Sierra is that in addition to the usual array of demo and jingle work, Adams is producing one of the few live music shows in the Southwest—from the studio. Every other Thursday night, "En Vivo de Sierra" beams over 100,000-watt Spanish-language FM station KESS. Adams says big name Chicano acts are eager

to have their music broadcast from the tiny studio floor. The show began last August.

Adams says he's currently looking for the contemporary Christian bands—and sponsors—to fill the other Thursday nights. As any true music fan will tell you, broadcasting from the studio is a Texas tradition as old as Bob Wills.

★ ★ ★

Gary Whitlock, who has successfully headed a&r for Word's West Coast division for the past couple of years, is apparently leaving the company to take over a&r for Light/Lexicon. No announcement yet from Word on who will take Whitlock's place.

LifeStream Records of Nashville has signed the Watchmen, a five-piece contemporary Christian band from Clymer, Pa. The group's first release for LifeStream is "Can't Stop Talkin'."

★ ★ ★

Bill Traylor & Associates, of which RiverSong Records of Nashville is the primary operation, has formed a new label, LoveSong Records, to be distributed by the Zondervan Corp. Corporate sources say that LoveSong will feature MOR-type, easy listening contemporary Christian music.

Traylor & Associates purchased the Southern Gospel-oriented RiverSong label from Priority Records last year. Current RiverSong artists include Cheryl Prewitt Blackwood, Doug Oldham and Amy Fletcher.

The latest signing for RiverSong, incidentally, is the duo of Henry & Hazel Slaughter. The Slaughters have recorded more than 20 albums in the past, including five featuring the piano stylings of Henry, who has received the Gospel Music Assn.'s Dove Award for best gospel instrumentalist a record five times. The Slaughters' first release, "Written In Red," should be available sometime in April.

★ ★ ★

The new label got off to a good start in February when Cheryl Prewitt Blackwood, who was Miss America in 1980, was featured at a "Spirit of America" rally in Atlanta, which climaxed with a speech by President Reagan. She sang "Reach Out And Touch" and "Ain't No Mountain High Enough."

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.



HERE SHE COMES—Former Miss America Cheryl Prewitt Blackwood, a recent signing to the new LoveSong label, sings during the "Spirit of America" rally in Atlanta.



# CLASSICAL **Keeping Score**

## Levine Repeats Challenge To Mozart CD

By IS HOROWITZ

Whatever their running time, Compact Discs need suffer no tampering with desired levels or bass response, delivering the same quality regardless of where the signal is read on the disk's surface. This happy state, of course, is an objective the LP can only approximate, tied as it is to the limitations of groove density and inner diameter geometry.

So it seemed it might be interesting to compare levels and general tonal integrity of a CD bearing James Levine's and the Chicago Symphony Orchestra's highly regarded performance of the Mozart 40th and 41st Symphonies with the LP of the same digital recording on RCA Records, an album that packed an unusually generous amount of music on its 12-inch surfaces.

The LP, of course, had been mastered at a relatively low level to accommodate sides that ran to 35 or more minutes each. It was not surprising, therefore, to find that the CD delivered a louder reading at the same amplifier setting, and sound that was perhaps marginally cleaner.

It was disconcerting, however, to discover that the CD contained less music than the LP, and by a considerable debit margin.

Levine's desire to include some repeats in the symphonies not always taken by other conductors, particularly on disk, provided a technical challenge to processing of the LP, one that it met with some distinction.

On the CD, however, the challenge was not accepted, although there is at least one CD out, Denon's version of the Beethoven Ninth Symphony conducted by Otmar Suitner, with a playing time of more than 71 minutes, almost exactly the cumulative time on the Levine Mozart LP.

How were the cuts made? By eliminating certain of the repeats—almost 7:30 from the second movement of the G Minor, and approximately three minutes each from the second and third movements of the "Jupiter."

As of now, anyway, there are apparently some things the LP can do with more ease than the CD.

\*\*\*

Claudio Abbado, no longer tied to Deutsche Grammophon exclusively,

will be doing a series of recordings with the Chicago Symphony for CBS Masterworks. Most recently, of course, he directed a Rachmaninoff concerto album featuring the young pianist Cecile Licad. In May he begins a Tchaikovsky symphony cycle in Chicago with the Second. Others will follow in due course, says Christine Reed, Masterworks a&r director.

Meanwhile, Lorin Maazel's Mahler cycle with the Vienna Philharmonic is continuing according to schedule. The Ninth will be recorded next month, and the Seventh and Tenth in October, Reed informs. The Third and "Kindertotenlieder" will be done next year, and a performance of the Eighth in Salzburg in '85 will provide the opportunity for a live recording. In the can and awaiting release are the Mahler Second this spring and the Fourth in the fall.

Among other CBS projects on the boards is a new Wynton Marsalis album on which the Grammy-winning trumpet player will collaborate with a soprano in Baroque arias that feature his instrument (Handel, Purcell, and others); a disk of the music of Alban Berg with Jessye Norman and Pierre Boulez; and a "large-scale" performance of "The Messiah," directed by Raymond Leppard. Latter, to be recorded in September, will feature the Mormon Tabernacle Choir.

\*\*\*

Angel's "Happy Birthday" album, marking the label's first 30 years, is a welcome reminder of some of the great moments in recording history. Side one, particularly, is a winner,



Drawing by Ziegler. ©1984 The New Yorker Magazine Inc.

and can be listened straight through with pleasure as a super "Greatest Hits" assembly, featuring as it does select items by Dennis Brain, Dinu Lipatti, Claudio Arrau, Walter Gieseking, Elizabeth Schwartzkopf, Dietrich Fischer-Dieskau, Victoria de Los Angeles and Maria Callas, all recorded in the '50s.

Side two has its moments, also, although the sequencing may jar some listeners (following "Ride of the Valkyries," for instance, with a Joplin rag played by violin and piano). All the excerpts on this side come from recordings made in the '70s, except for the Wagner, which was cut in 1980.

One wonders, then, what happened in the '60s. Was not a single Angel recording from that decade thought worthy of inclusion in a 30-year retrospective?

\*\*\*

Before he conducted Elliott Carter's Symphony for Three Orchestras

in Chicago last week, Leonard Slatkin thought it might be helpful if he delivered a few remarks about the difficult work to the audience. Carter, who was in the audience, took umbrage, and walked out. "I did not come to Chicago to be insulted," he is reported to have said.

\*\*\*

Stage directions in Act I of an opera to be presented at the Metropolitan Opera House set the action in "a hotel in New York under the control of the Mafia." The opera is a modern version of "Rigoletto," produced first by the English National Opera and peopled by a cast of Cosa Nostratype characters. Italian-American groups protested. Peace came after the Met agreed to remove the libretto, which carried the offending Mafia references, from public sale.

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

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## LATIN **Notas**

### Antonio de Jesus Rocks To Top

By ENRIQUE FERNANDEZ

For over 10 weeks, the No. 1 spot on the California Latin charts has been held by a newcomer: A&M's Antonio de Jesús. "When I first took his record around," recalls José Bejar, who heads marketing and promotion for A&M's Latin label, "radio people told me it would never make it. It was too rock'n'roll, they said, too hard."

The young Mexican artist's success contradicts the myth, prevalent in the Latin market, that you can only program and sell music with a romantic or traditional Latin beat. Though Antonio de Jesús is not ex-

actly heavy metal, his orientation is definitely rock.

This month, de Jesús is playing San Francisco and Los Angeles. "He'll be playing with his own band," stresses Bejar. "None of this singing to prerecorded tracks."

According to Bejar, de Jesús' first album sold over 100,000 copies in Mexico. And the artist has accomplished something nearly unheard of for Mexican talent: He has a hit in Spain, a country he'll be touring soon.

Antonio de Jesús heads A&M's current Latin roster, which also includes Sergio Mendes, Lani Hall—

who has recently finished an album with Ariola artist Camilo Sesto—and her husband, A&M chairman Herb Alpert. In addition, the Latin label is releasing a new singer, María Conchita Alonso—who appears on the Johnny Carson show this month to promote a film in which she co-stars with Robin Williams, "Moscow On The Hudson"—and a singing group, Lara y Monares, which Bejar describes as a combination of Simon & Garfunkel and Bread.

\*\*\*

Speaking of Latin rock, Rhino Records has started a new label devoted to the genre. Zyanya Records will release archive material and new product. Current releases include "The Eastside Sound 1956-1965," a compilation that includes Ritchie Valens, The Midnighters, Cannibal & the Headhunters and others from the early Latin rock era; "Los Angelinos," a survey of current unsigned bands from East L.A.; and "The Best Of Thee Midnighters," with some of the popular band's greatest hits.

\*\*\*

Miguel Ríos, who will be at Broadway's Nederlander Theatre later this month, played 32 concerts last summer to more than half a million spectators... RCA's Latin label, RCA International, is getting into Italian product this year with three new releases... The Miami Carnival is being broadcast by SIN-TV this month in a special show hosted by Raul Velasco and headlined by Celia Cruz.

\*\*\*

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.



CONTACT!—Arranger/bandleaders Machito and Gil Evans greet each other at the New York Grammy banquet. Machito was last year's Latin Grammy winner.

FOR WEEK ENDING DECEMBER 15, 1984

Billboard

# HOT BLACK SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	12	<b>SOLID</b> N.ASHFORD, V.SIMPSON/CAPITOL 5397	◆ ASHFORD & SIMPSON
2	10	17	6	<b>OPERATOR</b> R.CALLOWAY/SOLAR 7-69684/ELEKTRA	MIDNIGHT STAR
3	5	7	13	<b>SHOW ME</b> L.COPE, S.HORTON, W.BRAITHWAITE RCA 13873	GLENN JONES
4	4	5	15	<b>FRIENDS/FIVE MINUTES OF FUNK</b> L.SMITH/JIVE/ARISTA JS19276	WHODINI
5	8	11	13	<b>TEARS</b> T.SILVERMAN, R.HALPIN/TOMMY BOY 848	THE FORCE MD'S
6	3	3	14	<b>I FEEL FOR YOU</b> A.MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
7	2	2	15	<b>COOL IT NOW</b> V.BRANTLEY, R.TIMAS/MCA 52455	◆ NEW EDITION
8	13	18	8	<b>TREAT HER LIKE A LADY</b> R.R.JOHNSON/GORDY 1765/MOTOWN	THE TEMPTATIONS
9	6	6	11	<b>DON'T STOP</b> G.DUKE/A&M 2687	◆ JEFFREY OSBORNE
10	22	25	10	<b>GOTTA GET YOU HOME TONIGHT</b> M.FORTE, D.ROBINSON/PHILLY WORLD 096919/ATCO	◆ EUGENE WILDE
11	9	10	10	<b>LET IT ALL BLOW</b> R.ANDREWS, B.HARRIS/MOTOWN 1760	THE DAZZ BAND
12	7	4	10	<b>PURPLE RAIN</b> PRINCE & REVOLUTION/WARNER BROS. 7-29174	PRINCE & THE REVOLUTION
13	11	8	10	<b>PENNY LOVER</b> J.A.CARMICHAEL, L.RICHIE/MOTOWN 1762	◆ LIONEL RICHIE
14	14	15	10	<b>LOOK THE OTHER WAY</b> C.JASPER, E.ISLEY, M.ISLEY/CBS ASSOCIATED 4-04642/EPIC	E.ISLEY, C.JASPER, M.ISLEY
15	19	23	7	<b>NO ONE'S GONNA LOVE YOU</b> J.JAM, T.LEWIS/TABU 4-40665/EPIC	THE S.O.S. BAND
16	20	26	7	<b>CONTAGIOUS</b> R.CALLOWAY/SOLAR 7-69683/ELEKTRA	THE WHISPERS
17	23	28	8	<b>LOVER GIRL</b> T.MARIE/EPIC 34-04619	◆ TEENA MARIE
18	18	20	10	<b>JAILHOUSE RAP</b> K.BLOW/SUTRA 027/BECKET	◆ FAT BOYS
19	15	12	11	<b>SEX O MATIC</b> A.A.JONES/MERCURY 880255-7/POLYGRAM	THE BAR-KAYS
20	21	21	9	<b>C.O.D. (I'LL DELIVER)</b> J.MTUME/EPIC 34-04657	MTUME
21	12	9	15	<b>CENTIPEDE</b> M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
22	17	14	17	<b>I JUST CALLED TO SAY I LOVE YOU</b> S.WONDER/MOTOWN 1745	◆ STEVIE WONDER
23	26	30	6	<b>YOU USED TO HOLD ME SO TIGHT</b> J.HARRIS, III, T.LEWIS/MCA 52491	THELMA HOUSTON
24	28	29	11	<b>THE WORD IS OUT</b> P.COLLINS/ARISTA 1-9256	◆ JERMAINE STEWART
25	39	57	4	<b>MISLED</b> J.BONNEFOND, R.BELL, KOOL&THE GANG/DE-LITE 880431-7	KOOL & THE GANG
26	27	27	9	<b>AFTER ALL</b> J.GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
27	43	70	3	<b>LOVE LIGHT IN FLIGHT</b> S.WONDER/MOTOWN 1769	STEVIE WONDER
28	30	35	8	<b>ALL OF YOU</b> P.LAURENCE/CAPITOL 5415	LILLO THOMAS
29	25	13	13	<b>BETTER BE GOOD TO ME</b> R.HINE/CAPITOL 5387	◆ TINA TURNER
30	34	38	8	<b>STRONGER THAN BEFORE</b> J.OSBORNE/A&M 2685	JOYCE KENNEDY
31	16	16	11	<b>JUST FOR THE NIGHT</b> HAWK/RCA 13914	EVELYN "CHAMPAGNE" KING
32	24	24	10	<b>OUT OF TOUCH</b> D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
33	37	43	6	<b>DO WHAT YOU DO</b> J.JACKSON, D.RUDOLPH/ARISTA 13909	◆ JERMAINE JACKSON
34	48	54	4	<b>JAMIE</b> R.PARKER, JR./ARISTA 1-9293	RAY PARKER JR.
35	45	60	4	<b>RAIN FOREST</b> P.HARDCASTLE/PROFILE 7059	PAUL HARDCASTLE
36	38	42	9	<b>SECRET FANTASY</b> M.STARR/ARISTA 1-9272	TOM BROWNE
37	<b>NEW</b>			<b>MR. TELEPHONE MAN</b> R.PARKER, JR./MCA 52484	NEW EDITION
38	49	71	3	<b>BEEP A FREAK</b> L.SIMMONS/TOTAL EXPERIENCE 1-2405/RCA	GAP BAND
39	41	50	6	<b>APPRECIATION</b> K.MCCORD/MCA 52490	ALICIA MYERS
40	44	52	6	<b>IN THE DARK</b> R.AYERS, S.CLARKE, W.ALLEN/COLUMBIA 44-05115	ROY AYERS
41	35	33	13	<b>JUNGLE LOVE</b> M.DAY, STARR COMPANY/WARNER BROS. 7-29181	◆ THE TIME
42	42	44	7	<b>IN ONE LOVE AND OUT THE OTHER</b> L.F.SYLVERS, III/GEFFEN 7-29293/WARNER BROS.	THE SYLVERS
43	46	49	8	<b>CHANGE YOUR WICKED WAYS</b> O.SCOTT/TOTAL EXPERIENCE 1-2404/RCA	PENNYE FORD
44	50	59	4	<b>HANG ON TO YOUR LOVE</b> R.MILLER/PORTRAIT 37-04664	SADE
45	36	34	25	<b>CARIBBEAN QUEEN</b> K.DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
46	29	22	10	<b>BLACK BUTTERFLY</b> G.DUKE/COLUMBIA 38-04641	DENIECE WILLIAMS
47	61	78	3	<b>LIKE A VIRGIN</b> N.RODGERS/SIRE 7-29210/WARNER BROS.	◆ MADONNA
48	55	63	5	<b>LOVER BOY</b> K.DIAMOND/JIVE/ARISTA 1-9284	◆ BILLY OCEAN
49	52	56	6	<b>THE MEN ALL PAUSE</b> S.SHOCKLEY, S.SHOCKLEY/CONSTELLATION 52486/MCA	KLYMAXX
50	54	58	5	<b>AMNESIA</b> G.DUKE/SOLAR 7-69682/ELEKTRA	SHALAMAR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	53	55	6	<b>SUPERNATURAL LOVE</b> M.OMARTIAN/GEFFEN 7-29142/WARNER BROS.	DONNA SUMMER
52	47	48	7	<b>GIVE A LITTLE LOVE</b> M.STARR/STREETWISE 1136	THE STYLISTICS
53	32	31	9	<b>YOU TURN ME ON</b> R.JAMES/GORDY 1763/MOTOWN	RICK JAMES
54	40	39	7	<b>BODY</b> M.JACKSON/EPIC 34-04673	◆ JACKSONS
55	85	-	2	<b>MISSING YOU</b> L.RICHIE, J.A.CARMICHAEL/RCA 13966	DIANA ROSS
56	66	80	3	<b>MECHANICAL EMOTION</b> B.WOLFER, VANITY/MOTOWN 1767	VANITY
57	56	45	11	<b>I PROMISE (I DO LOVE YOU)</b> DREAMBOY/QWEST 7-29190/WARNER BROS.	DREAMBOY
58	70	-	2	<b>REQUEST LINE</b> J.BLOODROCK, K.WILLOUGHBY, C.JAY/REALITY 951/DANYA/FANTASY	ROCK MASTER SCOTT AND THE DYNAMIC THREE
59	63	67	5	<b>CAN'T SLOW DOWN</b> D.FRANK, M.MURPHY/ARISTA 1-9270	ANGELA BOFILL
60	83	-	2	<b>LOVE IN MODERATION</b> D.EODATO/ISLAND 7-99685/ATCO	GWEN GUTHRIE
61	51	51	8	<b>DON'T STOP</b> I.PERKINS/MCA 52480	ONE WAY
62	31	19	12	<b>SEX SHOOTER</b> A.POLLONIA 6, STARR COMPANY/WARNER BROS. 7-29182	APOLLONIA 6
63	64	68	5	<b>I'M IN LOVE WITH YOU</b> C.POWELL/MOTOWN 1759	KOKO-POP
64	67	77	4	<b>YO LITTLE BROTHER</b> M.LIGGETT, C.BARBOSA/MIRAGE 7-99697	NOLAN THOMAS
65	75	85	3	<b>THIS IS OUR NIGHT</b> M.PICCIRILLO, G.GOETZMAN, PRIVATE 14-04711/EPIC	THE STAPLE SINGERS
66	72	82	3	<b>LOVERIDE</b> R.D.MILLER/4TH AND BROADWAY 409/ISLAND	NUANCE FEATURING VIKKI LOVE
67	73	90	3	<b>CITY GIRL</b> R.LAWS/CAPITOL 5421	RONNIE LAWS
68	68	73	4	<b>THE BELLE OF ST. MARK</b> SHEILA E., STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
69	77	89	3	<b>LOVIN'</b> M.JONZUN/TOMMY BOY 850-7	JONZUN CREW/MICHAEL JONZUN
70	76	83	4	<b>SNEAKING OUT</b> G.L.JONES/RED LABEL 7002	LINDA CLIFFORD
71	71	74	5	<b>TEASE ME</b> W.MORRISON/ISLAND/ZE 7-99693/ATCO	JUNIE MORRISON
72	74	84	3	<b>ELECTRIC BOOGALO</b> O.E.BROWN/POLYDOR 881461-7	OLLIE AND JERRY
73	81	-	2	<b>FAST GIRLS</b> J.JOHNSON/A&M 2693	JANET JACKSON
74	80	-	2	<b>WE ARE THE YOUNG</b> D.HARTMAN, J.IOVINE/MCA 52471	◆ DAN HARTMAN
75	<b>NEW</b>			<b>TONIGHT</b> B.TERRY, READY FOR THE WORLD/MCA 52507	READY FOR THE WORLD
76	87	-	2	<b>NEUTRON DANCE</b> R.PERRY/PLANET 13951/RCA	THE POINTER SISTERS
77	69	69	5	<b>RADIO MAN</b> E.THORNGREN/ISLAND 791/ATCO	WORLD'S FAMOUS SUPREME TEAM
78	<b>NEW</b>			<b>EASY LOVER</b> P.COLLINS/COLUMBIA 38-04679	PHILIP BAILEY
79	<b>NEW</b>			<b>STEP OFF</b> S.ROBINSON, SUGAR HILL 32033/MCA	THE FURIOUS FIVE FEATURING COWBOY, MELLE MEL & SCORPIO
80	<b>NEW</b>			<b>CAN I</b> B.ELI/PHILLY WORLD 7-99682/ATCO	CASHMERE
81	82	86	3	<b>SAY YEAH</b> B.OATES, R.VAN SCHAIK/PORTRAIT 37-04671/EPIC	THE LIMIT
82	65	64	6	<b>SING'N HEY YEA</b> G.GRIFFIN/CBS ASSOCIATED/SO NY 4-04661/EPIC	KIDS AT WORK
83	89	-	2	<b>I CAN'T KEEP MY HEAD</b> J.MARTIN, G.CLINTON/CAPITOL 5419	ERAMUS HALL
84	62	62	5	<b>LOVE SONGS ARE BACK</b> P.WINGFIELD, P.SAVAL/RCA 13866	◆ BAND OF GOLD
85	<b>NEW</b>			<b>LOOK WHATCHA DONE NOW</b> S.CLARKE/ALLEGIANCE 3923	◆ RODNEY SAULSBERRY
86	<b>NEW</b>			<b>CRY LIKE A WOLF</b> WIZ/GOLDEN BOY 7124/QUALITY	R.J.'S LATEST ARRIVAL
87	78	65	6	<b>HOLLIS CREW</b> R.SIMMONS, L.SMITH/PROFILE 5058	RUN-D.M.C.
88	<b>NEW</b>			<b>THIS TIME</b> CHAMPAIGN/COLUMBIA 38-04721	CHAMPAIGN
89	33	32	14	<b>OFF AND ON LOVE</b> CHAMPAIGN/COLUMBIA 38-04600	◆ CHAMPAIGN
90	<b>NEW</b>			<b>THIN WALLS</b> T.MCCLARY/MOTOWN 1768	THOMAS MCCLARY
91	59	36	16	<b>I OWE IT TO MYSELF</b> J.HAMILTON, M.HAYES/TOTAL EXPERIENCE 1-2407/RCA	PRIME TIME
92	57	46	16	<b>SWEPT AWAY</b> D.HALL, A.BAKER/RCA 13864	◆ DIANA ROSS
93	84	66	9	<b>SELF CONSCIOUS</b> B.BRONNER/NEIGHBOR 005A12	BRONNER BROTHERS
94	88	75	6	<b>GEORGY PORGY</b> M.SEGAL/RCA 13909	CHARME
95	91	76	7	<b>IT TAKES A LOT OF STRENGTH TO SAY GOODBYE</b> B.WOMACK, A.OLDHAM, J.E.GADSON/BEVERLY GLEN 2018	B.WOMACK & P.LABELLE
96	60	40	17	<b>THE MEDICINE SONG</b> ◆ STEPHANIE MILLS HAWK/CASABLANCA 880180-7/POLYGRAM	◆ STEPHANIE MILLS
97	58	47	9	<b>OOOHH SLAVE</b>	J.DOUGLASS/ATLANTIC 7-99696
98	86	88	4	<b>INDECISIVE CATCH</b>	A.MCKAY, F.JOHNSON/COLUMBIA 38-04667
99	79	79	5	<b>LOVE AIN'T NO HOLIDAY</b> NATIVE	J.MTUME/JAMAICA 9003
100	92	87	4	<b>SHE'S GOT THE BODY</b> KIDDO	D.STERLING, S.MILLANG/A&M 2679

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.



**Blues Brothers.** Robert Gray, at 31 one of the blues' youngest performers, won four awards at the National Blues Award show held last month in Memphis: contemporary blues artist of the year, contemporary blues album of the year ("Bad Influence"), blues single and song of the year ("Phone Booth"). Celebrating with Gray, fourth from left, were, from left, bluesmen Hubert Sumlin, Rufus Thomas, Stevie Ray Vaughan and Albert King. (Photo: Mike Kappus)

## 'SOLID' HIT FOR ASHFORD & SIMPSON

### Veteran Duo Celebrates First Chart-Topping Single

BY STEVEN IVORY

LOS ANGELES Two weeks ago, something significant happened in the careers of Nick Ashford and Valerie Simpson: "Solid," the first single from their third Capitol album, reached the No. 1 position on Billboard's Black Singles chart.

A No. 1 record is a development that calls for celebration on the part of any act, but for Ashford & Simpson, the achievement was especially important. In more than two decades as hit songwriters/producers for a multitude of acts, from Diana Ross to Quincy Jones, it was the first time the duo had achieved No. 1 status as artists. The success of both the single and the album, also called "Solid," has revitalized the career of an act that had been considered by fans and industry insiders alike to have done everything at least once already.

Currently on a national tour of medium-sized halls in major cities, Ashford & Simpson are currently involved in a heavy promotional thrust that includes major television shows and in-store appearances, something they haven't done in awhile.

"Suddenly, we don't mind doing these things," says Ashford. "You know, when you visit these radio stations and other places, you can tell whether they really want to see you. There's nothing like having a No. 1 record."

The duo, songwriters first, insist that the reason "Solid" went to the top of the charts, as opposed to their other singles, had a lot to do with how the public related to the song and its message. "It's catchy," says Simpson, "and people can either relate to the slang, 'solid,' or they can relate to the lyrics, which deal with two people who have gone through it all, only to keep their relationship intact."

"'Highrise' [the initial single from last year's Ashford & Simpson album of the same name] was a record we learned a lot from. That song measured success by living in a highrise apartment, but we found

ourselves singing to a small segment of people. Perhaps a highrise is success to people in New York, Los Angeles and Chicago, but once you hit the Midwest, where success might mean owning a home, you've lost your audience. I think people have to relate personally."

Ashford & Simpson joined the Capitol roster in early 1982 with a certain amount of fanfare, after leaving Warner Bros.—where, after 10 years and eight albums, three of which went gold, their record sales began to wane. According to Ashford, when the duo's first two Capitol albums produced only moderate sales figures, he began to worry.

"I'll admit, I wavered for a second," he says. "Capitol is a big company, and we had just left a big company, which we thought was one of the reasons for our dip in sales at Warners. I thought, 'If leaving one label for fresh territory isn't the answer, what is the answer?'"

Adds Simpson: "Capitol did a lot more for this record. They seemed to have affection for the record, and that's what did it. People like a&r director Varnell Johnson wanted the record to happen as much as we

*(Continued on page 59)*

## THE RHYTHM & THE BLUES

by Nelson George



PRINCE'S "Purple Rain" concert, when seen by this observer in Detroit (Billboard, Nov. 17), was a tasty but too encyclopedic regurgitation of the music, moods and moves of Prince's hit film of the same name. It appeared that the flamboyant, once-unpredictable performer was about to be embalmed into a rigid formula by his own success. But since that first week in Detroit, the show has gone through considerable evolution.

Before the curtain went up on Nov. 30 at Washington's Capital Centre, Prince & the Revolution launched into a lengthy version of "Controversy," which could best be described as Bootsy Collins meets Talking Heads. Prince gave warning that this show would definitely be, as some say, all the way live.

Midway through the concert, Prince sat down at his electric piano for some unaccompanied emoting. In Detroit this had been the evening's low point, but now Prince uses it to play favored "oldies" like "Dirty Mind" and "I Wanna Be Your Lover" as sing-alongs, with 'the Kid' displaying some serious gospel vocal chops in the process. However, the concert's real revelation was "Baby I'm A Star," which he had tried, with only moderate effectiveness, to turn into a funk jam in Detroit. Now opening act Shelia E. and four members of her band come onstage for an extended jam (20 minutes? 25 minutes?) that was as good a section of undiluted funk as this writer has ever seen.

Prince and company, including Jerome Benton as the designated dancer, were in the class of the JB's, P-Funk, the Family Stone, etc. in their hardcore, gritty prime. This was the side of Prince that the 50% black audience had come to see. Moreover, it was the side of Prince that many of his newfound white listeners hadn't seen before. When it was over, it seemed as if the entire hall was stunned and drained by the experience. Prince had stepped into the shoes of r&b's greatest performers and found his own deep, rich groove.

When he came back on to perform the anthemic title song, he again showed his remarkable versatility. Using his regular brown Hohner telecaster, he played the song with a supple, relaxed style reminiscent of the brilliant country picker Chet Atkins, before transferring to his white custom guitar for a series of blazing, passionate, magnificent solos on "Purple Rain." Prince even sang the words differently, phrasing so that the song's elusive meaning seemed clear (at least while he sang it). It was as if by letting the funk flow Prince had opened himself and his audience up to the deep, unbridled energy that music releases.

**SHORT STUFF:** Gladys Knight and Smokey Robinson co-hosted the Black Achievement Awards show last week in Los Angeles. The program will be syndicated this winter. Knight and the Pips will be seen on

CBS's "Happy New Year America," to be telecast live from New York on Dec. 31 . . . Michael Johnson's Jonzun Crew, known for electric boogie, has released "Lovin'," a ballad, as its new single on Tommy Boy . . . Ex-Rolling Stone writer and P-Funk publicist Tom Vickers picks up his first production credit on Kiddo's new "Action" album. Vickers, along with group leader Donnie Sterling and Steve Milang, produced a funk version of the Who's "Can't Explain" . . . Reggie Thompson, who was recently profiled here (Billboard, Dec. 15), is remixing two cuts from Mtume's current album . . . Bootsy Collins, along with Bill

### Prince gets his act together in Washington

Waller Jr. and Phelps "Catfish" Collins, has formed Bootzilla Productions, a full-service production company that will be involved in jingle writing as well as record making, out in Cincinnati. For more info contact Bootzilla Productions at P.O. Box 37841, Cincinnati, Ohio 45222, or call (513) 631-6236.

Sound Town Records has a Christmas release in Randy Brown's "At Christmas Time" . . . Black Enterprise magazine has a cover story on black promoters and corporate sponsors in its December issue . . . Ray Parker Jr. has a Christmas cut on his final Arista album, "Chartbusters." The song, "Christmas Time Is Here," is the only one of the nine songs not written solely by Parker: Thurlene Johnson gets co-composer credit. Parker's current single "Jamie" is an answer record followup to Parker's production of Randy Hall's recent MCA hit "I've Been Watching You (Jamie's Girl)" . . . Skyy's latest on Salsoul is titled "Inner City," which is a long way from their outer space outfits of a few years back. There is also more writing from inside the group, as guitarist Anibal Sierra ("Pay Up") and singers Bonnie Dunning Barrino and Denise Dunning Crawford ("Love Is Blind") contribute. The album is produced, as always, by the dynamic duo of Solomon Roberts Jr. and Randy Muller . . . Ex-Arista staffer Vincent Davis has three new releases on his Vintertainment Records: Dougy Fresh's "The Original Human Beat Box," Chuck Chill Out's "Hip Hop On Wax—Volume 1" and Red Alert's Hip Hop On Wax—Vol. 2." All three are produced by Davis.

### From Church to Charts

## Glenn Jones 'Finesses' Shift

BY HARRY WEINGER

NEW YORK Former child gospel star Glenn Jones is making a successful transition from spiritual recordings to the secular world of pop and r&b with his current RCA album, "Finesse." The album's first single, "Show Me," dented the top 10; a second, "Meet Me Halfway There," is set for release.

While vocalizing in his Jacksonville, Fla. church, Jones was discovered by the Bivens Specials group, and, at the age of eight, recorded with them for Nashboro Records. Later, in his teens, he released a solo album on Savoy.

"Gospel is show business," remarks Jones, "and the way contemporary gospel sounds nowadays, I don't think I'm doing anything differently, except lyrically." Jones is applying lessons learned from a stint in Jenobia Jeter's band, when

she opened for returning pastor Al Green.

"It was the same show as his pop days, roses and everything," Jones recalls. "And the women screamed just as loud."

It was manager Louise West who plucked Jones from Jeter's band, and today she is smoothing the path from church to charts. After coordinating a secular debut on a Norman Connors album in 1980, West brought Jones to RCA.

The singer has been with the label since a promising mini-LP, produced by then-a&r director Robert Wright, Hubert "D Train" Eaves and former Earth, Wind & Fire saxophonist Al McKay, surfaced in January, 1982. But there was nothing since then until the fall appearance of "Finesse."

West, who is also executive producer of the current album, ex-

*(Continued on page 58)*

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# Black

## PROGRAMMERS QUESTION DIRECTION

### Vandross Spurs Radio Concern

NEW YORK—Luther Vandross' activity as a solo artist on Epic (his current album is "Busy Body"), and his production of current albums by Aretha Franklin ("Get It Right") and Dionne Warwick ("How Many Times Can We Say Goodbye") for Arista, have sparked contradictory feelings among urban/black program directors (Billboard, Jan. 21).

His album is in the top 10 on the black chart, as is the single "I'll Let You Slide," and he is in the midst of a national tour. Yet there is some uneasiness in how these radio people view Vandross' direction. Barry Richards of New Orleans' WAIL calls "Busy Body" a "monster seller" and adds that Vandross' appeal "is wide and deep." But he is disturbed that his duet with Warwick on "How Many Times Can We Say Goodbye" "came and went so quickly. Everybody, across all formats, played it immediately, and it burned out surprisingly quick. The album itself was slow and draggy."

Barry Mayo of New York's WRKS sees Vandross as "vulnerable" as a record seller, but adds, "I have to hedge because Luther's album is selling very well, but I don't hear a hit record on it. I feel Luther has given away some of his best records."

Alonzo Miller of Los Angeles' KACE says, "Two and a half years ago Luther was one of the freshest sounds around," but now Miller would like to see the singer/songwriter "change his arrangements. His music is all beginning to sound a little too similar, and he's putting his sound out there too often."

"Still, no matter what happens with his music, Luther is a great bal-

leader," says Miller. "The long cut on his album, 'Superstar,' is in the top five at my station. The quality of his voice will always make him a factor."

J.C. Floyd of Pittsburgh's WAMO, Curtis Anderson of Baltimore's WINN-FM and Lynn Tolliver of Cleveland's WZAK all agree that Vandross' voice is beautiful, but his music needs to be revamped. Tolliver echoes the feelings of his contemporaries when he comments, "He is spreading himself too thin and could be in danger of losing his base."

"His first album was phenomenal. His second was good. This third is not as good as the second. He needs to cool out a minute."



**SOPHISTICATED LADY**—Singer Phyllis Hyman examines a special piece of pottery given to her by the Biko-Rodney-Malcolm Coalition for her refusal to perform in South Africa. Contrast entertainment editor Norman Richmond makes the presentation on behalf of the anti-apartheid Coalition at the Traifamadore in Buffalo before Hyman's show there.

### 60 U.S. Cities On Deele's Tour

NEW YORK—Solar act the Deele, whose debut album "Body Talk" is moving up the black album chart, is on a 60-city national tour that ends in April.

The five-piece self-contained band is opening 40 dates for Luther Vandross and DeBarge and 20 for the Dazz Band. The band's costumes were designed by ex-Walt Disney Studios costume designer Skip Stewart.

## The Rhythm & The Blues

### New Year Brings New Chart Trends

By NELSON GEORGE

Now that most of the year-end award madness, best-of listings and retrospectives of the past year are, mercifully, over, it is finally time to pay attention to the emerging trends of 1984. A quick study of the black charts, an excellent guide to who is hot and who is not, tells several interesting stories.

First, we see that the New York street music scene is still a vital force on the national chart, with Shannon's "Let The Music Play" and 'D' Train's "Something's On Your Mind" both sitting comfortably in the top five. "Music,"



produced by Mike Liggett, is the freshest sounding techno-pop (or electro-funk or bebop-pop-rock-hip-hop-dance-rock) made by anyone besides Arthur Baker and John Robie in quite some time. "Something's On Your Mind" is unusual in that 'D' Train, one of the most consistent New York dance groups, slows down to a smooth, mid-tempo pocket that highlights James Williams' fine gospel-based vocals and a strong melody.

Through 'D' Train, Hubert Eaves III is quietly building a reputation as one of the sharpest producers on the black music scene. It is also worth noting that 'D' Train's label, Prelude, once known as the home of the disco 12-inch one-shot, is doing a fine job of establishing the group as an album-oriented act.

Last year, Elektra and Solar broke Midnight Star, the first act to really develop under the lucrative and, at times, controversial mating of Dick Griffey's operation and a company that once had almost no visibility in the black community. Now the Deele's "Body Talk" on Solar (produced by Midnight Star's Reggie Calloway), a top five single, and Pieces Of A Dream's "Fo-Fi-Fo" indicate that Elektra is on its way to challenging its WEA counterparts in the black music market.

Finally, the appearance on the black album chart of Blackfoot's "City Slicker" suggests, once again, that soul music lives. Since 1981, Clarence Carter, Bobby Womack, Tyrone Davis, Johnnie Taylor and Z.Z. Hill have all enjoyed sales success and a surprising amount of airplay with "old-fashioned" soul music. Blackfoot's "Taxi," a clever song handled with a gritty delivery reminiscent of Bobby Womack, is a top 20 single sparking sales of the album.

It is significant that "City Slicker" is on an indie label, Soundtown (distributed by Allegiance, another indie), because every one of the other recently successful soul records was on an indie label as well. The majors, in their lust for new sounds, are missing a stable and long-ignored part of the black music market, one that with a little cultivation could prove consistently fruitful.

★ ★ ★

Short Stuff: Bassist (and Luther Vandross writing partner) Marcus Miller has signed a co-publishing deal between his Thriller Miller Mutation's Joe Giaco, Robie, Burton and Brad LeBeau of Pro Motion.



**REMINISCING**—Pro Motion artist Jenny Burton and her producer John Robie think of the not-so-good old days before her latest release, "Remember What You Like." Pictured at a party in New York, from left, are Pro Motion's Joe Giaco, Robie, Burton and Brad LeBeau of Pro Motion.

Billboard®			Survey For Week Ending 1/28/84				
Black LPs™							
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	12	LIONEL RICHIE Can I Slow Down, Motown 6059ML (MCA)/MCA	39	40	22	ZAPP Zapp III, Warner Bros. 27875-1 WEA
2	2	30	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	40	42	63	PRINCE 1999, Warner Bros. 23720-1 WEA
3	3	58	MICHAEL JACKSON Thriller, Epic QE 38112 CBS	41	28	10	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA
4	4	14	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	42	34	21	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL
5	5	8	KOOL & THE GANG In The Heart, De-Lite DSR 8508 (Polygram) POL	43	45	37	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS
6	6	20	GAP BAND Gap Band V-Jammin', Total Experience TE 1-3004 (Polygram) POL	44	44	11	TOM BROWNE Rockin' Radio, Arista AL8-8107 RCA
7	8	5	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	45	52	2	J. BLACKFOOT City Slicker, Soundtown 0002 (Allegiance) IND
8	10	6	LUTHER VANDROSS Busy Body, Epic FE 39196 CBS	46	46	66	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA
9	7	25	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	47	47	10	SOUNDTRACK The Big Chill, Motown 6062ML MCA
10	12	10	EDDIE MURPHY Comedian, Columbia FC 39005 CBS	48	58	7	DREAMBOY Dreamboy, Qwest 23988-1B (Warner Bros.) WEA
11	9	10	TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS	49	49	7	IRENE CARA What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
12	11	15	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	50	51	29	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram) POL
13	13	11	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	51	55	2	PAUL McCARTNEY Pipes Of Peace, Columbia QC 39149 CBS
14	14	22	RICK JAMES Cold Blooded, Gordy 6043GL (Motown) MCA	52	50	15	MILLIE JACKSON E.S.P., Spring SPR 33-6740 IND
15	15	10	CON FUNK SHUN FEVER Mercury 81447-1 (Polygram) POL	53	56	21	PHILIP BAILEY Continuation, Columbia FC 38725 CBS
16	22	7	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA	54	48	12	RICHARD PRYOR Here And Now, Warner Bros. 23981-1 WEA
17	25	12	TEENA MARIE Robbery, Epic FE 38882 CBS	55	57	68	DE BARGE All This Love, Gordy 6012GL (Motown) MCA
18	19	30	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	56	60	12	TYRONE DAVIS Something New, Oceanfront OF 101 IND
19	31	7	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA	57	53	25	SHALAMAR The Look, Solar 60239 (Elektra) WEA
20	30	7	DAZZ BAND Joystick, Motown 6084M MCA	58	59	18	KLIQUE Try It Out, MCA 39008 MCA
21	23	8	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	59	61	25	RENE & ANGELA Rise, Capitol ST-12267 CAP
22	24	10	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA	60	62	3	P-FUNK ALL STARS Urban Dance Floor Guerrillas, CBS Associated BFZ 39168 CBS
23	17	9	EARTH, WIND & FIRE Electric Universe, Columbia QC 38980 CBS	61	64	2	MALCOLM MCLAREN D'ya Like Scratchin', Island 90124-1B (Atco) WEA
24	26	21	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	62	63	2	THE JONES GIRLS On Target, RCA AFL1-4817 RCA
25	29	25	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	63	66	39	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL
26	27	9	ANGELA BOFFILL Teaser, Arista AL8-8198 RCA	64	68	36	MAZE We Are One, Capitol ST-12262 CAP
27	16	12	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	65	NEW ENTRY		RON BANKS Truly Bad, CBS Associated FZ 39148 CBS
28	33	3	GEORGE CLINTON You Shouldn't Nuf Bit Fish, Capitol ST-12308 CAP	66	43	13	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104 RCA
29	18	9	RAY PARKER, JR. Woman Out Of Control, Arista AL8-8087 RCA	67	NEW ENTRY		MUSICAL YOUTH Different Style, MCA 5454 MCA
30	32	6	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	68	NEW ENTRY		LATIMORE I'll Do Anything For You, Malaco 7414 IND
31	21	26	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	69	69	26	ARETHA FRANKLIN Get It Right, Arista AL8-8019 RCA
32	36	9	DARYL HALL & JOHN OATES Rock 'N Soul Part I, RCA CPL1-4858 RCA	70	71	10	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934 CBS
33	35	24	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	71	72	17	BOBBY NUNN Private Party, Motown 6051ML (MCA) MCA
34	37	37	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	72	73	43	KASHIF Kashif, Arista AL 9620 RCA
35	20	20	RUFUS AND CHAKA KHAN Live Stompin' At The Savoy, Warner Bros. 23679-1 WEA	73	54	32	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744 WEA
36	38	17	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA	74	67	20	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP
37	39	5	CHERYL LYNN Preppie, Columbia FC 38961 CBS	75	65	42	JARREAU Jarreau, Warner Bros. 23801-1 WEA
38	41	5	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA				

○ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).





# Talent & Venues

## A&R Execs See Happy 'New' Year Adventurous Sounds To Prevail At Labels, They Say

By PAUL GREIN

LOS ANGELES—American rock-'n'-roll may rebound this year, following the British-dominated modern music boom of '83. But the international market is likely to continue as a major source of talent. That's the key finding in a survey of label a&r chiefs on talent trends they anticipate in '84.

The executives are also enthusiastic because of the acceptance at top 40 radio of such adventurous artists as Prince, David Bowie and the Talking Heads. And most surveyed expect the recent rush of multi-format dance-oriented hits to continue.

But many are less optimistic about the heavy metal boom, which some anticipate will turn into a bust by the fall. The reason: the industry's penchant for running a good thing into the ground, as happened with disco in '79 and synthesizer pop last year.

Warner Bros. president Lenny

Waronker is especially enthusiastic about the state of music. "From a musical point of view, the business is the healthiest it's been in at least five years," he says. "A lot of adventurous, interesting stuff is happening, from Bowie and Prince and the Talking Heads to Yes, the Stones, the Police and Paul Simon. It's not often you have that many quality records in one year."

"I think top 40's open format is a positive change. They'll play whatever's a hit, from Prince to Olivia Newton-John. An act like Talking Heads, which radio didn't particularly give a damn about, is probably going to have a platinum record. That says something about the business in general."

Peter Philbin, who works in talent acquisition for Columbia Records on the West Coast, is one of many who sees a comeback for American acts. "For the past few years, the music

that's made headway in the U.S. has been from overseas, especially England and Australia. That music will stay on course, but I also look for American music to rejuvenate itself," he says.

"For a while, record labels concentrated too much on the U.S., and consequently a lot of American bands were signed too soon and didn't have a chance to grow. But over the past few years, with the excitement coming from overseas, American bands have been in the shadows. And I think good bands grow in the shadows."

John David Kolodner, who works in a&r at Geffen Records, agrees and adds, "I don't see any other particular trends except that the song is definitely back and a group's image is extremely important. Whatever it is, it has to be strong."

"I think you're going to see a lot of heavy metal early on," he continues, "but I'm not sure how long it's going to last. The industry tends to burn out particular styles by releasing a lot of inferior acts."

Other label executives aren't so sure about a swing back to American acts. Frank Rand, Epic's vice president of a&r, notes: "I look forward to American music this year, but I also expect to release more international projects than ever before. There's some great music coming out of our international companies in the U.K., Canada and Australia."

Rand also credits a lot of the industry's turnaround to recent changes in radio. "Radio was resisting bang-your-head rock'n'roll music as recently as a year ago. They were looking for passive music which was great for them—for about a week—but was terrible for record companies because a lot of that music didn't sell. Quiet Riot and Def Leppard opened the door and showed radio that if you play good heavy rock'n'roll, the kids will buy it."

"The new music situation opened up the foreign market," says Paul Cooper, Atlantic's vice president and general manager of West Coast operations, in estimating that last year 35% or more of the tapes he received were foreign. "All of a sudden we have a lot of contact with international companies, managers and attorneys seeking placement in the U.S. I see European areas becoming more and more important in giving us possible new directions."

Neil Portnow, Arista's vice president of West Coast a&r, sees the industry as more receptive to new styles. "The past year and a half has taught us to be more open-minded about different sounds, including reggae, Latin and African music," he says. "If there's an opening up from a cultural standpoint, that's real healthy, because we've been far too provincial in the past."

Portnow sees a surge in uptempo

(Continued on page 44)

## Beach Boys In Studio; Tour Is Postponed

LOS ANGELES—The Beach Boys will continue as a recording and performing entity but are postponing until spring a short concert tour which was due to begin later this month. The postponement was announced at a press conference here Monday (9), 12 days after the drowning death of the group's drummer, Dennis Wilson.

The group was scheduled to fly to Caribou Studios in Colorado last week to record a song with producer Spencer Proffer for the soundtrack to the upcoming film "Up The Creek."

At the press conference, the surviving members of the Beach Boys explained the postponement. "Dennis loved performing and touring," said Wilson's cousin Mike Love. "If he were voting, we'd be out there on Jan. 25, but he was overruled by a couple of his brothers and some of his friends. We're going to take a little bit of time, and when we go out perhaps we'll feel better for having done so."

Dennis' brother Carl Wilson noted: "We've spent all of our adult life performing and hopefully projecting a good time, and that's what we're going to do in the future. We all have problems as individuals, but as a group we're blessed to be able to defy

time and all kinds of reason, and go on putting out those good vibrations."

Love added that the group hasn't decided on a replacement for Dennis. "We've been touring at times with two other drummers, so we're quite well equipped to perform. It's just that emotionally right now the entire group wanted to wait just a little longer before we get up and sing 'Fun Fun Fun'."

Brian Wilson, Al Jardine and Bruce Johnston also attended the press conference. The eldest Wilson brother looked trim and fit, but was somewhat rambling and erratic in his comments. He did note, however, that he plans to write a song for his late brother, and will dedicate it to him on the Beach Boys' next album.

PAUL GREIN

## Rock Returns To L.A.'s Roxy

LOS ANGELES—The 450-seat art deco Roxy reopened as a live music venue Friday (13) after eight months as a legitimate theatre. During the tenure of the long-running "Women Behind Bars," the rock music scene in Los Angeles moved a mile east from the Sunset Strip, landing in Hollywood at such clubs as the Palace, Lingerie, Lhasa, Cathay de Grande, Kit Kat and Palladium.

According to Marshall Berle—who, along with club owner Elmer Valentine and talent buyer Dee Dee Lewis, will be booking the Roxy—the key to reviving the Strip is the new popularity of heavy metal music. In fact, the first act booked into the 11-year-old club since it returned to music was a heavy metal band, Black And Blue.

"Heavy metal is the only thing that's happening right now," says Berle, a former manager of Van Halen. Other metal acts Berle has booked into the club include Witch, Bitch, Savage Grace, Lizzie Borden, Slayer and Pandemonium.

But Berle notes that metal will not be the sole drawing card of the club, which will also feature a new wave "KROQ Night" every other night and be available for rent to outsiders. Another play is also tentatively set to start a four-week run in February.

ETHLIE ANN VARE



THE BIG TIME—Saxophonist Clarence Clemons and Red Bank Rockers lead singer J.T. Bowen go at it during their headlining set at the Ritz in New York.

## Night Ranger Still Rocking In Spite Of Early Setbacks

By ETHLIE ANN VARE

LOS ANGELES—Night Ranger's very existence is a miracle on the order of Lourdes. The hard rock quintet from the Bay Area made every tactical mistake in the book, and had a run of incredible bad luck on top of it. But they managed to come out of it all with a hit debut album and a second one that has sold a reported 300,000 in its first eight weeks.

Night Ranger released "Dawn Patrol" on the doomed Boardwalk label in November, 1982. But when it started to sell, the distributor and, later, the label died.

"We had a great thing going with Boardwalk," says bassist/songwriter Jack Blades. "We started touring, and the record was selling well, but when we hit the West Coast in the middle of our tour, there were no records in the stores. Pickwick, our distributor, had folded, and Boardwalk was getting a little questionable. We were very concerned."

Fortunately for the group, Boardwalk vice president Bruce Bird formed Camel records at this point, and cut a deal between Night Ranger, Camel and MCA. The band went into rehearsal for its second album, "Midnight Madness," with Boardwalk money, and MCA bought out the project. MCA also put up half the \$35,000 budget for the band's "You Can Still Rock In America" video, produced by Pendulum Productions (Quiet Riot, Cheap Trick) and now in heavy rotation on MTV.

"Television exposure has been very important to Night Ranger," says manager Bruce Cohn, with whom Night Ranger hooked up immediately after the demise of Cohn's former charges, the Doobie Brothers. "It makes the connection between the song and who's singing it so much quicker."

"Whenever we traveled the country," adds Blades, "people had already seen us. We weren't an unknown quantity." Their first \$10,000 video, "Don't Tell Me You Love Me" (Gowers, Fields & Flattery) was instrumental in the success of "Dawn Patrol."

Having achieved some visibility, Night Ranger has been booked by Monterey Peninsula Artists to support ZZ Top on its upcoming tour, and later to join Black Sabbath.

Readily admitting that Night Ranger barely escaped the fate of Boardwalk cohorts the Ascenders, the Stompers and DNA, the band considers itself lucky to be alive.

"It really put the fear of God into us," says Blades. "You reach a point where you're on a roll and you say, 'Hey, we're happening.' And then all of a sudden, whoosh, the rug is pulled out from under you. It makes you sit back and take stock, realize how fleeting this whole thing can be."

"That's why you're looking at one hard-working band. We're going to tour. We're going to do in-stores."

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# Black

## CABLE CHANNEL A YEAR AWAY

### Apollo Theatre Reopens Doors

By NELSON GEORGE

NEW YORK—Beginning this month, the Apollo Theatre's legendary Wednesday night talent shows are being revived, and by March the Harlem landmark will be available as a video production facility. That's the word from Percy Sutton, chairman of Inner City Broadcasting and its subsidiary, Apollo Entertainment Television, which owns the Apollo.

The Apollo was open for a Christmas Eve amateur show that attracted a full house and over 600 contestants. A gospel show was held on Christmas day. Both events were sponsored by Manufacturers Hanover Trust and Inner City's New York radio stations WBSL and WLIB. Following that weekend, Sutton announced the Apollo would be open every Wednesday starting Jan. 18.

"The (Christmas) programs were part of an ongoing process of learning how to make the Apollo breathe," says Sutton. "We are constantly learning new things about both the physical plant and how to run the Apollo."

A tribute to Martin Luther King Jr. is being held at the theatre on Jan. 15, his birthday. There will be performances at 2 p.m. and 7 p.m. which will test the new management's ability

to control crowds and clean the facility over a brief time span.

"Everytime we open it costs us \$72,000," says Sutton. "That includes heat, electricity, security and stagehands. That is the figure, by the way, if we are opening it at least twice a month. It is more if a great deal of time has elapsed between use." By March, Inner City hopes to have finished installation of a new furnace and new sound and lighting equipment that will bring the cost of opening the theatre down to \$55,000.

At that time, Sutton anticipates the theatre being available for rental for those interested in taping at the Apollo. Inner City itself won't begin taping programs from the Apollo until May. Inner City's long-awaited black video cable channel is still well over a year away, according to Sutton. He cites the continuing scarcity of cable lines in most of the nation's urban centers "as making it risky to begin broadcasting with so much of our potential audience still not wired for cable."

However, Sutton hints that the Apollo might be used by Inner City as the hook for an urban-oriented syndicated video program. "We cannot make a profit on the Apollo until

we can begin to sell programming, both in this country and around the world, that was taped at the Apollo," he says.

Extensive alterations in the Apollo are continuing even as the theatre becomes more active in 1984. Parts of the second floor will house the Apollo Theatre Hall of Fame, a non-profit museum housing memorabilia from the theatre's 50 years of operation.

"The Hall of Fame will be kept at arm's length from the Apollo itself," says Sutton, who will serve on its board of directors. "We don't know anything about that type of thing, so we'll bring in people who do."

The third floor is being converted into a 4,000 square foot video production center. To hold down construction cost, \$4 million in video equipment will be leased from New York's Reeves Video Co. and not purchased, as Inner City originally intended.

As adjuncts to ownership of the Apollo, a dance group, the Apollo Dancers, consisting of six men and four women, and Inner City Artists Management, created to sign winners of amateur night competitions, are being organized.

## Atlanta Family LP Markets Curly Hair And Funk

NEW YORK—Can curly hair and funk be cross-marketed? Two ambitious young businessmen from Atlanta think so and have spent \$100,000 (so far) to prove it.

Nate and Bernard Bronner, executives of the 37-year-old, family-owned Bronner Bros. cosmetics firm, have launched a promotion campaign in support of "Bronner Brothers," their debut album on family-owned Neighbor Records.

At K-mart and Woolworth stores that sell Bronner Bros. hair products such as Cosmopolitan Curl, displays will advertise both the hair products and the album. Ads in black-oriented publications, including Ebony, Jet and Essence, promote both hair and music. Radio buys for the album in 174 markets tag Bronner Bros. products as well. At certain stores in the

Southeast, purchase of Bronner Bros. hair products entitles the customer to a free poster of the brothers. That same poster is also included in each album. Bernard Bronner estimates that the total cost of the record's promotion is over \$100,000.

"We figured on using the expertise we used in marketing and promoting in the hair care business in the entertainment field," says Bernard, the company's vice president for marketing. "Everywhere we have a jar of grease we want people to know about our music."

So far, the album is available through 10 distributors, including Big State in Dallas, Alpha in New York, Tara in Atlanta and Schwartz Bros. in Philadelphia. "Right now the record is available primarily in the Southwest, but within the next

two weeks it'll be across the country," says Bernard.

The album was conceived as a marketing aid for the Bronners' hair products this summer. All the promotional materials stress the sex appeal of the two brothers, though neither had much musical training before making the record. Nate wrote or co-wrote five of the album's nine songs and sings lead on them. Class, a local group, provided the rest of the music and vocals. In fact, they now perform around Atlanta under the Bronner Brothers name. Bernard, despite his bare-chested presence on the album cover, doesn't play or sing, but does manage the group.

Atlanta resident Isaac Hayes served as executive producer. The award-winning producer/composer/singer offered song selection advice and production tips.

## The Rhythm & The Blues

### This Woman's Place Is In The Studio

By NELSON GEORGE

How many women have been given the chance to produce records by major labels over the years? The names Valerie Simpson, Teena Marie, Angela Bofill, Cheryl Lynn and Diana Ross come to mind. But note that all these ladies are performers. Where is the female Quincy Jones? With the exception of Sugar Hill Records' Sylvia Robinson, who just happened

to own her own record company, female producers have been given as much chance in the record industry as an interior decorator at a garbage dump.

Quite simply, women are still second-class citizens in the music industry. As singers and songwriters they have made their mark, but when it comes to assigning production budgets, sexism comes into play.



Since 1981, McDuffie has produced radio spots, primarily for Miller Beer's "Welcome To Miller

Time" campaign, using the voices of Ashford & Simpson, Luther Vandross, Al Green, Roberta Flack, Jerry Butler, the Dazz Band, James Ingram, Lakeside, Michael Wycoff, the Isley Brothers, DeBarge, Janet Jackson and Gladys Knight.

Despite working successfully with these acts, often supervising spots that rivaled the artists' own commercial releases for creativity, McDuffie found that "unless I'd made a record, it didn't matter what kind of commercials I'd done or what the word of mouth was about the quality of my work." McDuffie, who started in advertising at McCann-Erikson in 1971, opened her own freelance jingle company in 1977 with the intention of doing commercials and jingles.

Financially, McDuffie doesn't need commercial records to make a living. But like former full-time jingle singers Vandross and Patti Austin, McDuffie loves the freedom of making (Continued on page 54)

Billboard Black LPs Survey For Week Ending 1/14/84

Table with columns: This Week, Last Week, Weeks on Chart, ARTIST, Title, Label & Number (Dist. Label), This Week, Last Week, Weeks on Chart, ARTIST, Title, Label & Number (Dist. Label). Lists top Black LPs with artists like Lionel Richie, Richard Pryor, Dionne Warwick, etc.

Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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# Billboard® Black Singles

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	1	13	<b>CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)</b> —Billy Ocean (K. Diamond) K. Diamond, B. Ocean, Willesden Zomba Jive Arista 1-9199	34	40	7	<b>COMPUTER AGE</b> —Newcleus (J. Webb, F. Fair) M.B. Cenac, Wicked Stepmother/Wedot, ASCAP, Sunnyview 416	67	77	5	<b>I WONDER</b> —Rodney Saulsberry (S. Clarke) P. Brown, R. Saulsberry, Peter Brown/Rod Saulsongs, ASCAP, Allegiance 3919
2	5	9	<b>THE LAST TIME I MADE LOVE</b> —Joyce Kennedy & Jeffrey Osborne (J. Osborne) B. Mann, C. Weil, J. Barry, Dyad/Stepple Chase, BMI, A&M 2656	35	37	6	<b>GET OFF (YOU FASCINATE ME)</b> —Patrice Rushen (C. Mims, Jr., P. Rushen) P. Rushen, G. Albright, F. Washington, Baby Fingers/Sel Mar, ASCAP/Freddie Dee, BMI, Elektra 7-6970	68	70	4	<b>EGYPT, EGYPT</b> —The Egyptian Lover (Egyptian Lover) Egyptian Lover, Tpyge, Freak Beat 00661
3	8	7	<b>LET' GO CRAZY</b> —Prince And The Revolution (Prince and the Revolution) Prince and the Revolution, Controversy, ASCAP, Warner Bros. 7-29216	36	32	8	<b>BREAKIN' TOGETHER</b> —O'Bryan (Friendship Producers Co., O'Bryan) L. Burnett, II, D. Cornelius, Big Train, ASCAP, Capitol 5376	69	76	5	<b>FOX TRAPPIN'</b> —Numonics (L.J. Davis, M. Moore, L. Dandridge) L. Davis, L. Hayes, L. Dandridge, Najuma/Busim, BMI, Hodisk 9009 (Allegiance)
4	2	13	<b>YOU, ME AND HE</b> —Mtume (J. Mtume) J. Mtume, Mtume, BMI, Epic 34-04504	37	49	5	<b>IN THE NAME OF LOVE</b> —Ralph MacDonald with Bill Withers (R. MacDonald, W. Eaton) R. MacDonald, W. Salter, B. Withers, Antisia/Bleuign, ASCAP, Polydor 881221-7 (PolyGram)	70	75	4	<b>I DON'T PLAY THAT</b> —Shirley Brown (H. Banks, C. Brooks) H. Banks, C. Brooks, Backlog, BMI, Sound Town 0607
5	4	17	<b>WHAT'S LOVE GOT TO DO WITH IT</b> —Tina Turner (T. Britten) T. Britten, G. Lyle, Chappell/Rondor/Good Single/Irving, ASCAP/BMI, Capitol 5354	38	36	9	<b>IF YOU'RE NOT HERE (BY MY SIDE)</b> —Menudo (E. Diaz, M.L.M. Pagan) C. Villa, A. Monroy, E. Diaz, M. Pagan, Not Listed, RCA 13771	71	71	5	<b>ALL I DO</b> —Next Movement (Tom Tom 84, G. Redmond, J. Siegal) L. Reeves, Siegal/Redmond/Joy-Love, BMI, Nuance 745
6	7	10	<b>JUST THE WAY YOU LIKE IT</b> —The S.O.S. Band (J. Jam, T. Lewis) T. Lewis, J. Harris, III, Flyte Tyme/Avant Garde, ASCAP, Tabu 4-04523 (Epic)	39	34	9	<b>MIDNIGHT HOUR</b> —Roger (R. Troutman) W. Pickett, S. Cropper, East/Memphis, BMI, Warner Bros. 7-29231	72	84	3	<b>FRIENDS</b> —Whodini (L. Smith) J. Hutchins, L. Smith, Zomba, Jive/Arista 1-9226
7	13	5	<b>I JUST CALLED TO SAY I LOVE YOU</b> —Stevie Wonder (S. Wonder) S. Wonder, Jobete/Black Bull, ASCAP, Motown 1745	40	44	6	<b>FRAGILE...HANDLE WITH CARE</b> —Cherelle (J. Jam, T. Lewis) J. Harris, III, T. Lewis, Flyte Tyme/Avant Garde, ASCAP, Tabu 4-04556 (Epic)	73	79	4	<b>LOVE EMERGENCY</b> —Mikki (L. Goodman) Not Listed; Lawrence Goodman/Pop Art, ASCAP, Pop Art 1404
8	10	9	<b>DYNAMITE</b> —Jermaine Jackson (J. Jackson) A. Goldmark, B. Roberts, Nonpareil/Broozertoones, BMI, Arista 1-9190	41	43	5	<b>SLOW DANCIN'</b> —Peabo Bryson (P. Bryson) P. Bryson, Warner Bros./Peabo, ASCAP, Elektra 7-69699	74	NEW ENTRY		<b>ARE YOU THE WOMAN</b> —Kashif (Kashif) Kashif, Kashif/Music Corporation of America, BMI, Arista 1-9263
9	6	11	<b>17</b> —Rick James (Rick James) R. James, Stone City/Jay Warner, ASCAP, Gordy 1730 (Motown)	42	47	4	<b>YOU'RE MY CHOICE TONIGHT (CHOOSE ME)</b> —Teddy Pendergrass (L. Vandross) L. Vandross, M. Miller, April/Unclie Ronnie's/Thriller Miller/MCA, ASCAP, Asylum 7-69696 (Elektra)	75	NEW ENTRY		<b>BETTER BE GOOD TO ME</b> —Tina Turner (R. Hine) Knight, Chinn, Chapman, Chinnichap/Land of Dreams/Arista, BMI/ASCAP, Capitol 5387
10	14	8	<b>YOU GET THE BEST FROM ME</b> —Alicia Myers (K. McCord) K. McCord, A. Hudson, Perk's/Duchess, BMI, MCA 52425	43	53	3	<b>CENTPEDE</b> —Rebbie Jackson (M. Jackson) M. Jackson, Mijac/Warner-Tamerlane, BMI, Columbia 38-04547	76	NEW ENTRY		<b>TEARS</b> —Force M.D.'s (T. Silverman, R. Halpin) Force M.D.'s, R. Halpin, T-Boy, ASCAP, Tommy Boy 848
11	11	12	<b>YOUR LOVE'S GOT A HOLD ON ME</b> —Lillo Thomas (P. Lawrence, III) T. Allen, P. Jones, III, Bush Burnin'/Johnnie Mae, ASCAP/BMI, Capitol 5357	44	35	11	<b>YOUR TOUCH</b> —Bonnie Pointer (J. Bowen) C. Derricks, C. Derricks, Lady Ann, BMI, Private 1 4-04449 (Epic)	77	78	5	<b>STRIKE ON COMPUTERS</b> —Johnny "Guitar" Watson (J. Watson) Not Listed; Virjon, BMI, Chinnichap/Land of Dreams/Arista, BMI/ASCAP, Capitol 5387
12	3	13	<b>GHOSTBUSTERS</b> —Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr., Golden Torch/Raydiola, ASCAP, Arista 1-9212	45	45	6	<b>HANGIN' DOWNTOWN</b> —Cameo (L. Blackmon) K. Hairston, Cameo Five/Derone Jay, BMI, Atlanta Artists 880169-7 (PolyGram)	78	82	2	<b>A NIGHT WITH THE BOYS</b> —Linda Clifford (B. Osborne, Z. Giles) B. Garrett, M. Malamet, Creative Entertainment, BMI, Red Label 7000
13	9	16	<b>WHEN DOVES CRY</b> —Prince (Prince) Prince, Controversy, ASCAP, Warner Bros. 7-29286	46	54	3	<b>TENDERONI</b> —Leon Haywood (L. Haywood) L. Haywood, Jim-Edd, BMI, Modern 7-99708 (Atco)	79	83	2	<b>RE-RON</b> —Gil Scott-Heron (B. Laswell) G. Scott-Heron, Brouhaha, ASCAP, Arista 1-9253
14	12	12	<b>STUCK ON YOU</b> —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie, Brockman, ASCAP, Motown 1746	47	39	10	<b>ALL OF YOU</b> —Julio Iglesias & Diana Ross (R. Perry, R. Arcusa) T. Renis, C. Weil, J. Iglesias, Elektra/Ewald Corp., ASCAP/Dyad/Braintree, BMI, Columbia 38-04507	80	86	2	<b>WE DON'T WORK FOR FREE</b> —Grandmaster Melle Mel And The Furious Five (C. Savage, S. Robinson) C. Savage, M. Glover, Sugar Hill, BMI, Sugar Hill 32025 (MCA)
15	21	5	<b>TORTURE</b> —Jacksons (J. Jackson) J. Jackson, K. Wakefield, Sigg, BMI/April/Lady of the Lake, ASCAP, Epic 34-04575	48	41	7	<b>HARDROCK</b> —Herbie Hancock (B. Laswell, Material, H. Hancock) H. Hancock, B. Laswell, D. Showard, Hancock/OAO, BMI, Columbia 38-04565	81	87	2	<b>GIVE ME THE DANCE</b> —Kym (R. Roeder, J. Thomas) R. Roeder, J. Thomas, Award Masters, BMI, Award 7784008
16	15	17	<b>THE GLAMOROUS LIFE</b> —Sheila E. (Sheila E. Starr Company) Sheila E., Gil's Song, ASCAP, Warner Bros. 7-29285	49	29	15	<b>BABY DON'T BREAK YOUR BABY'S HEART</b> —Kashif (Kashif) Kashif, Music Corporation of America/Kashif, BMI, Arista 1-9200	82	NEW ENTRY		<b>SHOW ME</b> —Glen Jones (L. Cope, S. Horton, W. Braithwaite) Lala, G. Jones, New Music Group/MCA, BMI, RCA 13873
17	16	9	<b>30 DAYS</b> —Run-D.M.C. (R. Simmons, L. Smith) J.B. Moore, D. Simmons, L. Smith, Protoones/Origan/J.B./Rush Groove, ASCAP, Profile 7051	50	51	6	<b>HOT POTATO</b> —LaToya Jackson (A. Bayyan) A. Bayyan, L. Jackson, Amirful, ASCAP/Larry-Lou/LaToya, BMI, Private 1 4-04572	83	60	7	<b>FAST LIFE</b> —Dr. Jeckyll And Mr. Hyde (K. Blow, M2) W. Waring, K. Blow, L. Smith, Protoons/Motunk/Funk-Groove/Kuwa, ASCAP, Profile 5048
18	23	6	<b>DON'T STAND ANOTHER CHANCE</b> —Janet Jackson (M. Jackson) M. Jackson, J. Barnes, Vabritmar, BMI/Ram Wave, ASCAP, A&M 2660	51	63	4	<b>CRUSHED</b> —The Controllers (N. Johnson) M. Watson, Platinum Star, BMI, MCA 52450	84	NEW ENTRY		<b>YOU ARE THE ONE</b> —Beau Williams (A. Abrahams) B. Williams, Screen Gems-EMI/Beau Williams, BMI, Capitol 5395
19	19	11	<b>I'VE BEEN WATCHING YOU (JAMIE'S GIRL)</b> —Randy Hall (R. Parker, Jr.) R. Hall, R. Irving III, Raha/Vitasia, BMI, MCA 52405	52	57	7	<b>BULLISH</b> —Herb Alpert Tijuana Brass (H. Alpert, J. Barnes) J. Cameron, ANU, BMI/Ram Wave, ASCAP, A&M 2655	85	67	7	<b>ALL TIME LOVER</b> —Lou Rawls (D. Porter, D. O'Conner) D. Porter, D. O'Conner, Robosac, BMI, Epic 34-04550
20	27	4	<b>SWEPT AWAY</b> —Diana Ross (D. Hall, A. Baker) D. Hall, S. Allen, Hot Cha/Fust Buzza, Unichappell, BMI, RCA 13864	53	58	4	<b>I OWE IT TO MYSELF</b> —Prime Time (J. Hamilton, M. Hayes) J. Hamilton, M. Hayes, T. Rabb, Temp, BMI, Total Experience 1-2407 (RCA)	86	NEW ENTRY		<b>SUMMER IN THE STREET</b> —Carrie Lucas (S. Shockley) C. Lucas, J. Palermo, E. Palermo, Spectrum VII/Carrific/Goat Patrol/Hip Trip, ASCAP/BMI, Constellation/MCA 52449
21	30	5	<b>THE MEDICINE SONG</b> —Stephanie Mills (Hawk) D.H. Wolinski, Overdue/WB, ASCAP, Casablanca 880180-7 (PolyGram)	54	73	3	<b>PRETTY MESS</b> —Vanity (B. Woffler, Vanity) Vanity, Jobete/Wolftoons, ASCAP, Motown 1752	87	88	2	<b>ARE YOU THROUGH WITH MY HEART</b> —The Emotions (B. Wright) K. Johnson, D. Johnson, M. Henderson, P. Henderson, Ritesonian/Aurora Oars/Boredis/MPH, ASCAP, Red Label 001-3
22	22	9	<b>NEXT LOVE</b> —Deniece Williams (G. Duke) D. Williams, G. Duke, Black Eye/WB/Mycenae, ASCAP, Columbia 38-04537	55	68	3	<b>I WISH YOU WOULD</b> —Jocelyn Brown (F. McFarland, A. George) J. Brown, N. Bennett, Trumar/Jocelyn Brown, BMI, Vinyl Dreams 03 (Prelude)	88	89	2	<b>UNITY</b> —Afrika Bambaataa & The Godfather of Soul James Brown (T. Silverman, A. Bambaataa) B. Aasin, J. Brown, B. Alexander, D. Winbush, K. LeBlanc, R. Halpin; Tee Girl/Nubian/Third World/T-Boy, ASCAP, Tommy Boy 847-7
23	20	10	<b>BE A WINNER</b> —Yarbrough & Peoples (L. Simmons, C. Yarbrough, O. Scott) C. Yarbrough, A. Peoples, T. Peoples, TEMP, BMI, Total Experience 1-2403 (RCA)	56	66	3	<b>MAKE MY DAY</b> —Lakeside (Lakeside) Lakeside, Lakesound/Jay Warner, ASCAP, Solar 7-69695 (Elektra)	89	90	3	<b>RELEASE YOURSELF</b> —Aleem (T. Aleem, T. Aleem) T. Aleem, T. Aleem, West Kenya, ASCAP, NIA 1241
24	25	11	<b>TAKE A CHANCE</b> —Nuance Featuring Vikki Love (R.D. Miller) R.D. Miller, N. McDuffy, Fresh Ideas, ASCAP, 4th & B Way 7403 (Island)	57	38	20	<b>IF EVER YOU'RE IN MY ARMS AGAIN</b> —Peabo Bryson (M. Masser) M. Masser, T. Snow, C. Weil, Almo/Prince Street, ASCAP/Snow/Dyad, BMI, Elektra 7-69728	90	NEW ENTRY		<b>MR. T'S COMMANDMENTS</b> —Mr. T (P. Henderson) P. Henderson, L. Armor, K. Sagnor, April/Monostori, ASCAP, Columbia 38-04589
25	17	12	<b>YOU KEEP ME COMING BACK</b> —The Brothers Johnson (L.F. Sylvers, III, K. Johnson) W. Polts, Jr., R. Smith, D. Marshall, L.F. Sylvers, III, Chappell/Richer, ASCAP, A&M 2654	58	61	5	<b>PARTYLINE</b> —Brass Construction (R. Muller) R. Muller, One to One, ASCAP, Capitol 5382	91	42	16	<b>BREAKIN'...THERE'S NO STOPPING US</b> —Ollie And Jerry (O.E. Brown) O.E. Brown, J. Knight, Ollie Brown Sugar/Almo/Crimco, ASCAP, Polydor 821 708-7 (PolyGram)
26	18	11	<b>DIRTY DANCER</b> —Bar-Kays (A.A. Jones) Bar-Kays, A.A. Jones, Warner-Tamerlane/Bar-Kays, BMI, Mercury 880045-7 (PolyGram)	59	NEW ENTRY		<b>JUNGLE LOVE</b> —The Time (M. Day, Starr Company) M. Day, J. Johnson, Tionna, ASCAP, Warner Bros. 7-29181	92	50	10	<b>SHOOT THE MOON</b> —Patti Austin (C. Magness, G. Ballard) C. Magness, G. Ballard, Yellow Brick Road/MCA, ASCAP, Qwest 7-29234 (Warner Bros.)
27	26	10	<b>WE NEED SOME MONEY</b> —Chuck Brown And The Soul Searchers (R. Edwards, Soul Searchers) C. Brown, J.B. Buchanan, M. Fleming, M. Johnson, D. Tillery, Z-Kidd/Somefeach, BMI, T.T.E.D. 7-3004	60	62	4	<b>I CAN DREAM ABOUT YOU</b> —Dan Hartman (J. Iovine, D. Hartman) D. Hartman, Multi Level, BMI, MCA 52378	93	81	4	<b>TODAY'S YOUR LUCKY DAY</b> —Harold Melvin & The Blue Notes (N. Martinelli, H. Melvin) M. Collins, Philly World/Sullivan Perrier, BMI, Philly World 7-99735 (Atco)
28	33	6	<b>THERE GOES MY BABY</b> —Donna Summer (M. Omatian) B. Nelson, L. Patterson, G. Treadwell, Jot/Unichappell, BMI, Geffen 7-29291 (Warner Bros.)	61	74	3	<b>8 MILLION STORIES</b> —Kurtis Blow (J.B. Moore, R. Ford, Jr.) W. Waring, K. Blow, D. Harris, S. Breck, Kuwa, ASCAP, Mercury 880170-7 (PolyGram)	94	59	9	<b>AM I STILL THE ONE</b> —Starpout (L. Job) E. Phillips, Harrindur/Licyndiana/Marvens, BMI, Elektra 7-69711
29	24	10	<b>99 1/2</b> —Carole Lynne Townes (R. Hui) J. Footman, M. Anderson, Spec-O-Lite, ASCAP, Polydor 881008-7 (PolyGram)	62	72	4	<b>I CAN'T FIND</b> —Smokey Robinson (W.S. Robinson, R.S. Burke) W. Robinson, Bertam, ASCAP, Tamla 1756 (Motown)	95	55	22	<b>SOMEBODY ELSE'S GUY</b> —Jocelyn Brown (F. McFarlane, A. George, J. Brown) J. Brown, Jocelyn Brown, BMI, Vinyl Dreams 71 (Prelude)
30	52	2	<b>I FEEL FOR YOU</b> —Chaka Khan (A. Mardin) Prince, Controversy, ASCAP, Warner Bros. 7-29195	63	80	3	<b>SLIPPERY PEOPLE</b> —The Staple Singers (M. Piccirillo, G. Goetzman) D. Byrne, T. Weymouth, C. Frantz, J. Harrison, Index/Bleu Disque/WB, ASCAP, Private 1 4-04583 (Epic)	96	56	7	<b>SUGAR BABY</b> —Kids At Work (G. Griffin) T. Gatling, C. Henderson, T. Riley, Cal-Gene, BMI, S.O.N.Y./CBS Associated 4-04543
31	28	13	<b>STATE OF SHOCK</b> —Jacksons (M. Jackson) M. Jackson, R. Hansen, Mijac/Warner-Tamerlane, BMI, Epic 34-04503	64	65	6	<b>NO FAVORS</b> —Temper (C. Wright, III, A. Malloy) Wright, Malloy, Unitic, ASCAP, MCA 52412	97	64	9	<b>THROW DOWN</b> —Griffin (R. Griffin) R. Griffin, Gribbit/Uno/Rashda, BMI, QWest 7-29251 (Warner Bros.)
32	48	3	<b>COOL IT NOW</b> —New Edition (V. Brantley, R. Timas) Brantley, Timas, New Generation, ASCAP, MCA 52455	65	85	2	<b>OFF AND ON LOVE</b> —Champaign (Champaign) Champaign, Walkin, BMI, Columbia 38-04600	98	46	13	<b>LONELY NIGHTS</b> —The Valentine Brothers (Valentine Brothers) B. Valentine, P. Peyton, Stanflo/BMI/Muspey, ASCAP, A&M 2647
33	31	13	<b>ICE CREAM CASTLES</b> —The Time (M. Day, Starr Company) M. Day, Tionna, ASCAP, Warner Bros. 7-29247	66	69	6	<b>TIME IS RUNNING OUT</b> —Jonzun Crew (M. Jonzun) M. Jonzun, M. Starr, Boston Int'l/T-Boy, ASCAP, Tommy Boy 845	99	92	8	<b>SHE LOVES ME (THE BEST THAT I CAN BE)</b> —James Ingram (Q. Jones) B. Neary, J. Photoglo, WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI, QWest 7-29235
								100	93	9	<b>LOVE ON</b> —The Dells (C. Jackson, M. Yancy) C. Jackson, M. Yancy, T. Coleman, Baby Love/Yancitoones/Lindee, ASCAP/Mr. Melody, BMI, Private 1 4-04540 (Epic)

○ Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

## The Rhythm & The Blues

Continued from page 38

still yearns to play the now commercially dormant fusion style. Eventually, she says, she plans to "record a completely instrumental jazz-fusion album and just go out and play jazz clubs with a small band. The money doesn't matter to me. It's just about making music that makes you happy."

★ ★ ★

Speaking of making people happy, Motown has to be pleased to be promoting a new Stevie Wonder album,

though it must be observed that this isn't the album Motown or anybody else thought we'd be hearing. "The Woman In Red" is the soundtrack to an amusing little sex farce directed and written by its star, Gene Wilder. Not a bad way to spend a Saturday evening, but not a project you'd expect Wonder to get involved with.

Apparently the key to this curious collaboration was Dionne Warwick, who brought director and songwriter together and, hardly coincidentally, duets with Wonder on two songs ("It's You" and "Weakness") and so-

los "Moments Aren't Moments." Wonder, a man long noted for improvising plans and projects on the run (parts of the album were cut in Germany, France and England), was supposed to cut a couple of songs, but eventually wrote seven for "The Woman In Red."

Unfortunately, the tenderly beautiful ballad "Overjoyed" and the driving funk track "She's Gone," both showcased on his recent concert tour and on "Saturday Night Live," are missing, which suggests that none of the songs on this album are from

Wonder's long awaited, much anticipated, years-in-the-making next major studio album. Rumors say that "The Woman In Red" was almost a double album, mixing music from the film and Wonder's other compositions. But instead this fine music we've been tantalized with probably won't be released until 1985.

In the meantime, "The Woman In Red" will serve more as an appetizer than as a main course. The single, "I Just Called To Say I Love You," is pure, hummable pop-corn, while the title song displays Wonder's impish

humor. More substantial is the mid-tempo "Love Light In Flight," Warwick's "Moments" (which has a feel similar to her hit "Deja Vu") and the Wonder/Warwick duet on the quirky melody of "Weakness."

Sadly—but not unexpectedly, considering the project—this album contains little of the political/social commentary that has become such a valuable part of Wonder's arsenal, unless you count the bouncy "Don't Drive Drunk." It would have been nice to hear some of Wonder's thoughts before the fall election.

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# Billboard Black Singles

Survey for Week Ending 3/17/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1		8	<b>SOMEBODY'S WATCHING ME</b> —Rockwell (C. Anthony, N. Rockwell) Rockwell, Jobete, ASCAP, Motown 1702 (MCA)	34	51	2	<b>HELLO</b> —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie, Brockman, ASCAP, Motown 1722	67	73	3	<b>ADULT EDUCATION</b> —Daryl Hall & John Oates (D. Hall, J. Oates) D. Hall, J. Oates, J. Hall; Fust Buzza/Hot-Cha/Unichappell, BMI, RCA 13714
2	4	8	<b>AUTOMATIC</b> —Pointer Sisters (R. Perry) B. Walsh, M. Goldenberg, Music Corp. Of America/Fleedledele/MCA, BMI/ASCAP; Planet 13730 (RCA)	35	46	5	<b>BEAT BOX</b> —Art Of Noise (T. Horn) Dudley, Horn, Jeczalik, Langan, Morley, Unforgettable/Island, BMI; Island 7-99782 (Atco)	68	68	5	<b>TOO LATE</b> —Sylvester (J.T. Warrick) J. Warrick, J. Mehl; Warrick, ASCAP/Jaymel/Silly, BMI; Megatone 1011
3	3	5	<b>THRILLER</b> —Michael Jackson (Quincy Jones) R. Temperton; Rodsongs, PRS/Almo, ASCAP; Epic 34-04364	36	47	3	<b>LOVE ME IN A SPECIAL WAY</b> —DeBarge (E. DeBarge) E. DeBarge; Jobete, ASCAP; Gordy 1723 (Motown)	69	NEW ENTRY		<b>DON'T WASTE YOUR TIME</b> —Yarbrough & Peoples (J. Ellis) J. Ellis; Total Experience, BMI; Total Experience 1-2400 (RCA)
4	5	8	<b>LET'S STAY TOGETHER</b> —Tina Turner (M. Ware, G. Walsh) Green, Mitchell, Jackson; Irving/Al Green, BMI; Capitol 5322	37	39	7	<b>SERIOUS</b> —Billy Griffin (J. Barnes) J. Barnes, B. Griffin; Ramwave, ASCAP; Columbia 38-04321	70	83	3	<b>LOLLIPOP LUV</b> —Bryan Loren (B. Loren) B. Hudson; Philly World/Wiz Kid, BMI; Philly World 2015
5	9	6	<b>LOVE HAS FINALLY COME AT LAST</b> —Bobby Womack And Patti LaBelle (B. Womack, A. Oldham, J.E. Gadson) B. Womack, P. Moten; ABKCO/Spaced Hands/Beverly Glen, BMI; Beverly Glen 2012	38	43	5	<b>FOR YOUR LOVE</b> —The S.O.S. Band (J. Harris, III) T. Lewis, J. Harris, III; Flyte Tyme/Avant Garde/Almo, ASCAP; Tabu 4-04348 (Epic)	71	71	3	<b>WOMAN OUT OF CONTROL</b> —Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr.; Raydiola, ASCAP; Arista 1-9048
6	10	5	<b>SHE'S STRANGE</b> —Cameo (L. Blackmon) L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; All Seeing Eye/Cameo Fire, ASCAP/BMI; Atlanta Artists 818-384-7 (PolyGram)	39	42	5	<b>DON'T LET YOUR LOVE GROW COLD</b> —Con Funk Shun (E. Deodato) F. Pilate, M. Carter; Val-je Joe/Felstar, BMI; Mercury 818 369-7 (PolyGram)	72	76	2	<b>I DON'T NEED YOUR HANDOUTS</b> —Citspeak Featuring Jeanne Harris (A. Mitchell, L. Askew) A. Mitchell, L. Askew, J. Montague; Alamitell/Streetwise, BMI; Party Time/Streetwise 106
7	8	9	<b>LIVIN' FOR YOUR LOVE</b> —Melba Moore (Kashif) Lala; Music Corp. Of America/New Group, BMI; Capitol 5308	40	37	8	<b>ONE MILLION KISSES</b> —Rufus and Chaka Khan (R. Titelman) J. Osborne, K. Murphy; Almo/March 9, ASCAP; Warner Bros. 7-29406	73	74	3	<b>JESSE</b> —Grand Master Flash and Melle Mel (S. Robinson) M. Glover, R. Griffin, S. Robinson, R. Isley; Sugar Hill, BMI; Sugar Hill 32016
8	2	15	<b>ENCORE</b> —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris) T. Lewis, J. Harris, III; Tan Division/Flyte Tyme, ASCAP; Columbia 38-04256	41	38	8	<b>DEADLINE U.S.A.</b> —Shalamar (G. Moroder, P. Bellotte) A. Willis, D. Sembello, D. Matkowsky; Off Backstreet/On Backstreet, BMI/ASCAP; MCA 52335	74	79	3	<b>FREESTYLE EXPRESS</b> —Freestyle ("Pretty" Tony) C.L. Mills, II, M.T. Talbot; In The Mix, BMI; Music Specialists 102
9	6	17	<b>TAXI</b> —J. Blackfoot (H. Banks, C. Brooks) H. Banks, C. Brooks; Backlog, BMI; Sound Town 0004 (Allegiance)	42	50	4	<b>LOVE WON'T LET ME WAIT</b> —Johnny Mathis With Deniece Williams (D. Diante) V. Barrett, B. Eli; Jon Mat/Mighty Three/Friday's Child/WIMOT, BMI; Columbia 38-04379	75	80	3	<b>I WANNA MAKE YOU FEEL GOOD</b> —The System (M. Murphy, D. Frank) Murphy, Pesco, Frank; Science Lab/Green Star, ASCAP; Mirage 7-99786 (Atco)
10	7	20	<b>IF ONLY YOU KNEW</b> —Patti LaBelle (K. Gamble, D. Wansel) C. Biggs, K. Gamble, D. Wansel, Mighty Three, BMI; P.T.R. 4-04248 (Epic)	43	20	17	<b>SOMETHING'S ON YOUR MIND</b> —D Train (H. Eaves, III) H. Eaves, III, J. Williams; Trumar/Huemar/Diesel, BMI; Prelude 596	76	87	2	<b>ONE FOR THE TREBLE (FRESH)</b> —Davy DMX (D. Reeves, Jr.) D. Reeves, Jr.; Street Tuff/Davy D, ASCAP; CBS Associated/Tuff City 4-04355
11	21	6	<b>DON'T LOOK ANY FURTHER</b> —Dennis Edwards (D. Lambert) D. Lambert, F. Golde, D. Hitchings; Vandorf, ASCAP/Rightsong/Franne Golde/Hitchings, BMI; Gordy 1715 (Motown)	44	31	9	<b>HUMP TO THE BUMP</b> —Steve Arrington's Hall Of Fame (S. Arrington, J. Douglass, C. Carter) S. Arrington, C. Carter, B. Hankerson; Konglather, BMI; Atlantic 7-89715	77	90	2	<b>JUST MY LUCK</b> —The Deele (R. Calloway) K. Edmonds; Innter Rhythm/Avondale/Hip Trip, BMI; Solar 7-69749 (Elektra)
12	11	9	<b>PLANE LOVE</b> —Jeffrey Osborne (G. Duke) D. H. Wolinski; WB/Overdue, ASCAP, A&M 12089	45	48	4	<b>DANCING IN THE SHEETS</b> —Shalamar (B. Wolfer) B. Wolfer, D. Pitchford; Famous, ASCAP/Ensign, BMI; Columbia 38-04372	78	84	3	<b>TELL ME</b> —Willie Clayton (General Cook) G. Cook; Germaine, BMI; Compleat 120 (PolyGram)
13	12	20	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett) C. Barbosa, E. Chisolm; Emergency/Shapiro, Bernstein, ASCAP; Mirage 7-99810 (Atco)	46	49	4	<b>WHEN YOU'RE FAR AWAY</b> —Gladys Knight & The Pips (E. Sylvers) T. Lewis, J. Harris, M. Moir; Richer Music/Chappell Music, ASCAP; Columbia 38-04369	79	NEW ENTRY		<b>TIME FOR SOME FUN</b> —Central Line (R. Carter) A. McCorkell, L. Francis, L. Beckles; LTL, ASCAP; Mercury 814749-1 (PolyGram)
14	13	14	<b>YAH MO B THERE</b> —James Ingram with Michael McDonald (Quincy Jones) J. Ingram, M. McDonald, R. Temperton, Q. Jones; Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP; Qwest 7-29394 (Warner Bros.)	47	34	13	<b>YOU'RE THE BEST THING YET</b> —Anita Baker (P. Moten, O. Smith) P. Moten, G. C. Turner; Beverly Glen/Spaced Hands, BMI; Beverly Glen 2011	80	44	14	<b>MIDNIGHT MAGNET</b> —Teena Marie (T. Marie) T. Marie, P.J.; Midnight Magnet/Te'Mas, ASCAP; Epic 34-04271
15	14	17	<b>JOYSTICK</b> —Dazz Band (R. Andrews) B. Harris, E. Fearman, Three Go/Jobete, ASCAP, Motown 1701	48	61	3	<b>LAST DANCE</b> —George Clinton (G. Clinton, G. Shider) Collins, Johnson, Linn; Bridgeport/Top Dog, BMI; Capitol 5332	81	41	17	<b>I'LL LET YOU SLIDE</b> —Luther Vandross (L. Vandross) L. Vandross, M. Miller; April/Uncle Ronnie's/Thriller Miller/MCA, ASCAP; Epic 34-04231
16	22	6	<b>MORE, MORE, MORE</b> —Atlantic Starr (J.A. Carmichael) S. Dees; Irving/Ljessika, BMI; A&M 2619	49	63	2	<b>YOU'RE THE ONE</b> —Emotions (B. Osborne) B. Osborne, Z. Giles; Red Writer/Lanlee/Billy Osborne/Captain Z, ASCAP; Red Label 001	82	NEW ENTRY		<b>LOVE ME LIKE THIS</b> —Real To Reel (L.F. Sylvers, III) L.F. Sylvers, III, L. Hall, D. Leslie; Richer/Shelltone, ASCAP, Arista 1-9167
17	17	12	<b>DON'T GO</b> —Dreamboy (J. Stanton, V. Taylor) J. Stanton; Rashida, BMI; Qwest 7-29389 (Warner Bros.)	50	54	4	<b>I'M YOUR CANDY GIRL</b> —Clockwork (J. Wayne) J. Wayne; Larry-Lou/Clockwork, BMI; Private I 4-04375 (Epic)	83	NEW ENTRY		<b>NEXT TIME IT'S FOR REAL</b> —Kleeer (E. Deodato) N. Durham, R. Lee, W. Cunningham; Stoneeese, ASCAP; Atlantic 7-89699
18	25	5	<b>TONIGHT</b> —Kool & The Gang (R. Bell, J. Bonneford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; Delightful, BMI; De-Lite 830 (PolyGram)	51	58	3	<b>NO PARKING (ON THE DANCE FLOOR)</b> —Midnight Star (R. Calloway) B. Simmons, B. Lovelace, V. Calloway; Hip-Trip/Midstar, BMI; Solar 7-69753 (Elektra)	84	85	2	<b>JEALOUSY</b> —Mary Jane Girls (R. James) R. James; Stone City, ASCAP; Gordy 1721 (Motown)
19	24	7	<b>IT'S GONNA BE SPECIAL</b> —Patti Austin (Q. Jones) C. Magness, G. Ballard; Yellow Brick Road/MCA, ASCAP; Qwest 7-29373 (Warner Bros.)	52	57	4	<b>HI, HOW YA DOIN'?</b> —Kenny G (W. Brathwaite) S. Horton; Music Corp. Of America/New Music Group, BMI; Arista 1-9105	85	NEW ENTRY		<b>MAGIC</b> —Carl Anderson (S. Williams) J. S. Anderson, S. Williams; Anderson/Williams Warner/ASCAP/Metal Bound/Warner-Tamerlane, BMI; Epic 34-04360
20	15	12	<b>HARD TIMES/JAM MASTER JAY</b> —Run D.M.C. (R. Simmons, L. Smith) J. Mitchell, J. Simmons, D. McDaniels, R. Simmons, L. Smith; Protoons/Rush Groove, ASCAP; Profile 7036	53	55	6	<b>D.C. CAB</b> —Peabo Bryson (R. Feldman, R. Kelly, L.J. McNally) R. Feldman, R. Kelly, L.J. McNally; On Backstreet, ASCAP; MCA 52328	86	91	2	<b>SEXY CHILE</b> —Numonics (L.J. Davis, M. Moore) L. Davis; Najuma/Busin, BMI; Hodisk 008
21	35	5	<b>WHITE HORSE</b> —Laid Back (Laid Bac, Seven Dwarfs) T. Stahl, J. Goldberg; Sing A Song; Sire 7-29346 (Warner Bros.)	54	64	3	<b>RENEGADES OF FUNK</b> —Afrika Bambaataa & The Soul Sonic Force (A. Baker, J. Robie) Baker, Robie, Aasim, Miller; Shakin' Baker/Tea Girl, BMI; Tommy Boy 839	87	88	2	<b>10 X 10</b> —Marilyn Scott (M. Sembello) M. Scott, J. Haslip; Poke Fun, ASCAP; Mercury 814959-7 (PolyGram)
22	23	8	<b>FRESH</b> —Tyrone Brunson (R. Timmons, Jr.) T. Brunson, M. Bond, B. Eastmond; Heaven's Gate, ASCAP/Band Df Angels, BMI; Believe in a Dream 4-04330 (Epic)	55	65	2	<b>STOP WHAT YOU'RE DOIN'</b> —The Chi-Lites (E. Record) A. Bayyan, A. Bayyan, J. Clardy, B. Harris, H. Harris; Amifull/Torin, ASCAP; Private I 4-04365 (Epic)	88	89	2	<b>MOVE FOR ME</b> —Output (D. Reeves) J. Prister; Not Listed; CBS Associated/Tuff City 4-04229
23	30	5	<b>PERFECT COMBINATION</b> —Stacy Lattisaw And Johnny Gill (N. M. Walden) P. Glass, M. N. Walden; Bellboy, BMI/Graditude Sky, ASCAP; Cotillion 7-99785 (Atco)	56	70	2	<b>SHAKE DOWN</b> —Evelyn "Champagne" King (L.F. Sylvers, III, F. Sylvers, J. Gallo) F. Sylvers, R. Smith, P. Phillips-Oland; Satellite III/Richer, ASCAP/Mr. Dapper, BMI; RCA 13748	89	NEW ENTRY		<b>STAY ON IN THE GROOVE</b> —Rodney Franklin (S. Clarke) D.A. Miller, R. Franklin, Pure Love, ASCAP/Maicaboom, BMI; Columbia 38-04390
24	26	8	<b>YOU JUST CAN'T WALK AWAY</b> —The Dells (C. Jackson, M. Yancy) M. Yancy, C. Jackson; Baby Love/Yancie Toons/Lindee, ASCAP; Private I 4-04343 (Epic)	57	60	5	<b>SHARE THE NIGHT</b> —World Premiere (B. Bullock, D. Pittman) B. Bullock, D. Pittman; Musical Properties/Rasaan/Intersong-USA, ASCAP; Easy Street 4506	90	NEW ENTRY		<b>LET THIS DREAM BE REAL</b> —Howard Johnson (M. Murphy, D. Frank) J. Skinner, C. Peyton; Jo Skin, BMI/P-Factor, ASCAP; A&M 2611
25	16	16	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (L. Richie, J. A. Carmichael) L. Richie, C. Weil; Brockman/ASCAP/Dyad, BMI; Motown 1710	58	33	14	<b>ACTION</b> —Evelyn "Champagne" King (L.F. Sylvers, III, F. Sylvers, J. Gallo) L.F. Sylvers, III, D. Meyers; Chappell/Richer, ASCAP; RCA 13682	91	45	23	<b>TIME WILL REVEAL</b> —DeBarge (E. DeBarge) B. DeBarge, E. DeBarge, Jobete, ASCAP, Gordy 1705 (Motown)
26	19	20	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonneford, Kool & The Gang) C. Smith, J. Taylor, Kool & The Gang; Delightful, BMI; De-Lite 829 (PolyGram)	59	56	7	<b>WORLD FAMOUS</b> —Malcolm McLaren (T. Horn) McLaren, Dudley; Chappell, ASCAP; Island 7-99790 (Atco)	92	52	8	<b>GOT A DATE</b> —Dionne Warwick (L. Vandross) L. Vandross, M. Miller; Uncle Ronnie's/April/Thriller Miller, ASCAP; Arista 1-9146
27	32	5	<b>IT'S ALL YOURS</b> —Starpoint (L. Job) E. Phillips; Harrindur/Lycindiana, BMI; Elektra 7-69751	60	62	5	<b>DO YOU WANNA LOVER</b> —Hot Box (M. Berry) R. Tarbox, J. Morales; Baby Raquel/Starbo, ASCAP; Polydor 817 034-7 (PolyGram)	93	67	4	<b>KARMA CHAMELEON</b> —Culture Club (S. Levine) O'Dowd, Moss, Hay, Craig, Pickett; Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI; Virgin/Epic 34-04221
28	27	8	<b>TOUCH</b> —Earth, Wind, & Fire (M. White) M. Page, J. Lind; Saggi Fire/Zomba, ASCAP/Ninth/Deertrack/Charleville, BMI; Columbia 38-04329	61	40	15	<b>FO-FI-FO</b> —Pieces Of A Dream (G. Washington, Jr., C. Biggs, D. Wansel) G. Washington, Jr., C. Biggs, D. Wansel; G.W. Jr. Music/C/index, ASCAP/BMI Elektra 4940	94	69	6	<b>THERE GOES MY HEART</b> —Rocker's Revenge Featuring Donnie Calvin (D.R. Calvin, D.R. Hawkes) D.R. Hawkes, D.R. Calvin, F. Zarr; Motormouth/Z Man, ASCAP; Streetwise 2218
29	18	19	<b>BODY TALK</b> —Deele (R. Calloway) M. Gentry, A. Reid, S. Burke, C. Greene; Deele/Midstar/Hip Trip, BMI; Solar 7-69785 (Elektra)	62	86	2	<b>WE'RE GOING ALL THE WAY</b> —Jeffrey Osborne (G. Duke) B. Mann, C. Weil; Dyad; A&M 2618	95	78	5	<b>I'M NOT THAT TOUGH</b> —Ashford & Simpson (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Va!, ASCAP; Capitol 5310
30	28	14	<b>REMEMBER WHAT YOU LIKE</b> —Jenny Burton (J. Robie) J. Robie; STM/Indulgent, BMI; Atlantic 7-89748	63	66	4	<b>(I'M JUST A) SUCKER FOR A PRETTY FACE</b> —West Phillips (L. Williams, W. Phillips) W. Phillips; Brandye, ASCAP; Quality 7053	96	72	6	<b>WE ALL ARE ONE</b> —Curtis Hairston (E. Monroe) H. & R. Harris; Hu-Har, BMI/Scorpio Rose, ASCAP; Pretty Pearl 515
31	29	8	<b>THIS MEANS WAR</b> —Imagination (T. Swain, S. Jolley) S. Jolley, T. Swain, L. John, A. Ingram; MCA, ASCAP; Elektra 7-69763	64	59	7	<b>I WANNA THANK YOU</b> —Maze (F. Beverly) F. Beverly; Amazement, BMI; Capitol 5312	97	75	5	<b>WE ALL ARE ONE</b> —Jimmy Cliff (A. Bayyan, J. Bonneford, R. Bell) A. Bayyan, H. Harris, R. Harris, J. Williams; Miracle/Hulltar/Bryan Internationale, BMI; Columbia 38-04335
32	53	3	<b>SUPERSTAR/UNTIL YOU COME BACK TO ME</b> —Luther Vandross (L. Vandross) L. Russell, B. Bramitt, S. Wonder, M. Broadmax; Teddy Jack/Del-Bon, BMI/Black Bull/Jobete, Sawandi, ASCAP; Epic 49-04969	65	NEW ENTRY		<b>MISS ME BLIND</b> —Culture Club (S. Levine) O'Dowd, Moss, Hay, Craig, Virgin, ASCAP; Virgin/Epic 34-04388	98	77	4	<b>BE YOURSELF</b> —Alfie Silas (L. Graham) L. Graham, R. Wright; Graham-O-Tunes, BMI/Almo/IPM, ASCAP, RCA 13727
33	36	8	<b>LET ME BE YOUR PACIFIER</b> —Tyrone Davis (L. Graham) W. Burton, W. L. Hitchcock; Burton/Content/Tyroneza, BMI; Ocean Front 2004	66	81	3	<b>SAIL AWAY</b> —The Temptations (N.A. Whitfield) N. Whitfield, A. Bond; Stone Diamond/Golden Touch, BMI; Gordy 1720 (Motown)	99	82	4	<b>A NIGHT IN NEW YORK</b> —Elbow Bonesand the Racketeers (A. Darnell) D. Clarkin, R. Rogers; Perennial August, BMI; EMI-America 7812
								100	92	20	<b>ELECTRIC KINGDOM</b> —Twilight 22 (G. Bahary) G. Bahary, J. Sautler, E. Moore; Jackaroo/Bahary, ASCAP; Vanguard 68

● Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).



ALI'S AT IT—Solar Records chairman of the board Dick Griffey, center, serves as referee while Muhammad Ali and boxing promoter Thad Spencer, left, discuss the promotional details of Ali's next venture. Griffey and Spencer have agreed to promote the event together.

## The Rhythm & The Blues

Continued from page 41  
ings, though affectionate tributes to soul and blues, always seemed to have tongue stuck firmly in cheek. However, Murphy, a man whose taste runs to the Bus Boys, Prince and James, sounds very serious about making the transition from jokester to singer.

Short Stuff: Johnny Mathis' "A Special Part Of Me" could be one of the surprise albums of the year. Mathis has, of course, always had the

voice. Yet he has rarely delved seriously into the adult urban contemporary sound that is perfect for his smooth, classy delivery. This album, produced by Denny Diante and featuring a slew of Los Angeles' best session players, fits urban radio and the increasing number of mellow "Quiet Storm"-styled black formats beautifully, particularly Mathis' duets with Deniece Williams on the Major Harris hit "Love Won't Let Me Wait" and Angela Bofill on Bofill's "You're A Special Part of Me"

Deniece Williams' "Let's Hear It For The Boy" from the "Footloose" soundtrack is the kind of cutesy pop tune girl groups once specialized in. It doesn't sound like an immediate black radio add, but, because of how prominently it's featured in the high-grossing film, it may be a sleeper.

Look for Al Jarreau and George Benson to make guest appearances on Kashif's next Arista album... Profile is about to release a rap compilation featuring Run-DMC, among other New York rappers.

# Black

## MCA Eyes Greater Market Share New Division VP Jheryl Busby Expanding Roster, Staff

By NELSON GEORGE

LOS ANGELES—MCA Records, after years of being a small fry in the field of black music, now seems poised to take a major share of the market. The acquisition of the Motown and Sugar Hill labels for distribution brought black music's most historic and most street-oriented labels, respectively, aboard. And two months ago, Jheryl Busby was named vice president of the black music division and given the power to supervise all promotion and a&r activities in that area.

The former Casablanca and A&M black promotion head has in that brief period made major additions to MCA's black roster and promotion department. MCA has signed New Edition, Bobby Womack and Rocky Robbins, made a deal for four acts formerly with Dick Griffey's Solar

label and is said to be wooing several other artists, including Patti Labelle.

Ernie Singleton, ex-national promotion director at PolyGram, has the same position at MCA. John Brown has joined the label as East Coast a&r director, leaving A&M where he had both promotion and a&r responsibilities. National dance promotion has been assigned to Bobby Shaw, who had similar duties at Warner Bros.

Busby says moving to MCA has given him "the most responsibility I've had in my career. We're building a roster and staff from the ground up. I've got responsibility for profit and loss in our division. I was very comfortable at A&M, but MCA gives me the chance to deal with resources I've never had before."

"For example, the determining factor in signing New Edition wasn't dollars, but by showing the boys,

their parents, and managers that this company could sell them into the hearts of America via MCA's ability to merchandise a product through its different divisions."

Busby also has high hopes for acts already signed to MCA. The production team of Terry Lewis and Jimmy Jam, as well as David "Hawk" Wolinski of Rufus, will contribute to Thelma Houston's next album. Bobby "Blue" Bland and B.B. King will, according to Busby, benefit "from a return to the more traditional blues arrangements, much like those that helped Z.Z. Hill's recent albums perform so well commercially."

Busby suggests that MCA will be able to exploit Sugar Hill's Chess catalog to an extent Joe Robinson's label was unable to when independently distributed. MCA also plans to reissue material from the historic Duke-Peacock catalog.

## Edwards 'Feels Good' About Soloing

By STEVE IVORY

LOS ANGELES—"I've got a new album, and for me that means a new beginning, a new career. For the first time in many years, I feel good about the music business," says Dennis Edwards, who for more than a decade was the Temptations' lead singer after replacing David Ruffin.

Over that period, Edwards' voice has come to represent the Temptations in the public mind, just as Ruffin and Eddie Kendricks did in the '60s. Now, with a charting single, "Don't Look Any Further," and album of the same name, Edwards is making his debut as a solo artist.

"I left the Temptations for the sake of creativity," says Edwards. "I felt my talents were being stifled just singing in the group. I tried to do things to make being a Temptation interesting, but I was restricted. Going solo was my only option, and I'm finally glad I did it."

Motown offered Edwards the opportunity to record as a solo when the Temptations rejoined the label in 1982, the year of a lucrative Temptations reunion tour and the group's successful collaboration with Rick

James on "Standing On The Top." "The solo offer caused problems within the group because I think the other Temptations thought I was being given some type of special treatment," he says.

The situation came to a head last year, when the Temptations were recording the "Back To Basics" album. Edwards and producer Dennis Lambert started work on "Don't Look Any Further" in November, and Edwards says that caused even more friction.

"I started missing live gigs strictly out of boredom," he says. "It was the kind of thing where they didn't care if I didn't want to sing 'A Song For You' on a particular night; I had to sing it. I felt like I was doing all the work, singing the songs, putting the show together but not getting any credit. It was then that I realized that the group belonged to Otis (Williams) and Melvin (Franklin)."

"At one point, I reported to a gig in Fort Lauderdale, and they already had a replacement. That hurt. My last show with the group was in Albuquerque." Edwards and Lambert continued work on Edwards' solo project in November and finished in

December.

After stepping in to replace Ruffin, Edwards went on to record some 30 albums with the Temptations, 14 of which have gone gold or platinum. Despite the way it ended, his stint with the Temptations is an opportunity Edwards says he's grateful for. "They took me out of the Detroit ghetto, and that's something I'll never forget," he says. "I don't hate the guys. I love them and I hope both our careers have hits. I'd always had this fear of going solo, but at this point it doesn't matter. It's something I had to do."

As for his solo presentation, Edwards says he'll fashion it in the way Motown sees fit. Some observers insist the vocalist could fill the macho soul void created by the absence of Teddy Pendergrass.

"I went to visit Teddy at his home about five months ago," Edwards recalls. "Though we're friends, we've always had this competition thing. I opened the door and saw this man who was down, but definitely not out. We sat there and talked and cried together. I knew right then that if Teddy could make it, I could, too."

## The Rhythm & The Blues

### Eddie Murphy Finds A New Partner

By NELSON GEORGE

Last summer at Madison Square Garden, Eddie Murphy joined Rick James on stage in a funny, impromptu duet on "Super Freak." Murphy, whose sharp imitation of Michael Jackson's "She's Out Of My Life" during his "Delirious" tour was a real surprise, sounded as much like Rick James as the slick one did himself that night. He even swung (and dropped) his microphone around in an appropriately Jamesian manner.

So when a CBS radio report about Murphy leaving "Saturday Night Live" noted he was traveling "to upstate New York to pursue a recording career with friends," this writer's ears perked up. Doesn't Rick James live in upstate New York, specifically Buffalo? Well, some checking reveals that Murphy and James have more than



recording in mind.

Aside from camping out at James' Buffalo ranch, Murphy will also be taping a music video with James of a tune called "Party All Night." Bill Parker Productions, a black-owned video production company, has reportedly been offered the assignment. While up there, James and Murphy may discuss the film script, "Spice Of Life," which James has been shopping for over a year. This Murphy-James hookup is interesting in light of a Columbia Records press release of last fall that suggested Murphy was cutting a single with Prince.

Murphy's move into music has long been speculated on. In fact, one critic, after watching Murphy's recent HBO special, noted that the Grammy-winning comedian's leather outfit and on-stage attitude made him seem more like a rock star than a stand-up comic. In recent years, comedians turned music makers (e.g. Bill Cosby mimicking Barry White, Steve Martin singing "King Tut," Murphy himself doing "Boogie In

Your Butt") have emphasized satire over melody. Even the John Belushi-Dan Aykroyd Blues Brothers record-

(Continued on page 42)

### BMA To Examine 'Wheeling & Dealing'

NEW YORK—The New York chapter of the Black Music Assn. is holding a seminar, "Wheeling & Dealing In The Music Business: Five Success Stories," Thursday (15) at 7 p.m. at RCA Studios, 110 W. 44th St.

The panel will be moderated by entertainment lawyer Louise West. Panel members will include Roxanne Gordy, director of East Coast professional activity for Jobete Music; artist manager Vicki Wyckham; Media Sound owner Susan Planer; and Polygram National black music publicity director Cythnia Badie. Admission is \$5 for BMA members and \$7 for non-members.

Billboard®						Survey for Week Ending 3/17/84					
Black LPs						Black LPs					
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This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	
1	1	65	MICHAEL JACKSON	Thriller, Epic QE 34112 CBS	2	39	38	16	DARYL HALL & JOHN OATES	Rock 'N' Soul Part I, RCA CPL1-4858 RCA	
2	3	13	LUTHER VANDROSS	Busy Body, Epic FE 39196 CBS		40	40	24	MADONNA	Madonna, Sire 23867-1 (Warner Bros.) WEA	
3	2	19	LIONEL RICHIE	Can't Slow Down, Motown 6059ML (MCA) MCA		41	42	16	EARTH, WIND & FIRE	Electric Universe, Columbia QC 38980 CBS	
4	4	12	PATTI LABELLE	I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS		42	36	5	STEVE ARRINGTON'S HALL OF FAME	Positive Power, Atlantic 80127-1 WEA	
5	6	32	JEFFREY OSBORNE	Stay With Me Tonight, A&M SP-4940 RCA		43	43	9	MALCOLM MCLAREN	D'ya Like Scratchin' Island 90124-1B (Atco) WEA	
6	9	5	ROCKWELL	Somebody's Watching Me, Motown 6052ML MCA	44	44	48	3	IMAGINATION	New Dimensions Elektra 60316 WEA	
7	5	37	MIDNIGHT STAR	No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA		45	45	29	RICK JAMES	Cold Blooded, Gordy 6043GL (Motown) MCA	
8	10	12	CHERYL LYNN	Preppie, Columbia FC 38961 CBS		46	46	18	TOM BROWNE	Rockin' Radio, Arista AL8-8107 RCA	
9	7	15	KOOL & THE GANG	In The Heart De-Lite DSR 8508 (Polygram) POL		47	49	27	RUFUS AND CHAKA KHAN	Live-Stompin' At The Savoy, Warner Bros. 23679-1 WEA	
10	8	21	DEBARGE	In A Special Way, Gordy 6061GL (Motown) MCA		48	47	70	PRINCE	1999, Warner Bros. 23720-1 WEA	
11	14	13	MELBA MOORE	Never Say Never, Capitol ST-12305 CAP		49	44	22	JENNIFER HOLLIDAY	Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	
12	13	4	SHANNON	Let The Music Play, Mirage 90134 (Atco) WEA		50	50	3	JENNY BURTON	In Black And White, Atlantic 80122 WEA	
13	17	6	CULTURE CLUB	Colour By Numbers, Virgin/Epic QE 39107 CBS		51	52	44	GLADYS KNIGHT & THE PIPS	Visions, Columbia FC 38205 CBS	
14	11	18	JAMES INGRAM	It's Your Night, Qwest 23970-1 (Warner Bros.) WEA		52	53	43	MAZE	We Are One, Capitol ST 12262 CAP	
15	16	17	POINTER SISTERS	Break Out, Planet BXLI-4705 (RCA) RCA	53	53	NEW ENTRY	STACY LATTISAW & JOHNNY GILL	Perfect Comation, Cotillion 90136 (Atco) WEA		
16	12	14	DAZZ BAND	Joystick, Motown 6084ML MCA		54	54	3	EURYTHMICS	Touch, RCA AFL1-4817 RCA	
17	18	14	THE DEELE	Street Beat, Solar 60285-1 (Elektra) WEA		55	51	19	TYRONE DAVIS	Something New, Oceanfront OF 101 IND	
18	32	4	DENNIS EDWARDS	Don't Look Any Further, Gordy 6057GL (Motown) MCA		56	57	6	SOUNDTRACK	D.C. Cab, MCA 5469 MCA	
19	19	19	TEENA MARIE	Robbery, Epic FE 38882 CBS	58	57	NEW ENTRY	LIONEL RICHIE	Love, Lionel Richie, Motown 6007ML MCA		
20	20	37	ANITA BAKER	The Songstress, Beverly Glen BG 10002 IND		59	60	14	CAMEO	She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL	
21	21	9	J. BLACKFOOT	City Slicker, Soundtown 3002 (Allegiance) IND		60	60	33	IRENE CARA	What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA	
22	28	17	EDDIE MURPHY	Comedian, Columbia FC 39005 CBS		61	56	8	THE S.O.S. BAND	On The Rise, Tabu FZ 38627 (Epic) CBS	
23	23	10	GEORGE CLINTON	You Shouldn't Nuf Bit Fish, Capitol ST-12308 CAP		62	55	8	MUSICAL YOUTH	Different Style, MCA 5454 MCA	
24	24	12	EVELYN "CHAMPAGNE" KING	Face To Face, RCA AFL1-4725 RCA		63	64	28	PHILIP BAILEY	Continuation, Columbia FC 38725 CBS	
25	25	19	ATLANTIC STARR	Yours Forever, A&M SP-4948 RCA		64	67	27	ASHFORD & SIMPSON	High Rise, Capitol ST 12282 CAP	
26	27	17	TEDDY PENDERGRASS	Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS		65	66	2	LILLO	Let Me Be Yours, Capitol ST-12290 CAP	
27	15	15	Z.Z. HILL	I'm A Blues Man, Malaco 7415 IND		65	62	10	P-FUNK ALL STARS	Urban Dance Floor, Guerrillas CBS	
28	22	14	PIECES OF A DREAM	Imagine This, Elektra 60270-1 WEA		66	63	3	RODNEY FRANKLIN	Marathon, Columbia FC 38953 CBS	
29	26	27	GAP BAND	Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL		67	68	2	WOMACK & WOMACK	Love Wars, Elektra 60293-1 WEA	
30	29	17	CON FUNK SHUN	Fever, Mercury 81447-1 (Polygram) POL		68	59	44	MARY JANE GIRLS	Mary Jane Girls, Gordy 6040GL (Motown) MCA	
31	31	16	RAY PARKER JR.	Woman Out Of Control, Arista AL8-8087 RCA		69	71	32	SHALAMAR	The Look, Solar 60239 (Elektra) WEA	
32	33	14	DREAMBOY	Dreamboy, Qwest 23988-1B (Warner Bros.) WEA		70	73	29	ZAPP	App III, Warner Bros. 7875-1 WEA	
33	30	31	PEABO BRYSON/ROBERTA FLACK	Born To Love, Capitol ST-1184 CAP		71	69	17	SOUNDTRACK	The Big Chill, Motown 6062ML MCA	
34	34	17	DAVID SANBORN	Backstreet, Warner Bros. 23906-1 WEA		72	74	9	PAUL MCCARTNEY	Pipes Of Peace, Columbia QC 39149 CBS	
35	35	4	KENNY G	G Force, Arista AL8-8192 RCA		73	61	28	STEPHANIE MILLS	Merciless, Casablanca 811364-1M1 (Polygram) POL	
36	41	28	HERBIE HANCOCK	Future Shock, Columbia FC38814 CBS		74	70	8	RON BANKS	Truly Bad, CBS Associated FZ 39148 CBS	
37	37	32	NEW EDITION	Candy Girl, Streetwise SWRL 3301 IND		75	65	6	HOWARD JOHNSON	Don't It My Way, A&M SP-4961 RCA	
38	39	16	ANGELA BOFILL	Teaser, Arista AL8-8198 RCA							

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# Billboard® Black Singles

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	1	7	<b>SOMEBODY'S WATCHING ME</b> —Rockwell (C. Anthony, N. Rockwell) Rockwell, Jobete, ASCAP; Motown 1702 (MCA)	34	32	12	<b>YOU'RE THE BEST THING YET</b> —Anita Baker (P. Moton, O. Smith) P. Moton, G. C. Turner, Beverly Glen/Spaced Hands, BMI; Beverly Glen 2011	67	68	3	<b>KARMA CHAMELEON</b> —Culture Club (S. Levine) O'Dowd, Moss, Hay, Craig, Pickett, Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI; Virgin/Epic 34-04221
2	2	14	<b>ENCORE</b> —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris) T. Lewis, J. Harris, III; Tan Division/Flyte Tyme, ASCAP; Columbia 38-04256	35	47	4	<b>WHITE HORSE</b> —Laid Back (Laid Bac, Seven Dwarfs) T. Stahl, J. Goldberg, Sing A Song, Sire 7-29346 (Warner Bros.)	68	75	4	<b>TOO LATE</b> —Sylvester (J. T. Wirrick) J. Wirrick, J. Mehl, Wirrick, ASCAP/Jaymel/Silly, BMI; Megatone 1011
3	5	4	<b>THRILLER</b> —Michael Jackson (Quincy Jones) R. Temperton, Roddicks, PRS/Almo, ASCAP; Epic 34-04364	36	39	7	<b>LET ME BE YOUR PACIFIER</b> —Tyronne Davis (L. Graham) W. Burton, W. L. Hitchcock; Burton/Content/Tyronza, BMI; Ocean Front 2004	69	70	5	<b>HERE GOES MY HEART</b> —Rocker's Revenge Featuring Donnie Calvin (D.R. Calvin, D.R. Hawkins) D.R. Hawkins, D.R. Calvin, F. Zarr; Motormouth/Z Man, ASCAP; Streetwise 2218
4	6	7	<b>AUTOMATIC</b> —Pointer Sisters (R. Perry) B. Walsh, M. Goldenberg; Music Corp. Of America/Fleedleedle/MCA, BMI/ASCAP; Planet 13730 (RCA)	37	37	7	<b>ONE MILLION KISSES</b> —Rufus and Chaka Khan (R. Titelman) J. Osborne, K. Murphy; Almo/March 9, ASCAP; Warner Bros. 7-29406	70	NEW ENTRY	NEW ENTRY	<b>SHAKE DOWN</b> —Evelyn "Champagne" King (L.F. Sylvers, III, F. Sylvers, J. Gallo) F. Sylvers, R. Smith, P. Phillips-Oland; Satellite III/Richer, ASCAP/Mr. Dapper, BMI; RCA 13748
5	7	7	<b>LET'S STAY TOGETHER</b> —Tina Turner (M. Ware, G. Walsh) Green, Mitchell, Jackson; Irving/AI Green, BMI; Capitol 5322	38	34	7	<b>DEADLINE U.S.A.</b> —Shalamar (G. Moroder, P. Bellette) A. Willis, D. Sembello, D. Matkosky; Off Backstreet/On Backstreet, BMI/ASCAP; MCA 52335	71	74	2	<b>WOMAN OUT OF CONTROL</b> —Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr.; Raydiola, ASCAP; Arista 1-9048
6	4	16	<b>TAXI</b> —J. Blackfoot (H. Banks, C. Brooks) H. Banks, C. Brooks; Backlog, BMI; Sound Town 0004 (Allegiance)	39	41	6	<b>SERIOUS</b> —Billy Griffin (J. Barnes) J. Barnes, B. Griffin; Ramwave, ASCAP; Columbia 38-04321	72	73	5	<b>WE ALL ARE ONE</b> —Curtis Hairston (E. Monroe) H. & R. Harris; Hu-Har, BMI/Scorpio Rose, ASCAP; Pretty Pearl 515
7	3	19	<b>IF ONLY YOU KNEW</b> —Patti LaBelle (K. Gamble, D. Wansel) C. Biggs, K. Gamble, D. Wansel; Mighty Three, BMI; P.I.R. 4-04248 (Epic)	40	31	14	<b>FO-FI-FO</b> —Pieces Of A Dream (G. Washington, Jr., C. Biggs, D. Wansel) G. Washington, Jr., C. Biggs, D. Wansel; G.W. Jr. Music/C/index, ASCAP/BMI Elektra 4940	73	87	2	<b>ADULT EDUCATION</b> —Daryl Hall & John Oates (D. Hall, J. Oates) D. Hall, J. Oates, J. Hall; Fust Buzza/Hot-Cha/Unichappell, BMI; RCA 13714
8	12	8	<b>LIVIN' FOR YOUR LOVE</b> —Melba Moore (Kashif) Lala; Music Corp. Of America/New Group, BMI; Capitol 5308	41	33	16	<b>I'LL LET YOU SLIDE</b> —Luther Vandross (L. Vandross) L. Vandross, M. Miller; April/Uncle Ronnies/Thriller Miller/MCA, ASCAP; Epic 34-04231	74	84	2	<b>JESSE</b> —Grand Master Flash and Melle Mel (S. Robinson) M. Glover, R. Griffin, S. Robinson, R. Isley; Sugar Hill, BMI; Sugar Hill 32016
9	19	5	<b>LOVE HAS FINALLY COME AT LAST</b> —Bobby Womack And Patti LaBelle (B. Womack, A. Oldham, J.E. Gadson) B. Womack, P. Moten; ABKCO/Spaced Hands/Beverly Glen, BMI; Beverly Glen 2012	42	49	4	<b>DON'T LET YOUR LOVE GROW COLD</b> —Con Funk Shun (E. Deodato) F. Pilate, M. Carter; Val-je Joe/Felstar, BMI; Mercury 818 369-7 (PolyGram)	75	76	4	<b>WE ALL ARE ONE</b> —Jimmy Cliff (A. Bayyan, J. Bonnetond, R. Bell) A. Bayyan, H. Harris, R. Harris, J. Williams; Miracle/Huitar/Bryann Internationale, BMI; Columbia 38-04335
10	22	4	<b>SHE'S STRANGE</b> —Cameo (L. Blackmon) L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; All Seeing Eye/Cameo Fire, ASCAP/BMI; Atlanta Artists 818-384-7 (PolyGram)	43	46	4	<b>FOR YOUR LOVE</b> —The S.O.S. Band (J. Harris, III) T. Lewis, J. Harris, III; Flyte Tyme/Avant Garde/Almo, ASCAP; Tabu 4-04348 (Epic)	76	NEW ENTRY	NEW ENTRY	<b>I DON'T NEED YOUR HANDOUTS</b> —Citispeak Featuring Jeanne Harris (A. Mitchell, L. Askew) A. Mitchell, L. Askew, J. Montague; Alamitell/Streetwise, BMI; Party Time/Streetwise 106
11	10	8	<b>PLANE LOVE</b> —Jeffrey Osborne (G. Duke) D. H. Wolinski; WB/Overdue, ASCAP; A&M 12089	44	42	13	<b>MIDNIGHT MAGNET</b> —Teena Marie (T. Marie) T. Marie, P.J.; Midnight Magnet/Te'Mas, Elope, ASCAP; Epic 34-04271	77	78	3	<b>BE YOURSELF</b> —Alfie Silas (L. Graham) L. Graham, R. Wright; Graham-O-Tunes, BMI/Almo/IPM, ASCAP, RCA 13727
12	9	19	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett) C. Barbosa, E. Chisolm; Emergency/Shapiro, Bernstein, ASCAP; Mirage 7-99810 (Atco)	45	35	22	<b>TIME WILL REVEAL</b> —DeBarge (E. DeBarge) B. DeBarge, E. DeBarge; Jobete, ASCAP; Gordy 1705 (Motown)	78	79	4	<b>I'M NOT THAT TOUGH</b> —Ashford & Simpson (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Vai, ASCAP; Capitol 5310
13	8	13	<b>YAH MO B THERE</b> —James Ingram with Michael McDonald (Quincy Jones) J. Ingram, M. McDonald, R. Temperton, Q. Jones; Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodriguez PRS/Yellow Brick Road, ASCAP; Qwest 7-29394 (Warner Bros.)	46	58	4	<b>BEAT BOX</b> —Art Of Noise (T. Horn) Dudley, Horn, Jeczalik, Langan, Morley; Unforgettable/Island, BMI; Island 7-99782 (Atco)	79	83	2	<b>FREESTYLE EXPRESS</b> —Freestyle ("Pretty") Tony C.L. Mills, II, M. T. Talbot; In The Mix, BMI; Music Specialists 102
14	11	16	<b>JOYSTICK</b> —Dazz Band (R. Andrews) B. Harris, E. Fearman; Three Go/Jobete, ASCAP; Motown 1701	47	71	2	<b>LOVE ME IN A SPECIAL WAY</b> —DeBarge (E. DeBarge) E. DeBarge; Jobete, ASCAP; Gordy 1723 (Motown)	80	86	2	<b>I WANNA MAKE YOU FEEL GOOD</b> —The System (M. Murphy, D. Frank) Murphy, Pesco, Frank; Science Lab/Green Star, ASCAP; Mirage 7-99786 (Atco)
15	14	11	<b>HARD TIMES/JAM MASTER JAY</b> —Run D.M.C. (R. Simmons, L. Smith) J. Mitzell, J. Simmons, D. McDaniels, R. Simmons, L. Smith; Proloons/Rush Groove, ASCAP; Profile 7036	48	55	3	<b>DANCING IN THE SHEETS</b> —Shalamar (B. Wolfer) B. Wolfer, D. Pitchford; Famous, ASCAP/Ensign, BMI; Columbia 38-04372	81	85	2	<b>SAIL AWAY</b> —The Temptations (N.A. Whitfield) N. Whitfield, A. Bond; Stone Diamond/Golden Touch, BMI; Gordy 1720 (Motown)
16	13	15	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (L. Richie, J. A. Carmichael) L. Richie, C. Weil; Brockman, ASCAP/Dyad, BMI; Motown 1710	49	59	3	<b>WHEN YOU'RE FAR AWAY</b> —Gladys Knight & The Pips (E. Sylvers) T. Lewis, J. Harris, Mr. Dapper/Unichappell, BMI; Columbia 38-04369	82	82	3	<b>A NIGHT IN NEW YORK</b> —Elbow Bonesand the Racketeers (A. Darnell) D. Clarkin, R. Rogers; Perennial August, BMI; EMI-America 7812
17	18	11	<b>DON'T GO</b> —Dreamboy (J. Stanton, V. Taylor) J. Stanton; Rashida, BMI; Qwest 7-29389 (Warner Bros.)	50	60	3	<b>LOVE WON'T LET ME WAIT</b> —Johnny Mathis With Deniece Williams (D. Diente) V. Barrett, B. Eli; Jon Mat/Mighty Three/Friday's Child/WIMOT, BMI; Columbia 38-04379	83	88	2	<b>LOLLIPOP LUV</b> —Bryan Loren (B. Loren) B. Hudson; Philly World/Wiz Kid, BMI; Philly World 2015
18	15	18	<b>BODY TALK</b> —Deele (R. Calloway) M. Gentry, A. Reid, S. Burke, C. Greene; Deele/Midstar/Hip Trip, BMI; Solar 7-69785 (Elektra)	51	NEW ENTRY	NEW ENTRY	<b>HELLO</b> —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1722	84	90	2	<b>TELL ME</b> —Willie Clayton (General Cook) G. Cook; Germaine, BMI; Compleat 120 (PolyGram)
19	17	19	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonnetond, Kool & The Gang) C. Smith, J. Taylor, Kool & The Gang; Oelightful, BMI; De-Lite 829 (PolyGram)	52	45	7	<b>GOT A DATE</b> —Dionne Warwick (L. Vandross) L. Vandross, M. Miller; Uncle Ronnie's/April/Thriller Miller, ASCAP; Arista 1-9146	85	NEW ENTRY	NEW ENTRY	<b>JEALOUSY</b> —Mary Jane Girls (R. James) R. James; Stone City, ASCAP; Gordy 1721 (Motown)
20	16	16	<b>SOMETHING'S ON YOUR MIND</b> —O Train (H. Eaves, III) H. Eaves, III, J. Williams; Trumar/Huemar/Diesel, BMI; Prelude 596	53	80	2	<b>SUPERSTAR/UNTIL YOU COME BACK TO ME</b> —Luther Vandross (L. Vandross) L. Russell, B. Bramlett, S. Wonder, M. Broadmax; Teddy Jack/Del-Bon, BMI/Black Bull/Jobete, Sawandi, ASCAP; Epic 49-04969	86	NEW ENTRY	NEW ENTRY	<b>WE'RE GOING ALL THE WAY</b> —Jeffrey Osborne (G. Duke) B. Mann, C. Weil; Dyad; A&M 2618
21	36	5	<b>DON'T LOOK ANY FURTHER</b> —Dennis Edwards (D. Lambert) D. Lambert, F. Golde, D. Hitchings; Vandorf, ASCAP/RightSong/Franne Golde/Hitchings, BMI; Gordy 1715 (Motown)	54	66	3	<b>I'M YOUR CANDY GIRL</b> —Clockwork (J. Wayne) J. Wayne; Larry-Lou/Clockwork, BMI; Private 1 4-04375 (Epic)	87	NEW ENTRY	NEW ENTRY	<b>ONE FOR THE TREBLE (FRESH)</b> —Davy DMX (D. Reeves, Jr.) D. Reeves, Jr.; Street Tuff/Davy D, ASCAP; CBS Associated/Tuff City 4-04355
22	28	5	<b>MORE, MORE, MORE</b> —Atlantic Starr (J.A. Carmichael) S. Dees; Irving/Lijesrika, BMI; A&M 2619	55	56	5	<b>D.C. CAB</b> —Peabo Bryson (R. Feldman, R. Kelly, L.J. McNally) R. Feldman, R. Kelly, L.J. McNally; On Backstreet, ASCAP; MCA 52328	88	NEW ENTRY	NEW ENTRY	<b>10 X 10</b> —Marilyn Scott (M. Sembello) M. Scott, J. Haslip; Poke Fun, ASCAP; Mercury 814959-7 (PolyGram)
23	24	7	<b>FRESH</b> —Tyronne Brunson (R. Timmons, Jr.) T. Brunson, M. Bond, B. Eastmond; Heaven's Gate, ASCAP/Band Of Angels, BMI; Believe in a Dream 4-04330 (Epic)	56	57	6	<b>WORLD FAMOUS</b> —Malcolm McLaren (T. Horn) McLaren, Dudley; Chappell, ASCAP; Island 7-99790 (Atco)	89	NEW ENTRY	NEW ENTRY	<b>MOVE FOR ME</b> —Output (D. Reeves) J. Priester; Not Listed; CBS Associated/Tuff City 4-04229
24	26	6	<b>IT'S GONNA BE SPECIAL</b> —Patti Austin (Q. Jones) C. Magness, G. Ballard; Yellow Brick Road/MCA, ASCAP; Qwest 7-29373 (Warner Bros.)	57	63	3	<b>HI, HOW YA DOIN'?</b> —Kenny G (W. Brathwaite) S. Horton; Music Corp. Of America/New Music Group, BMI; Arista 1-9105	90	NEW ENTRY	NEW ENTRY	<b>JUST MY LUCK</b> —The Deele (R. Calloway) K. Edmonds; Inter Rhythm/Avondale/Hip Trip, BMI; Solar 7-69749 (Elektra)
25	30	4	<b>TONIGHT</b> —Kool & The Gang (R. Bell, J. Bonnetond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; Deightful, BMI; De-Lite 830 (PolyGram)	58	67	2	<b>NO PARKING (ON THE DANCE FLOOR)</b> —Midnight Star (R. Calloway) B. Simmons, B. Lovelace, V. Calloway; Hip-Trip/Midstar, BMI; Solar 7-69753 (Elektra)	91	NEW ENTRY	NEW ENTRY	<b>SEXY CHILE</b> —Numonics (L.J. Davis, M. Moore) L. Davis; Najuma/Busin, BMI; Hodisk 008
26	27	7	<b>YOU JUST CAN'T WALK AWAY</b> —The Delis (C. Jackson, M. Yancy) M. Yancy, C. Jackson; Baby Love/Yancy Toons/Lindae, ASCAP; Private 1 4-04343 (Epic)	59	61	6	<b>I WANNA THANK YOU</b> —Maze (F. Beverly) F. Beverly; Amazement, BMI; Capitol 5312	92	53	19	<b>ELECTRIC KINGDOM</b> —Twilight 22 (G. Bahary) G. Bahary, J. Sautler, E. Moore; Jackaroo/Bahary, ASCAP; Vanguard 68
27	23	7	<b>TOUCH</b> —Earth, Wind, & Fire (M. White) M. Page, J. Lind; Saggi/De-Lite/Zomba, ASCAP/Ninth/Deertrack/Charleville, BMI; Columbia 38-04329	60	62	4	<b>SHARE THE NIGHT</b> —World Premiere (B. Bullock, D. Pittman) B. Bullock, D. Pittman; Musical Properties/Rasaan/Intersong-USA, ASCAP; Easy Street 4506	93	48	18	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr.; Raydiola, ASCAP; Arista 1-9116
28	21	13	<b>REMEMBER WHAT YOU LIKE</b> —Jenny Burton (J. Robie) J. Robie; STM/Indulgent, BMI; Atlantic 7-89748	61	72	2	<b>LAST DANCE</b> —George Clinton (G. Clinton, G. Shider) Collins, Johnson, Linn; Bridgeport/Top Dog, BMI; Capitol 5332	94	51	13	<b>SHE'S TROUBLE</b> —Musical Youth (P. Collins) S. Shifrin, T. Britten, B. Livesey; Chappell & Co./Sooklooly/RightSong, ASCAP/BMI; MCA 52312
29	29	7	<b>THIS MEANS WAR</b> —Imagination (T. Swain, S. Jolley) S. Jolley, T. Swain, L. John, A. Ingram; MCA, ASCAP; Elektra 7-69763	62	65	4	<b>DO YOU WANNA LOVER</b> —Hot Box (M. Berry) R. Tarbox, J. Morales; Baby Raquel/Starbo, ASCAP; Polydor 817 034-7 (PolyGram)	95	43	16	<b>I'M ON YOUR SIDE</b> —Angela Bofill (N.M. Walden) N.M. Walden, A. Bofill, J. Cohen; Granitude Sky, ASCAP/Purple Bull/Pologrounds, BMI; Arista 1-9109
30	38	4	<b>PERFECT COMBINATION</b> —Stacy Lattisaw And Johnny Gill (N. M. Walden) P. Glass, M. N. Walden; Bellboy, BMI/Gratitude Sky, ASCAP; Cotillion 7-99785 (Atco)	63	NEW ENTRY	NEW ENTRY	<b>YOU'RE LOOKING LIKE LOVE TO ME</b> —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe) B. Gaudio, B. Crewe; All Seasons/Corbetta Music Plus/Hearts Delight, ASCAP/BMI; Capitol 5307	96	50	12	<b>YOU'RE LOOKING LIKE LOVE TO ME</b> —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe) B. Gaudio, B. Crewe; All Seasons/Corbetta Music Plus/Hearts Delight, ASCAP/BMI; Capitol 5307
31	25	8	<b>HUMP TO THE BUMP</b> —Steve Arrington's Hall Of Fame (S. Arrington, J. Douglass, C. Carter) S. Arrington, C. Carter, B. Hankerson; Konglather, BMI; Atlantic 7-89715	64	89	2	<b>RENEGADES OF FUNK</b> —Afrika Bambaataa & The Soul Sonic Force (A. Baker, J. Robie) Baker, Robie, Aasim, Miller; Shakin' Baker/Tea Girl, BMI; Tommy Boy 839	97	52	14	<b>AUTODRIVE</b> —Herbie Hancock (Material, H. Hancock) H. Hancock, B. Laswell, M. Beinhorn; Hancock/OAO, BMI; Columbia 38-04268
32	40	4	<b>IT'S ALL YOURS</b> —Starpoint (L. Job) E. Phillips; Harrindur/Lycindiana, BMI; Elektra 7-69751	65	NEW ENTRY	NEW ENTRY	<b>STOP WHAT YOU'RE DOIN'</b> —The Chi-Lites (E. Record) A. Bayyan, A. Bayyan, J. Clardy, B. Harris, H. Harris; Amirtul/Torin, ASCAP; Private 1 4-04365 (Epic)	98	54	12	<b>HANGIN' OUT AT THE MALL</b> —Bobby Nunn (W. Monesque, B. Nunn) B. Nunn; Stone Diamond, BMI; Motown 1711
33	20	13	<b>ACTION</b> —Evelyn "Champagne" King (L.F. Sylvers, III, F. Sylvers, J. Gallo) L.F. Sylvers, III, D. Meyers; Chappell/Richer, ASCAP; RCA 13682	66	81	3	<b>(I'M JUST A) SUCKER FOR A PRETTY FACE</b> —West Phillips (L. Williams, W. Phillips) W. Phillips; Brandye, ASCAP; Quality 7053	99	44	20	<b>BABY I'M HOOKED</b> —Con Funk Shun (E. Deodato) C. Martin, V. R. Redding; Carroll/Van Ross/Platinum Gold, ASCAP/Sky Pilot, BMI; Mercury 81458-7 (PolyGram)

○ Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

## The Rhythm & The Blues

Continued from page 48

band from South Africa that performs a pop-oriented music based on traditional melodies and instrumentation. Like King Sunny Ade's music, its recordings are not for musicologists, but good examples of state-of-the-art African pop, even though it draws from a different strain of African music than Ade. Roots' music is closer in style to that of Warner Bros.' South African band Juluka, though the discerning listener will hear definite differences.

Shanachie Records, a major force in reggae, has just released the first

American album of Tabu Ley Rochereau, one of Africa's most popular musicians since 1959. A native of Zaire, Rochereau has released 40 albums in Africa, building his reputation with the kind of sweetly melodic music that cuts across the continent's tribal divisions. Rochereau and his Orchestre Afrisa International's "Tabu Ley" album is receiving excellent reviews, as are appearances by Ley and his 28-member group at concerts around the U.S.

The development of the African music market in this country, with its enthusiastic reception by white rock

critics, its distribution by small labels, and its coterie of followers on both coasts, is paralleling the rise of reggae here to a remarkable degree. And, just as we saw with reggae, African music will have an increasing impact on the sound of Western pop.

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The Institute of New Cinema Artists (INCA), which once sponsored a federally funded record industry training program, has started a music video training program that will teach video production and produce low-cost videos. There is a full-time 17-week day program and a part-

time program in the evenings. For young groups, INCA produces videos in the \$2,000 range as well as more sophisticated videos for \$10,000. INCA can be contacted at 508 Eighth Ave., New York, N.Y. 10018; (212) 695-0826.

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Short Stuff: Time is planning a cover story on **Michael Jackson**, but the singer has been reluctant to grant an interview. . . . **Don King** was seen with **Irv Azoff** at a Los Angeles Lakers game, fueling rumors that the MCA president is seeking merchandising rights to the Jackson's tour for

MCA's non-record division. . . . Malaco recording artist **Z.Z. Hill** and his wife are recovering from injuries sustained in an auto accident two weeks ago outside Dallas. Hill's "Down Home Blues" album was on Billboard's black album chart for nearly 100 weeks in 1982-83. . . . **Albert Collins** is in the midst of a lengthy national tour in support of his "Live In Japan" album on Alligator. The brilliant bluesman's 1983 album "Don't Lose Your Cool" was voted "best blues album of the year" by the International Blues Foundation. . . .

# CLASSICAL Keeping Score

## Barclay-Crocker Finds A Reel Market

By IS HOROWITZ

Reel-to-reel prerecorded tape is hardly a dynamic factor in the record industry, but there are still dedicated customers out there, and their classical needs are being supplied by Barclay-Crocker, as they have been for some years now.

About four new titles are added monthly to the B-C catalog, which currently numbers approximately 300 reels, all licensed from a variety of labels here and abroad. What's more, the company expects shortly to begin encoding its tapes for dbx noise reduction to keep pace with developments that see many new reel-to-reel tape decks fitted with dbx rather than Dolby.

Henry Barclay, a partner in the firm—which moved to Poughkeepsie, N.Y. a year ago, about 60 miles north of its former headquarters in Manhattan—remembers that demand for his product dipped late in 1982 when talk of the imminent introduction of the Compact Disc became general. Even though former sales levels have not been achieved since, he reports a continuing de-

mand for new packages, and B-C maintains its scrutiny of licensor labels in pursuit of suitable catalog additions.

Upcoming shortly are an "Alexander Nevsky" conducted by Claudio Abbado, a coupling of Schubert's Fourth and Eighth Symphonies by Carlo Maria Giulini and the Chicago Symphony and a Strauss album with Gundula Janowitz and the Berlin Philharmonic under Herbert von Karajan (all three from Deutsche Grammophon), and a Tchaikovsky album ("Francesca da Rimini" and the Serenade for Strings) with Leopold Stokowski at the helm of the London Symphony Orchestra, from Philips.

B-C currently licenses recordings from the PolyGram family of labels, except for London; Pro Arte and Quintessence, Desmar, Vanguard, Unicorn and Musical Heritage. Retail prices are at the same levels as the original recordings.

There will be eight to 10 dbx encoded reels in the firm's first release using the noise reduction system, says Barclay. He claims one of the

advantages of the system is better control of cross-talk between channels. The company duplicates tapes at an eight to one ratio on its own premises.

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A large artist delegation, headed by Leontyne Price, was among the more than 250 persons who attended the party mounted by the Assn. for Classical Music (AfCM) at the Juilliard School in New York Feb. 22 to honor classical Grammy nominees. They heard Wynton Marsalis, up for Grammys in both the classical and jazz categories, speak of classics as a cultural buffer to MTV in America's music.

Other speakers were Gerry Widoff, AfCM president; Martin Bookspan, chairman of the association and executive vice president of Moss Music Group; Dan Morgenstern of NARAS; Martin Rubenstein of Mutual Broadcasting, and James E. Murphy of Merrill Lynch. Mutual will be broadcasting the AfCM classical Grammy radio show; Merrill Lynch will be the sponsor.

Contributions for refreshment, liquid and otherwise, came from Angel Records, CBS Masterworks, PolyGram Classics, RCA Red Seal and Mutual Broadcasting. Widoff places current membership of the association at about 400.

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International standardization of album covers goes one giant step further in the recently released pairing



**BASS NOTES**—Singer Simon Estes signs a five-year contract with Philips Records as Dr. Johannes Kinzl, president of Philips Classics Productions, and Estes' wife, Yvonne, look on. Pact calls for a minimum of four records a year.

of the Rachmaninoff First and Fourth Piano Concertos featuring Zoltan Kocsis on Philips. To the usual English, German and French liner notes, it adds a Japanese version . . . Pro Arte now giving retail circulation to some albums available formerly only through mail order. Licensed from Readers Digest by the Intersound subsidiary and just released are an album on which Morton Gould conducts works by Gershwin, Barber and Gould himself, and another package on which Earl Wild is heard in the Mozart Piano Concerto No. 21. Latter is backed by Grieg's Holberg Suite.

The duo piano album of works by Busoni, Mozart and Beethoven, the last a transcription by the composer himself of the Grosse Fuge, due out shortly on Nonesuch, is the last recording made by Paul Jacobs, who died last September. His keyboard collaborator is Ursula Oppens

. . . Violinist Uto Ughi, who has recorded many albums for RCA Italy, makes his New York recital debut March 30 at the Metropolitan Museum of Art.

WCLV Cleveland, one of the first classical radio stations to integrate Compact Discs into its programming, has used its equipment to dub CD excerpts for a soundtrack to back the Cleveland Playhouse's production of "Amadeus." . . . Riccardo Muti and the Philadelphia Orchestra will appear in 11 cities during their European tour beginning in mid-May. A highlight for Muti will be the concerts in Naples, his birthplace . . . Anna Moffo joins the music faculty of New York Univ. in September.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Billboard

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## GOSPEL Lectern

### Perkins: 'Secret' Super-Producer

By BOB DARDEN

A new album by Don Francisco is always a welcome event. His heartfelt singing and songwriting have created some of the most uplifting moments in religious music. His latest for Newpax Records, "Holiness," continues a musical and spiritual journey that began with the classic song, "He's Alive." But "Holiness" has something else going for it: It's produced by Christian music's best-kept secret, Al Perkins.

If you haven't heard of Al Perkins, then you've certainly heard him, somewhere, sometime. He's one of the best-known pedal steel guitar players on the West Coast and an original member of such seminal groups as Shiloh, the Flying Burrito Brothers, the Souther Hillman Furay Band and Stephen Stills' Manassas.

In the past few years he's recorded or toured with the Rolling Stones, Rod Stewart, Kenny Rogers, Dolly Parton, Debby Boone, Andrae Crouch, Evie, Daniel Amos, Keith Green and a couple of hundred more. He passed through Texas recently playing in an acoustic group with Bernie Leadon (formerly of the Eagles), Chris Hillman (once of the Byrds) and Elvis Presley bassist Jerry Scheff—musical heavyweights all—playing steel, mandolin, guitar, just about everything.

A number of projects through Maranatha! Records have kept Al busy in recent years, including the popular "God Loves Country Music" series and others—but only as a producer. And suddenly he's found himself the most in-demand producer on the block.

"Going from Shiloh to the Flying Burrito Brothers to Souther Hillman Furay gave me the opportunity to watch some really good producers, including the legendary Tom Dowd," Al recalls. "He was very gracious to me, taught me the ropes, let me take notes, the works."

"I've been fortunate to be involved with contemporary Christian music almost from its beginnings, as well as rock music for the past 15 years or so. It seems that they've both just always gone together in my life.

"Since then, I've tried to do what the Lord puts before me. I pray about each project, and I've turned down religious and secular things that I didn't feel peace about. The Lord will do things in His own time."

Perkins says his Christian commitment remained unshaken even during tours with the wildest of secular groups. Other members always knew where he stood, he says, and most of them respected his stance.

"I'm not the kind of person who comes down hard on someone else. But if the opportunity arises, I'm going to share what the Lord has done in my life."

In recent years, as more artists have made public their Christian commitment, Al says it has gotten a little bit easier. From his immediate circle of friends and musical companions, Bernie Leadon, Richie Furay and Chris Hillman have all made public professions of faith.

The "God Loves Country Music" series at Maranatha! was an outgrowth of a desire by Al, along with Tom Coombes and Dave Sweeney of Maranatha!, to take contemporary Christian music into a country context. "There's not a lot of mainstream or traditional country music being presented these days," he says. "I feel a burden for those people who love country and western music and can't find it anymore. A lot of people are hungry for the good old-fashioned fiddle, banjo and pedal steel country music. That's what this is—with a Christian message."

Both of the "God Loves Country Music" albums have fared well, prompting a third offering in the series, "Down Home Praise." Done on a minuscule budget and featuring a completely acoustic bluegrass set, the album achieves a wonderfully simple, back-porch feeling that's made it an underground favorite.

"I would encourage anyone who has a burden for any musical artist to pray for them," Al says by way of closing. "So many people come up to me and say, 'Hey, I hear you're a believer, too! I've been praying for you for a long, long time.' And it doesn't matter if that artist isn't a believer; pray for them anyway. Pray that the Lord will touch them. You won't believe what He can do."

★ ★ ★

The third annual GEM Awards, the Grammys of Southern Gospel music, will be held April 2 at the Georgia Railroad Depot in Atlanta.

Wendy Bagwell will host the semi-formal event. Performers will include the Cathedral Quartet, the Singing Americans, the Kingsmen, the Rex Nelson Singers, the Hopper Brothers and Connie & the Masters V. Several new categories, including a Horizon Award for the outstanding newcomer to gospel music, have been added.

Tickets to the ceremony, sponsored by the Southern Gospel Music Assn., are \$20 per person and include the evening meal. For more information, write SGMA, P.O. Box 1546, Albany, Ga., or call (912) 776-2281.

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Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

# Billboard<sup>®</sup> Black Singles

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	6	<b>SOMEbody'S WATCHING ME</b> —Rockwell (C. Anthony, N. Rockwell) Rockwell, Jobete, ASCAP, Motown 1702 (MCA)	34	35	6	<b>DEADLINE U.S.A.</b> —Shalamar (G. Moroder, P. Bellotte) A. Willis, D. Sembello, D. Matkosky; Off Backstreet/On Backstreet, BMI/ASCAP, MCA 52335	67	74	1	<b>NO PARKING (ON THE DANCE FLOOR)</b> —Midnight Star (R. Calloway) B. Simmons, B. Lovelace, V. Calloway; Hip-Trip/Midstar, BMI; Solar 7-69753 (Elektra)
2	1	13	<b>ENCORE</b> —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris) T. Lewis, J. Harris, III; Tan Division/Flyte Tyme, ASCAP; Columbia 38-04256	35	20	21	<b>TIME WILL REVEAL</b> —DeBarge (E. DeBarge) B. DeBarge, E. DeBarge; Jobete, ASCAP; Gordy 1705 (Motown)	68	76	2	<b>KARMA CHAMELEON</b> —Culture Club (S. Levine) O'Dowd, Moss, Hay, Craig, Pickett; Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI; Virgin/Epic 34-04221
3	2	18	<b>IF ONLY YOU KNEW</b> —Patti LaBelle (K. Gamble, D. Wansel) C. Biggs, K. Gamble, D. Wansel; Mighty Three, BMI; P.R. 4-04248 (Epic)	36	48	4	<b>DON'T LOOK ANY FURTHER</b> —Dennis Edwards (D. Lambert) D. Lambert, F. Golde, D. Hitchings; Vandorf, ASCAP/Rightsong/Franne Golde/Hitchings, BMI; Gordy 1715 (Motown)	69	71	5	<b>OWNER OF A LONELY HEART</b> —Yes (T. Horn) Rabin, Anderson, Squire, Horn; Affirmative/Warner-Tamerlane, BMI/Unforgettable Songs/Island, ASCAP; Atco 7-99817
4	4	15	<b>TAXI</b> —J. Blackfoot (H. Banks, C. Brooks) H. Banks, C. Brooks; Backlog, BMI; Sound Town 0004 (Allegiance)	37	41	6	<b>ONE MILLION KISSES</b> —Rufus and Chaka Khan (R. Titelman) J. Osborne, K. Murphy; Almo/March 9, ASCAP; Warner Bros. 7-29406 (Epic)	70	73	4	<b>THERE GOES MY HEART</b> —Rockers' Revenge Featuring Donnie Calvin (D.R. Calvin, D.R. Hawkes) D.R. Hawkes, D.R. Calvin, F. Zarr; Motormouth/Z Man, ASCAP; Streetwise 2218
5	19	3	<b>THRILLER</b> —Michael Jackson (Quincy Jones) R. Temperton; Rodsongs, PRS/Almo, ASCAP; Epic 34-04364	38	51	3	<b>PERFECT COMBINATION</b> —Stacy Lattisaw And Johnny Gill (N. M. Walden) P. Glass, M. N. Walden; Bellboy, BMI/Gratitude Sky, ASCAP; Cotillion 7-99785 (Atco)	71	NEW ENTRY	NEW ENTRY	<b>LOVE ME IN A SPECIAL WAY</b> —DeBarge (E. DeBarge) E. DeBarge; Jobete, ASCAP; Gordy 1723 (Motown)
6	12	6	<b>AUTOMATIC</b> —Pointer Sisters (R. Perry) B. Walsh, M. Goldenberg; Music Corp. of America/Fleedleedle/MCA, BMI/ASCAP; Planet 13730 (RCA)	39	42	6	<b>LET ME BE YOUR PACIFIER</b> —Tyrone Davis (L. Graham) W. Burton, W. L. Hitchcock; Burton/Content/Tyroneza, BMI; Ocean Front 2004	72	NEW ENTRY	NEW ENTRY	<b>LAST DANCE</b> —George Clinton (G. Clinton, G. Shider) Collins, Johnson, Linn; Bridgeport/Top Dog, BMI; Capitol 5332
7	13	6	<b>LET'S STAY TOGETHER</b> —Tina Turner (M. Ware, G. Walsh) Green, Mitchell, Jackson; Irving/AI Green, BMI; Capitol 5322	40	62	3	<b>IT'S ALL YOURS</b> —Starpoint (L. Job) E. Phillips; Harrindur/Lycindiana, BMI; Elektra 7-69751	73	80	4	<b>WE ALL ARE ONE</b> —Curtis Hairston (E. Monroe) H. & R. Harris; Hu-Har, BMI/Scorpio Rose, ASCAP; Pretty Pearl 515
8	6	12	<b>YAH MO B THERE</b> —James Ingram with Michael McDonald (Quincy Jones) J. Ingram, M. McDonald, R. Temperton, Q. Jones; Eiseaman/Hen-AI/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP; Qwest 7-29394 (Warner Bros.)	41	44	5	<b>SERIOUS</b> —Billy Griffin (J. Barnes) J. Barnes, B. Griffin; Ramwave, ASCAP; Columbia 38-04321	74	NEW ENTRY	NEW ENTRY	<b>WOMAN OUT OF CONTROL</b> —Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr.; Raydiola, ASCAP; Arista 1-9048
9	5	18	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett) C. Barbosa, E. Chisolm; Emergency/Shapiro, Bernstein, ASCAP; Mirage 7-99810 (Atco)	42	36	12	<b>MIDNIGHT MAGNET</b> —Teena Marie (T. Marie) T. Marie, P.J.; Midnight Magnet/Te'Mas, Elio, ASCAP; Epic 34-04271	75	82	3	<b>TOO LATE</b> —Sylvestre (J.T. Warrick) J. Warrick, J. Mehl; Warrick, ASCAP/Jaymel/Silly, BMI; Megatone 1011
10	10	7	<b>PLANE LOVE</b> —Jeffrey Osborne (G. Duke) D. H. Wolinski; WB/Overdue, ASCAP; A&M 12089	43	32	15	<b>I'M ON YOUR SIDE</b> —Angela Bofill (N.M. Walden) N. M. Walden, A. Bofill, J. Cohen; Gratitude Sky, ASCAP/Purple Bull/Pologrounds, BMI; Arista 1-9109	76	86	3	<b>WE ALL ARE ONE</b> —Jimmy Cliff (A. Bayyan, J. Bonneford, R. Bell) A. Bayyan, H. Harris, R. Harris, J. Williams; Miracle/Huitar/Bryann Internationale, BMI; Columbia 38-04335
11	9	15	<b>JOYSTICK</b> —Dazz Band (R. Andrews) B. Harris, E. Fearman; Three Go/Jobete, ASCAP; Motown 1701	44	31	19	<b>BABY I'M HOOKED</b> —Con Funk Shun (E. Deodato) C. Martin, V. R. Redding; Carolon/Van Ross/Platinum Gold, ASCAP/Sky Pilot, BMI; Mercury 81458-7 (Polygram)	77	77	4	<b>YOU CAN COUNT ON ME</b> —Shalamar (L.F. Sylvers, III, B. Wolfer) C. Lucas, K. Rarick; Spectrum VII/Carrific, ASCAP/Hip-Trip, BMI; Solar 7-69765 (Elektra)
12	16	7	<b>LIVIN' FOR YOUR LOVE</b> —Melba Moore (Kashif) Lala; Music Corp. of America/New Group, BMI; Capitol 5308	45	46	6	<b>GOT A DATE</b> —Dionne Warwick (L. Vandross) L. Vandross, M. Miller; Uncle Ronnie's/April/Thriller Miller, ASCAP; Arista 1-9146	78	85	2	<b>BE YOURSELF</b> —Alfie Silas (L. Graham) L. Graham, R. Wright; Graham-O-Tunes, BMI/Almo/IPM, ASCAP, RCA 13727
13	7	14	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (L. Richie, J. A. Carmichael) L. Richie, C. Weil; Brockman,ASCAP/Dyad, BMI; Motown 1710	46	52	3	<b>FOR YOUR LOVE</b> —The S.O.S. Band (J. Harris, III) T. Lewis, J. Harris, III; Flyte Tyme/Avant Garde/Almo, ASCAP; Tabu 4-04348 (Epic)	79	81	3	<b>I'M NOT THAT TOUGH</b> —Ashford & Simpson (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Va, ASCAP; Capitol 5310
14	11	10	<b>HARD TIMES/JAM MASTER JAY</b> —Run D.M.C. (R. Simmons, L. Smith) J. Mitzell, J. Simmons, D. McDaniel, R. Simmons, L. Smith; Protoons/Rush Groove, ASCAP; Profile 7036	47	64	3	<b>WHITE HORSE</b> —Laid Back (Laid Bac, Seven Dwarfs) T. Stahl, J. Goldberg; Sing A Song; Sire 7-29346 (Warner Bros.)	80	NEW ENTRY	NEW ENTRY	<b>SUPERSTAR/UNTIL YOU COME BACK TO ME</b> —Luther Vandross (L. Vandross) L. Russell, B. Bramliff, S. Wonder, M. Broadmax; Teddy Jack/Del-Bon, BMI/Black Bull/Jobete, Sawandi, ASCAP; Epic 49-04969
15	8	17	<b>BODY TALK</b> —Dee-Dee (R. Calloway) M. Gentry, A. Reid, S. Burke, C. Greene; Dee-Dee/Midstar/Hip Trip, BMI; Solar 7-69785 (Elektra)	48	47	17	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr.; Raydiola, ASCAP; Arista 1-9116	81	89	2	<b>(I'M JUST A) SUCKER FOR A PRETTY FACE</b> —West Phillips (L. Williams, W. Phillips) W. Phillips; Brandye, ASCAP; Quality 7053
16	14	15	<b>SOMETHING'S ON YOUR MIND</b> —D Train (H. Eaves, III) H. Eaves, III, J. Williams; Trumar/Huemar/Diesel, BMI; Prelude 596	49	60	3	<b>DON'T LET YOUR LOVE GROW COLD</b> —Con Funk Shun (E. Deodato) F. Pilate, M. Carter; Val-je Joe/Felstar, BMI; Mercury 818 369-7 (PolyGram)	82	87	2	<b>A NIGHT IN NEW YORK</b> —Elbow Bonesand the Racketeers (A. Darnell) D. Clarkin, R. Rogers; Perennial August, BMI; EMI-America 7812
17	15	18	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonneford, Kool & The Gang) C. Smith, J. Taylor, Kool & The Gang; Delightful, BMI; De-Lite 829 (Polygram)	50	43	11	<b>YOU'RE LOOKING LIKE LOVE TO ME</b> —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe) Crewe, Gaudio, Corbetta; All Seasons/Corbetta Music Plus/Hearts Delight, ASCAP/BMI; Capitol 5307	83	NEW ENTRY	NEW ENTRY	<b>FREESTYLE EXPRESS</b> —Freestyle ("Pretty" Tony) C.L. Mills, II, M. T. Talbot; In The Mix, BMI; Music Specialists 102
18	21	10	<b>DON'T GO</b> —Dreamboy (J. Stanton, V. Taylor) J. Stanton; Rashida, BMI; Qwest 7-29389 (Warner Bros.)	51	27	12	<b>SHE'S TROUBLE</b> —Musical Youth (P. Collins) S. Shifrin, T. Britten, B. Lively; Chappell & Co./Sookloozay/Rightsong, ASCAP/BMI; MCA 52312	84	NEW ENTRY	NEW ENTRY	<b>JESSE</b> —Grand Master Flash and Melle Mel (S. Robinson) M. Glover, R. Griffin, S. Robinson, R. Isley; Sugar Hill, BMI; Sugar Hill 32016
19	23	4	<b>LOVE HAS FINALLY COME AT LAST</b> —Bobby Womack And Patti LaBelle (B. Womack, A. Oldham, J.E. Gadsen) B. Womack, P. Moten; ABKCO/Spaced Hands/Beverly Glen, BMI; Beverly Glen 2012	52	50	13	<b>AUTODRIVE</b> —Herbie Hancock (Material, H. Hancock) H. Hancock, B. Laswell, M. Beinhorn; Hancock/OAO, BMI; Columbia 38-04268	85	NEW ENTRY	NEW ENTRY	<b>SAIL AWAY</b> —The Temptations (N.A. Whitfield) N. Whitfield, A. Bond; Stone Diamond/Golden Touch, BMI; Gordy 1720 (Motown)
20	17	12	<b>ACTION</b> —Evelyn "Champagne" King (L.F. Sylvers, III, F. Sylvers, J. Gallo) L.F. Sylvers, III, D. Meyers; Chappell/Richer, ASCAP, RCA 13682	53	39	18	<b>ELECTRIC KINGDOM</b> —Twilight 22 (G. Bahary) G. Bahary, J. Saulter, E. Moore; Jackaroo/Bahary, ASCAP; Vanguard 68	86	NEW ENTRY	NEW ENTRY	<b>I WANNA MAKE YOU FEEL GOOD</b> —The System (M. Murphy, D. Frank) Murphy, Pesco, Frank; Science Lab/Green Star, ASCAP; Mirage 7-99786 (Atco)
21	22	12	<b>REMEMBER WHAT YOU LIKE</b> —Jenny Burton (J. Robie) J. Robie; STM/Indulgent, BMI; Atlantic 7-89748	54	53	11	<b>HANGIN' OUT AT THE MALL</b> —Bobby Nunn (W. Monesque, B. Nunn) B. Nunn; Stone Diamond, BMI; Motown 1711	87	NEW ENTRY	NEW ENTRY	<b>ADULT EDUCATION</b> —Daryl Hall & John Oates (D. Hall, J. Oates) D. Hall, J. Oates, J. Hall; Fust Buzza/Hot-Cha/Unichappell, BMI; RCA 13714
22	34	3	<b>SHE'S STRANGE</b> —Cameo (L. Blackmon) L. Blackmon, C. Singleton, N. Leffenant, T. Jenkins; All Seeing Eye/Cameo Fire, ASCAP/BMI; Atlanta Artists 818-384-7 (PolyGram)	55	70	2	<b>DANCING IN THE SHEETS</b> —Shalamar (B. Wolfer) B. Wolfer, D. Pitchford; Famous, ASCAP/Ensign, BMI; Columbia 38-04372	88	NEW ENTRY	NEW ENTRY	<b>LOLLIPOP LUV</b> —Bryan Loren (B. Loren) B. Hudson; Philly World/Wiz Kid, BMI; Philly World 2015
23	24	6	<b>TOUCH</b> —Earth, Wind, & Fire (M. White) M. Page, J. Lind; Saggfire/Zomba, ASCAP/Ninth/Deertrack/Charleville, BMI; Columbia 38-04329	56	56	4	<b>D.C. CAB</b> —Peabo Bryson (R. Feldman, R. Kelly, L.J. McNally) R. Feldman, R. Kelly, L.J. McNally; On Backstreet, ASCAP; MCA 52328	89	NEW ENTRY	NEW ENTRY	<b>RENEGADES OF FUNK</b> —Afrika Bambaataa & The Soul Sonic Force (A. Baker, J. Robie) Baker, Robie, Aasim, Miller; Shakin' Baker/Tea Girl, BMI; Tommy Boy 839
24	26	6	<b>FRESH</b> —Tyrone Brunson (R. Timmons, Jr.) T. Brunson, M. Bond, B. Eastmond; Heaven's Gate, ASCAP/Band Of Angels, BMI; Believe in a Dream 4-04330 (Epic)	57	59	5	<b>WORLD FAMOUS</b> —Malcolm McLaren (T. Horn) McLaren, Dudley; Chappell, ASCAP; Island 7-99790 (Atco)	90	NEW ENTRY	NEW ENTRY	<b>TELL ME</b> —Willie Clayton (General Cook) G. Cook; Germaine, BMI; Compleat 120 (PolyGram)
25	25	7	<b>HUMP TO THE BUMP</b> —Steve Arrington's Hall Of Fame (S. Arrington, J. Douglass, C. Carter) S. Arrington, C. Carter, B. Hankerson; Konglather, BMI; Atlantic 7-89715	58	69	3	<b>BEAT BOX</b> —Art Of Noise (T. Horn) Dudley, Horn, Jeczalik, Langan, Morley; Unforgettable/Island, BMI; Island 7-99782 (Atco)	91	63	6	<b>CRUISIN'</b> —Tom Browne (T. Currier, D. Spradley) D. Spradley; Lifo/Yeldarps, ASCAP; Arista 1-9144
26	40	5	<b>IT'S GONNA BE SPECIAL</b> —Patti Austin (Q. Jones) C. Magness, G. Ballard; Yellow Brick Road/MCA, ASCAP; Qwest 7-29373 (Warner Bros.)	59	72	2	<b>WHEN YOU'RE FAR AWAY</b> —Gladys Knight & The Pips (E. Sylvers) T. Lewis, J. Harris; Mr. Dapper/Unichappell, BMI; Columbia 38-04369	92	68	7	<b>ANOTHER MAN</b> —Barbara Mason (B. Ingram) B. Ingram; Sugar Biscuit, ASCAP/Family Productions, BMI; West End 22164
27	29	6	<b>YOU JUST CAN'T WALK AWAY</b> —The Deells (C. Jackson, M. Yancy) M. Yancy, C. Jackson; Baby Love/Yancie Toons/Lindee, ASCAP; Private 1 4-04343 (Epic)	60	83	2	<b>LOVE WON'T LET ME WAIT</b> —Johnny Mathis With Deniece Williams (D. Diante) V. Barrett, B. Eli; Jon Mat/Mighty Three/Friday's Child/WIMOT, BMI; Columbia 38-04379	93	61	10	<b>TROMMELTANZ (DIN DAA DAA)</b> —George Kranz (C. Franke, G. Kranz) G. Kranz; Nordton/Personal, ASCAP; Personal 19804
28	33	4	<b>MORE, MORE, MORE</b> —Atlantic Starr (J.A. Carmichael) S. Dees; Irving/Ljesrika, BMI; A&M 2619	61	66	5	<b>I WANNA THANK YOU</b> —Maze (F. Beverly) F. Beverly; Amazement, BMI; Capitol 5312	94	45	20	<b>SAY SAY SAY</b> —Paul McCartney And Michael Jackson (G. Martin) McCartney, Jackson; Miac/BMI, MPL Communications, ASCAP; Columbia 38-04168
29	37	6	<b>THIS MEANS WAR</b> —Imagination (T. Swain, S. Jolley) S. Jolley, T. Swain, L. John, A. Ingram; MCA, ASCAP; Elektra 7-69763	62	67	3	<b>SHARE THE NIGHT</b> —World Premiere (B. Bullock, D. Pittman) B. Bullock, D. Pittman; Musical Properties/Rasaan/Intersong-USA, ASCAP; Easy Street 4506	95	49	10	<b>THE RECORD KEEPS SPINNING</b> —Indeep (M. Cleveland) M. Cleveland; Fools Prayer/Young Lions, BMI; S.O.N.Y. 5109 (Becket)
30	38	3	<b>TONIGHT</b> —Kool & The Gang (R. Bell, J. Bonneford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; Delightful, BMI; De-Lite 830 (PolyGram)	63	84	2	<b>HI, HOW YA DOIN'?</b> —Kenny G (W. Brathwaite) S. Horton; Music Corp. of America/New Music Group, BMI; Arista 1-9105	96	55	12	<b>CRAZY CUTS</b> —Grandmixer D.S.T. (Material, D.S.T.) D. Showard; Chu Teh, BMI; Island 695 (Atco)
31	18	13	<b>FO-FI-FO</b> —Pieces Of A Dream (G. Washington, Jr., C. Biggs, D. Wansel) G. Washington, Jr., C. Biggs, D. Wansel; G.W. Jr. Music/C/index, ASCAP/BMI Elektra 4940	64	65	4	<b>DON'T FIGHT THE FEELING</b> —Enchantment (M. Stokes) J. Thomas, M. Stokes; Willow Girl, BMI; Columbia 38-04332	97	54	14	<b>MAKE IT EASY ON YOURSELF</b> —Ronk Banks (R. Banks) H. David, B. Bacharach; Famous, ASCAP; CBS Associated 4-04242
32	28	11	<b>YOU'RE THE BEST THING YET</b> —Anita Baker (P. Moton, O. Smith) P. Moten, G. C. Turner; Beverly Glen/Spaced Hands, BMI; Beverly Glen 2011	65	78	3	<b>DO YOU WANNA LOVER</b> —Hot Box (M. Berry) R. Tarbox, J. Morales; Baby Raquel/Starbo, ASCAP; Polydor 817 034-7 (PolyGram)	98	79	5	<b>JUST LET ME WAIT</b> —Jennifer Holliday (M. White) J. Lind, B. Meyers; Saggfire/CBS/Ninth/Electric Bill, ASCAP/Deertrack/Charleville, BMI; Geffen 7-29432 (Warner Bros.)
33	30	15	<b>I'LL LET YOU SLIDE</b> —Luther Vandross (L. Vandross) L. Vandross, M. Miller; April/Uncle Ronnies/Thriller Miller, MCA, ASCAP; Epic 34-04231	66	88	2	<b>I'M YOUR CANDY GIRL</b> —Clockwork (J. Wayne) J. Wayne; Larry-Lou/Clockwork, BMI; Private 1 4-04375 (Epic)	99	57	13	<b>JUST LET ME WAIT</b> —Jennifer Holliday (M. White) J. Lind, B. Meyers; Saggfire/CBS/Ninth/Electric Bill, ASCAP/Deertrack/Charleville, BMI; Geffen 7-29432 (Warner Bros.)
								100	58	12	<b>WAIT TIL TOMORROW/BYE BYE LOVE</b> —Philippe Wynne (Sigidi) Sigidi, L. Maxi, F. Bryant, B. Bryant; Sigidi/Lee Maxi/House Of Bryant, BMI; Fantasy 944

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

MARCH 3, 1984, BILLBOARD

## The Rhythm & The Blues

Continued from page 50

my Jam and Terry Lewis, ex-Time members making a name for themselves as producers. The resulting collaboration produced "Encore," which has outperformed such past Lynn hits as "Shake It Up Tonight" and "If This World Were Mine."

Van Brunt's role in Lynn's career points up a curious shift in the singer's management team. Once Lynn's lawyer, he is now her manager along with Dick Griffey as part of Griff-Co Management. Eric Kronfeld, once

her manager, is now her lawyer.

"I felt I needed someone with a little more pull," says Lynn. "You can't find a more powerful black man in the business than Dick Griffey, while Peter and I have had a good relationship for several years." But why keep your ex-manager on as a lawyer? Lynn smiles and replies, "I'm a very loyal person."

This summer Lynn expects to play dates on the Kool Jazz and Budweiser SuperFest tours. In the fall, she hopes to mount a tour of clubs

and small halls. "I'd like to call it the 'Preppie' tour and maybe have the whole band dressed in Izod shirts and topsiders," she says.



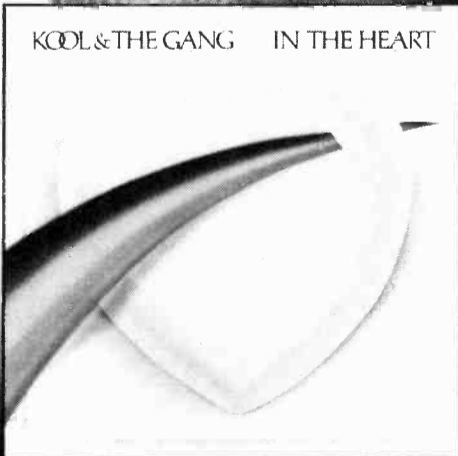
Short Stuff: "Fresh," an East Coast slang expression for something new, good and exciting, is the title of two tasty singles. Tyrone Brunson's "Fresh" on Epic-distributed Believe In A Dream Records is a spunky instrumental in the same pocket as Brunson's "Smurf" hit and Herbie Hancock's "Rockit." The Fresh 3

MCs' "Fresh" is a rap record with a clever arrangement of voices and synthesizers. Both are, well, fresh.

Has anyone noticed that Barbara Mason's "Another Man" on West End, an interesting twist on the musical beds tale, started with Richard "Dimples" Fields' "She's Got Papers On Me," and has a bass line that sounds suspiciously like "Freak-A-Zoid"? ... Trevor Horn, whose first claim to fame was the Buggles' "Video Killed The Radio Star," is showing some remarkable funk versatility. Though not major black hits, Horn's

innovative studio techniques and fine ear have landed progressive rockers Yes ("Owner Of A Lonely Heart"), former punk rock conceptualist Malcolm McLaren ("World Famous"), and the unknown Art Of Noise ("Beat Box") on the black chart. The presence of the last two is significant since both are on Island, a label not known for making much impact on black radio. Perhaps this reflects a change in the label's promotional strategy since adding Ruben Rodriguez as vice president of r&b promotion.

# "TONIGHT" ...PAINT THE TOWN KOOL.



Kool & The Gang's success story continues  
"Tonight." "Tonight," the follow-up single to the number  
DE 830 one smash, "Joanna." From their gold album,  
"In The Heart."  
DSR 8508

Produced By Ronald Bell, Jim Bonnefond & Kool & The Gang.

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## 'STREET MUSIC' LABEL

### Tuff City Rapping Via Epic Tie

NEW YORK—"Rap music and teenage black music is the most misunderstood music in the industry today," says Aaron Fuchs, president of Epic-distributed Tuff City Records, the only rap label affiliated with a major corporation.

"There is a generational and racial split between older blacks and whites and the young black people who support this music," says Fuchs. The result, he maintains, is considerable resistance from many black radio programmers, and from pop radio, to playing rap music.

"Marketing-wise, the strategies of the majors in breaking rap music have to be re-evaluated and lean more to a broad variety of communications media," Fuchs says. But, he adds, "That is not to downplay radio

play. It is my contention that rap material will sell more copies per radio play than any other type of music."

Fuchs, a former Cash Box editor and a historian of the black music of the '50s and '60s, says, "Today's street music is charged with being noisy, rowdy, and a causer of violence among youth much the same way as r&b was during the era it turned into rock'n'roll. It was said that rock'n'roll would go away, and they say rap will go away." But Fuchs says he's given up his writing career to bet it won't.

After leaving Cash Box and contributing chapters on Motown Records to Alan Betrock's popular "Girl Groups" book, Fuchs says he decided to take a chance and invest his savings in a rap label. "I felt that the

energy coalescing around uptown New York was similar to what had happened in Detroit and Memphis in the '60s, and Philadelphia in the early '70s," he says. "I pretty much expected to be hustling records out of the back of cars for the next six years."

Fuchs had released two records as an independent when one day last year he stopped by Epic's offices to play "I Can Do It (You Can Do It)" by the Micronauts for publicist Eliot Hubbard. T.C. Thompkins, head of Epic's black promotion department, walked by and liked what he heard, Fuchs says, and "What then happened is that a master deal evolved into a label deal after several conversations there."

Epic, through Philadelphia International, had previously marketed a rap record by veteran radio jock Jocko Henderson. The label also had a seven-inch single by D.J. Hollywood, a rapper considered the progenitor of the current rap style, that did not do well.

So far, Tuff City's accomplishments have been modest in comparison to the sales racked up by many indie street labels with rap material. Still, Fuchs is optimistic that this marriage of street music and a major can work.

Tony Martell, vice president and general manager of Epic's associated labels, notes that it's "a unique situation for a major label to market and promote a street music label, but we are committed to a long association. I think the music on Tuff City is the future, the black equivalent of new music in rock."

The label's "The Big Beat" by Spoonie Gee is on the Black Singles chart. Its latest release is "One For The Trouble (Fresh)" by Davey DMX.



URBANITES—Urban Rock recording artist Diva Gray goofs off during an interview with WBSL New York air personality J.D. Holliday, right. Joining in the fun is the label's promotion director, Keith Carlos.

## The Rhythm & The Blues

### 'Wild Style' Film Is The Real Deal

By NELSON GEORGE

The next 12 months should see a number of break dance/rap films hit the market, but perhaps the best one is already here. "Wild Style" is a quasi-documentary directed by Charles Ahearn that has none of the studio polish sure to be seen in Harry Belafonte's "Street Beat," the Sidney Poitier feature being shot in Chicago, or the martial arts/dance adventure, "The Last Dragon," currently being cast in New York.

What "Wild Style" does have is an authenticity and street credibility that comes from being cast primarily with real street kids, not actors.

"Wild Style," just now opening in major markets around the country after several months of packing kids in a Times Square theatre, is peopled with real graffiti artists, break dancers and rappers, most of whom improvised their dialog on the set. The plot is built around the adventures of a Puerto Rican graffiti artist named Zoro, who seeks recognition for his distinctive style. Some of his self-consciously artsy meditations on the integrity of street art are truly corny.

But the film lives because it really captures the intensity and real wit of the environment that spawned urban art forms in the '70s that are just now

being assimilated into the pop culture mainstream. Of all the performers in "Wild Style," the most captivating is Busy Bee Star-ski, one of the South Bronx's original rappers, whose rhymes and "attitude" provide some of the movie's biggest laughs. Check out the film and the Jem Records soundtrack for the real deal.

★ ★ ★

The "Video Soul" music video show on the Black Entertainment Television cable network has, since its upgrading last fall, become the backbone of the network's growing appeal in major markets. Donnie Simpson, program director of WKYS in Washington, and Sheila Banks are

the hosts. Most of the programming ideas come from producer Bill Speed, a man known to the record industry for his tenure as black radio editor of Radio & Records.

The show has broken out of the simple video clip and interview format by doing some entertaining theme and oldies programming. Speed has managed to unearth some rarely seen videos from the mid-'70s, including some classic O'Jays material. As BET's availability increases nationally (the show reaches more than five million viewers nightly), "Video Soul" could play an important role in the marketing of black music.

(Continued on page 36)

## Week Of Shows In Memphis

MEMPHIS—In conjunction with the revival of this city's famed Beale Street and the \$5 million renovation of the 2,374 capacity Orpheum Theater, promoter Fred Jones is staging a week of r&b and blues concerts at the former vaudeville hall. For the concert series, Jones had enlisted the promotional support of Coors beer, local television station WREG, and radio stations WDIA and KRNB.

"I'd promoted shows at the Orpheum before the renovation and felt it could be both profitable and appropriate, considering February was Black History Month, to do a series

of concerts that celebrated the kind of music that made Memphis such an important part of music history," says Jones.

Next Monday (13), Jones will present a tribute to the late Nat D. Williams, a Memphis native who was reputedly the first black DJ in the South. The next evening will see a concert by James Brown and the Manhattans. Bluesmen B.B. King and Albert King, both associated with Memphis, share the bill on Wednesday. On Feb. 18, soul singers Z.Z. Hill and J. Blackfoot will perform, while the next evening Gladys Knight & the Pips headline.

# Billboard® Black LPs

Survey For Week Ending 2/11/84  
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	14	LIONEL RICHIE Can't Slow Down, Motown 6059ML (MCA/MCA)	38	34	39	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA
2	3	60	MICHAEL JACKSON Thriller, Epic QE 38112 CBS	39	39	65	PRINCE 1999, Warner Bros. 23720-1 WEA
3	4	8	LUTHER VANDROSS Busy Body, Epic FE 39196 CBS	40	40	39	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS
4	6	7	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	41	41	28	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS
5	5	10	KOOL & THE GANG In The Heart, De-Lite DSR 8508 (Polygram) POL	42	45	9	DREAMBOY Dreamboy, QWest 23988-1B (Warner Bros.) WEA
6	2	32	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	43	42	23	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL
7	7	16	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	44	44	68	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA
8	9	27	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	45	43	13	TOM BROWNE Rockin' Radio, Arista AL8-8107 RCA
9	8	22	GAP BAND Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	46	46	22	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy, Warner Bros. 23675-1 WEA
10	13	13	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	47	48	9	IRENE CARA What A Feeling, Getten/Network GHS 4021 (Warner Bros.) WEA
11	10	12	EDDIE MURPHY Comedian, Columbia FC 39005 CBS	48	47	24	ZAPP Zapp III, Warner Bros. 27875-1 WEA
12	12	12	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL	49	49	4	PAUL MCCARTNEY Pipes Of Peace, Columbia QC 39149 CBS
13	18	9	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA	50	50	5	P-FUNK ALL STARS Urban Dance Floor Guerillas, CBS Associated BFZ 39168 CBS
14	15	14	TEENA MARIE Robbery, Epic FE 38882 CBS	51	51	12	SOUNDTRACK The Big Chill, Motown 6062ML MCA
15	19	9	DAZZ BAND Joystick, Motown 6084ML MCA	52	53	23	PHILIP BAILEY Continuation, Columbia FC 38725 CBS
16	16	9	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA	53	60	15	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104 RCA
17	17	32	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	54	59	4	MALCOLM MACLAREN D'ya Like Scratchin', Island 90124-1B (Atco) WEA
18	23	5	GEORGE CLINTON You Shoudn't-Nut Bit Fish, Capitol ST-12308 CAP	55	52	31	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram) POL
19	21	14	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	56	57	27	SHALAMAR The Look, Solar 60239 (Elektra) WEA
20	20	10	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	57	NEW ENTRY		CULTURE CLUB Colour By Numbers, Virgin/Epic FZ 39107 CBS
21	22	12	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA	58	56	14	TYRONE DAVIS Something New, Oceanfront OF 101 IND
22	26	11	ANGELA BOFILL Teaser, Arista AL8-8198 RCA	59	55	70	DE BARGE All This Love, Gordy 6012GL (Motown) MCA
23	27	11	RAY PARKER, JR. Woman Out Of Control, Arista AL8-8087 RCA	60	64	3	MUSICAL YOUTH Different Style, MCA 5454 MCA
24	30	7	CHERYL LYNN Preppie, Columbia FC 38961 CBS	61	61	38	MAZE We Are One, Capitol ST-12262 CAP
25	11	12	TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS	62	63	41	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL
26	28	8	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	63	NEW ENTRY		HOWARD JOHNSON Do It My Way, A&M SP-4961 RCA
27	14	24	RICK JAMES Cold Blooded, Gordy 6043GL (Motown) MCA	64	NEW ENTRY		SOUNDTRACK D.C. Cab, MCA 6128 MCA
28	25	27	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	65	65	17	MILLIE JACKSON E.S.P., Spring SPR 33-6740 IND
29	29	17	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	66	68	2	FATBACK With Love, Spring SPR-33-6741 IND
30	38	12	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	67	58	20	KLIQUE Try It Out, MCA 39008 MCA
31	31	11	DARYL HALL & JOHN OATES Rock 'N Soul Part 1, RCA CPL1-4858 RCA	68	72	22	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP
32	36	7	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA	69	69	19	BOBBY NUNN Private Party, Motown 6051ML (MCA) MCA
33	33	19	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA	70	75	27	RENE & ANGELA Rise, Capitol ST-12267 CAP
34	32	26	PEABO BRYSON/ ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	71	62	3	RON BANKS Truly Bad, CBS Associated FZ 39148 CBS
35	35	11	EARTH, WIND & FIRE Electric Universe, Columbia QC 38980 CBS	72	66	4	THE JONES GIRLS On Target, RCA AFL1-4817 RCA
36	24	23	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	73	54	14	RICHARD PRYOR Here And Now, Warner Bros. 23981-1 WEA
37	37	4	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance) IND	74	67	3	LATIMORE I'll Do Anything For You, Malaco 7414 IND
				75	71	45	KASHIF Kashif, Arista AL 9620 RCA

○ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).  
 ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).



# Billboard

NEWSPAPER

## ChartBoard

Billboard's Official Music Chart Source

### Labels Hike Video Clip Production

NEW YORK—Production and distribution of music videos is expected to increase significantly in 1982. Labels are expected to spend more on video production, and artists are expected to produce more videos. Labels are expected to spend more on video production, and artists are expected to produce more videos.

### Arbitrons Put Spotlight On AM Ratings Decline

NEW YORK—The Arbitron company, which tracks radio audience ratings, has given up on AM radio. Arbitron has decided to stop tracking AM radio ratings, and to focus on FM radio ratings. Arbitron has decided to stop tracking AM radio ratings, and to focus on FM radio ratings.

### Dealers Stress Potential For 'Classic' R&B Midlines

NEW YORK—Black owned and operated record labels are being encouraged to produce more classic R&B midlines. Record labels are being encouraged to produce more classic R&B midlines.

### Disk Units Buoy Mail Developers

NASHVILLE—The music software industry is expected to be a major contributor to the success of mail developers. The music software industry is expected to be a major contributor to the success of mail developers.



- AM STATIONS... (text about AM radio stations)
- BLACK BREAKERS... (text about Black Breakers)
- VIBRATION SOFTWARE... (text about Vibration Software)
- LATIN PROGRAMMING... (text about Latin Programming)
- REGIONAL... (text about Regional)
- JAPANESE BENTAI CHAIN... (text about Japanese Bentai Chain)



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Produced by Gregg Perry

Rank	Artist	Title	Label
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2	... (unreadable)	... (unreadable)	...
3	... (unreadable)	... (unreadable)	...
4	... (unreadable)	... (unreadable)	...
5	... (unreadable)	... (unreadable)	...
6	... (unreadable)	... (unreadable)	...
7	... (unreadable)	... (unreadable)	...
8	... (unreadable)	... (unreadable)	...
9	... (unreadable)	... (unreadable)	...
10	... (unreadable)	... (unreadable)	...

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# Canada

## Radio Station Criticized For Poll Commission Says CFCF Made 'Errors In Judgment'

MONTREAL — Radio station CFCF has been strongly criticized by the Canadian Radio-Television & Telecommunications Commission for conducting a poll May 9 to find out whether listeners agreed with the alleged motives of a gunman who entered the Quebec legislature a day earlier and killed three people.

CFCF made "serious errors in judgment" and "rendered a disservice to its audience and to the general population," the CRTC said. But no public hearing on the matter will be held, and the poll will not be raised at

the station's next license renewal because it has since apologized and admitted its mistake.

The informal phone-in poll was conducted the day after a man delivered a tape to Quebec City station CJRP just before the shootings. He said he wanted to destroy the Parti Quebecois, the ruling party in the province, because of its policies on language rights for the French and political independence from Canada. Corporal Denis Lortie was arrested that day.

CFCF asked listeners: "Many peo-

ple calling radio phone-in shows in the wake of the National Assembly shooting have expressed sympathy with the corporal's motives. Do you feel this way?" Of 1,268 callers, 76% said yes.

The commission found that the poll was "an inadequate device for dealing with fundamental public issues of such sensitivity," and that those responsible for it ignored the possible consequences of aggravating the situation and creating more grief for the victims' families.

The question was poorly worded and "easily elicited an affirmative response," the CRTC said. "In the immediate aftermath of the tragedy, the families of the victims were faced with the view, expressed by some, that this violent act was somehow justified. The senselessness of it all was painful enough without the addition of a most unfortunate and disturbing perspective on the cause of their sorrow."

The CRTC investigated the matter after a complaint by a Quebec politician and others. In a letter explaining its actions, CFCF acknowledged that the timing of the poll was poor. But it also said it had "brought out a view that is not just that of a few fanatics but a more widely held feeling of frustration, not only with the present Quebec government but with all forms of government."

The station said the poll and its findings had been highly misinterpreted. Other media ignored the "underlying issue" of dissatisfaction with government and focused on the violence of the gunman in identifying the cause of the positive reaction to the poll, according to CFCF.

## Commons Body Calls For Abusive B'cast Crackdown

OTTAWA—A House of Commons subcommittee has recommended strong legislation to combat abusive broadcasting which would override provisions guaranteeing freedom of expression in the current Broadcasting Act.

The subcommittee, which spent months studying the problems of abusive broadcasting in Canada, has found that the problem continues to grow and maintains that tough measures are needed to stem its tide.

Under the Broadcasting Act, protection against abusive portrayal in programming is extended to race, religion and creed. The subcommittee wants it extended on the basis of sex, and it wants the definition of abuse to include mistreatment.

The subcommittee wants the federal government to begin negotiations with other countries on broadcasting regulation to make sure that such programming does not enter the country via satellite. It has also called

on the federal regulatory agency, the Canadian Radio-Television & Telecommunications Commission, to monitor the media more closely for non-compliance of the provisions and strengthen regulations.

The CRTC has said that it is ready to crack down on abusive programming by extending the protection in its regulations to include gender, while the federal government has indicated it wants similarly worded legislation to give the CRTC a clearer mandate in this area.

With the exception of the CRTC measures, the efforts to stop such programming will take some time. The subcommittee delivered its report on the day parliament broke for a three-month summer recess, and the federal legislation which would have included the amendment is likely to die because a general election is probable before parliament reconvenes.

## Cabinet Shuffle To Change Cultural Policy

OTTAWA — Ed Lumley has been appointed Communications Minister by new Prime Minister John Turner, and one of his priorities will be to split the department's cultural activities and shift them to the Secretary of State.

Lumley replaced Francis Fox in the cabinet shuffle June 30. Fox moves up to be International Trade Minister after four years in the Communications portfolio.

It is unlikely that this change will be very good for the recording industry and other cultural industries. Lumley has been given an immense overall portfolio, including responsibilities for industry, regional indus-

trial expansion, science, technology and the Canada Development Investment Corp., meaning that the time he can devote to Communications will be slight.

Additionally, much of the time he spends on that part of his portfolio will be to oversee what Turner calls a "restructuring." Lumley met last week with deputy communications Minister Robert Rabinovitch to see how the department can be split so the cultural side moves away.

And Lumley may not be in his post for very long. Turner has promised many more changes if he forms the government after the next federal election, expected by the fall. It isn't even definite that Lumley will run again. He is rumored to be in line for an automobile industry post with American Motors of Canada Ltd.

Shifting culture to the Secretary of State would undo what had been painstakingly married over the last four years. Culture was brought into

the Communications portfolio when Fox was appointed minister, with an aim to use communications policy to achieve cultural objectives in such areas as broadcasting, film industry development and the arts.

The government had been preparing a sound recording industry strategy (Billboard, July 7), but the fate of such an initiative will likely await the restructuring, which will not fully take place until at least the end of the year. It is not clear whether Lumley would retain responsibility for cultural industries.

Turner says he will seek parliamentary approval of the splitting of the department, even though technically it can be done unilaterally under the Transfer of Duties Act.

Lumley, 45, has been a member of parliament for 10 years, four of them as a minister in industry-related portfolios. He is a former mayor of Cornwall, Ontario, and the head of a Coca-Cola bottling plant there.

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## New Video Service For Clubs

TORONTO — Network Video, a new national video subscription service for clubs, has started servicing about 150 clubs and expects to have 1,000 outlets on its list by the end of the year.

The \$125 weekly service gets clubs four one-hour tapes. Each week a new tape is delivered, and each tape has a four-week lifespan.

The first tape delivered was a 14-track "hot dance" compilation. In coming weeks, the service will branch out to include specialty tapes

featuring heavy metal, country, adult contemporary, '50s, top 40 and dance.

Network's Kim Crowder reports that all major labels except PolyGram are cooperating in the venture. PolyGram may soon be part of the service, he adds.

Still to be worked out is compensation for companies. All tapes are second generation. VTR Productions is now being used for editing and duplication, but the company hopes to have its own duplication facilities by the end of September.







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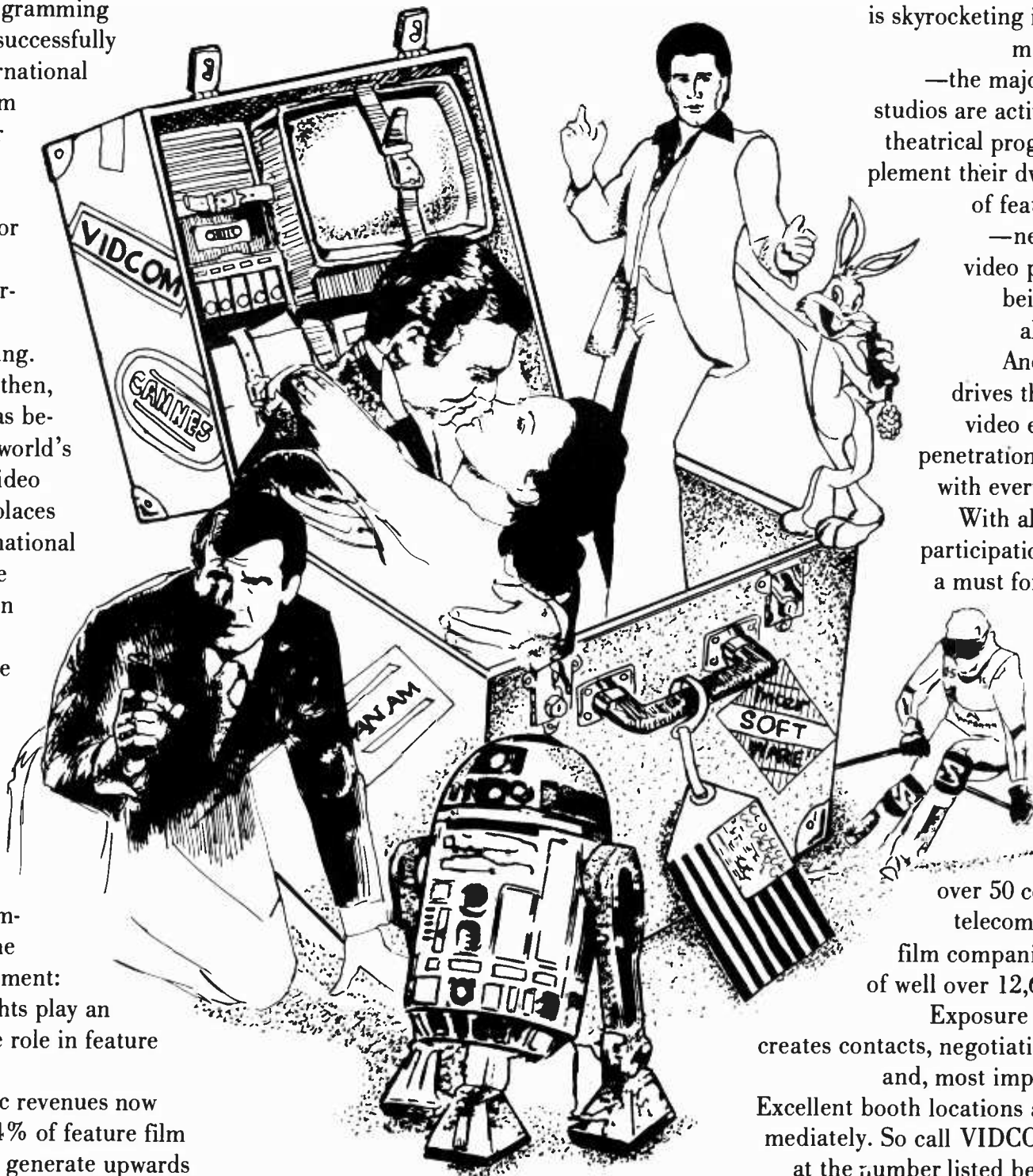
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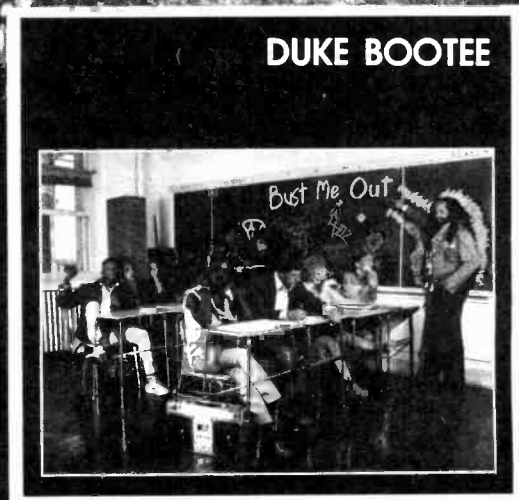
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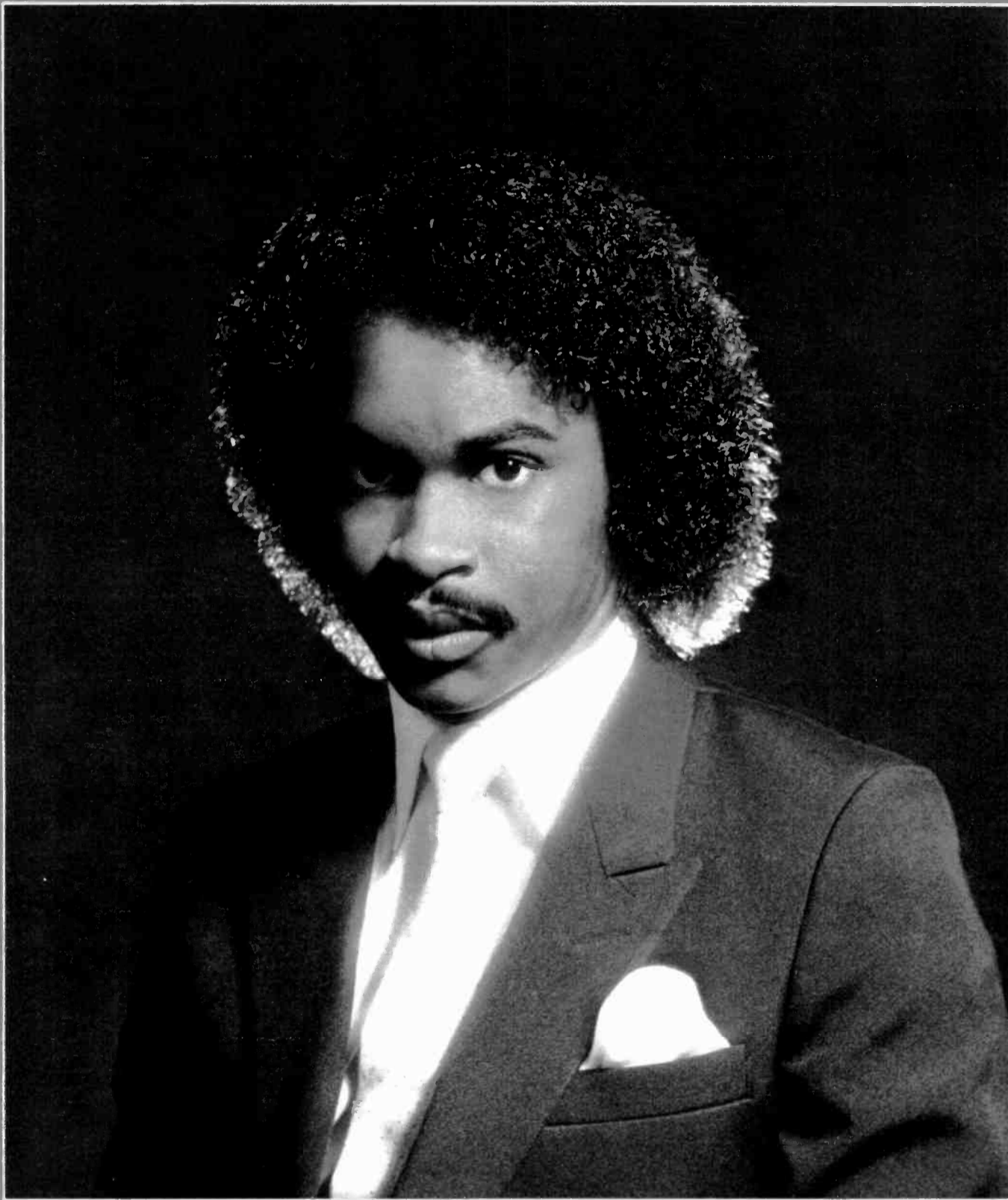
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# Talent

## Journey's Perry On Solo Trip Singer Takes Break From Supergroup For 'Street Talk'

By PAUL GREIN

LOS ANGELES—The big question about the outside projects by Journey members Steve Perry, Neal Schon, Jonathon Cain and Steve Smith is what effect they'll have on the longterm future of the pop/rock supergroup. Will the members, having tasted the greater freedom of side projects, find it hard to revert to the compromise required in a group? Or will that outside experience serve to

inject new vitality in the band?

Steve Perry, Journey's lead singer, believes the effect "will probably be a wash. I think what we've experienced on the outside individually and creatively will balance whatever frustrations we may have when we reconvene.

"But it's better that we all go out and do projects than if we just sit back and do nothing. That way when we do reconvene it will be that much more fresh. It's important for all of

the individual parts to go and get replenished."

Perry has followed his own advice with "Street Talk," his first solo album, which ships this week on Columbia. Perry produced the album and collaborated on all of the songs with such writers as Randy Goodrum, John Bettis, Bill Cuomo, Craig Krampf and Duane Hitchings.

If the album is a smash, some might expect Perry to leave Journey, in the same way that Lionel Richie left the Commodores after the success of his first solo album. "I don't foresee that happening," Perry says. "I don't see why I should leave that group. They're two different things. I think the solo album shows that. It's definitely not a Journey album.

"I think the album has a bit more emotion and testimony in it than anything I've done before. And it's more rhythmic: I come from a rhythm-oriented place because I was a drummer for years."

Perry says the album was written in three weeks, and also recorded quickly. "There wasn't much digesting," he says, "because that can be destructive. In the medium of recording, you have the opportunity to nitpick something until there's no feathers on it anymore. I think you tend to get more honest mileage and emotion if you get in and get out." The executive producer on "Street Talk" was Bruce Botnick, who produced Perry's 1982 hit with Kenny Loggins, "Don't Fight It."

Perry says the best part of the album was working with new collaborators. "When you mix yourself up with different musicians, it brings different things out of you," he says.

"The solo album is something I wanted to do all my life," he continues. "That's the thing that was left for me to do more than anything, and the next is to produce other groups." (To that end, Perry may produce a track on the next America album.)

Perry is about to film a video on his smash single "Oh, Sherrie," to be directed by Jack Cole. "I toyed with the idea of not doing one," Perry says, "because every director I approached had very stiff storyboard ideas that didn't really have much to do with the song. They were all a bit generic—smoke, torches, caves, whips."

While Perry has no plans for a solo tour to support this album, he will probably tour behind his second, which he plans to record after Journey completes its next album. "At that point, I'll have a full show of my own material," he says, though he adds, "I'll probably do some Journey tunes too. I'd be a fool not to. That's how I got started in this business."

When Journey does re-group, Perry expects the other members to take more of the lead vocal parts. "I'm sure there will be more vocals on the album from other members," he says. "I think they want to branch out into some different signatures. Frankly, I wish it had happened a long time ago. I can finally go out and drink a beer."

Perry says the members of Journey will start writing songs for their next album in August and start recording in November. It should be released around this time next year. But for now Perry is looking forward to taking some time off, that's all the more important because right before he cut his solo album, Journey conducted an intensive nine-month tour of the U.S. and Japan.

"I'd like to spread all this out a bit," Perry says. "I want to take it easier. After all, how can they miss me if I won't go away?"

## Oak Ridge Boys' 84 Goal: Regain Country Supremacy

• Continued from page 40

include light systems for David Bowie, Diana Ross and the Rolling Stones.

Branton studied the Oaks and their band for several weeks, then went to work creating a computerized, programmed light system using 24 different Vari-lights with capability for more than 60 multi-hued color combinations and effects. At the Oaks' request, he also incorporated a smoke machine on the group's harder-edged numbers such as "Dancin' The Night Away."

Last month, the Oaks unveiled their latest investment, Acorn Sound Recorders, a \$250,000 in-house studio facility which will be used for their own projects as well as outside sessions. The 24-track facility is located at the Oaks' spacious Hendersonville, Tenn. headquarters.

The Oaks have also formed an in-house management wing, Priority Management, to develop their involvement in corporate sponsorships, commercial endeavors and overseas markets. The company, formed with Wayne Halper and Ted Hacker, will manage both the Oaks and two of their writer/artists, Larry Willoughby and Michael Foster.

The Oaks are highly attuned to the

business side of music. They operate successful publishing and production divisions, own two radio stations in Terre Haute (WPFR-AM-FM, neither of which plays country) and maintain a weekly payroll of more than 80 employees.

While the Oaks are making a lot of changes in their career, Bonsall scotches rumors that the band will consider a production switch: Ron Chancey, recently departed vice president of a&r at MCA Records in Nashville, has produced the group since its 1977 country debut, "Y'all Come Back Saloon." However, Bonsall concedes that the group could use a different approach to its choice of material.

"One mistake is that we've had too many ups and downs: country, then pop, then country, then something else. We've confused a lot of people. Also, I don't think we can expect to make a permanent impression on the industry by singing lightweight stuff like 'I Wish You Could Have Turned My Head And Left My Heart Alone.' It's time the Oak Ridge Boys stretch out and show people that we refuse to become predictable."

Television, touring (handled through the Jim Halsey Co. in Tulsa) and video will all be key factors in the Oaks' 1984 plans.



VOICE LESSONS—New York Mayor Ed Koch gets some vocal coaching from Placido Domingo and John Denver after the last of Denver's four Radio City Music Hall shows in the city.

## Tony Carey, Planet P Find Common Home At MCA

By ETHLIE ANN VARE

LOS ANGELES—Tony Carey is now signed to MCA for both solo and group projects, though he arrived at that status in a most roundabout manner.

Carey's first solo album was released last year on Rocshire, at nearly the same time as his debut Planet P collaboration on Geffen. To eliminate the inevitable confusion caused by having near-simultaneous releases on competing labels, Carey decided to try to place both acts on the same label.

Since Geffen already had Planet P, Carey brought his second solo album to that label last June. But the label wasn't satisfied with the album and asked him to go back into the studio. He did, and cut five new tunes. The label still passed.

The upshot is that now both Carey and Planet P are on MCA. Carey's second album, "Some Tough City," jumps to number 80 in its fourth week on the Billboard chart, and a new Planet P album—already recorded—is due for release this summer.

Carey says that separating his musical identities is a logistical problem but a good creative decision. "The difference between Tony Carey and Planet P," he says, "is that Tony Carey is about person to person, and Planet P is about political statements. Each year, I'll go into the studio for seven or eight months, do both albums, and then we'll stagger the releases."

"Some Tough City" shipped a little later than planned because MCA had to wait for the video to be finished before the album cover could be printed. The record sleeve is the closing shot of the promo clip for the

album's first single, "A Fine, Fine Day."

The idea to coordinate all advertising, merchandising and cover art around the video shoot was contributed by Steve Moir, MCA's vice president of a&r.

"I was real apprehensive at first," admits the 30-year-old Carey "I was so terrified of video that I didn't even appear in my first four: 'West Coast Summer Nights,' 'I Won't Be Home Tonight,' 'Why Me' and 'Static.'"

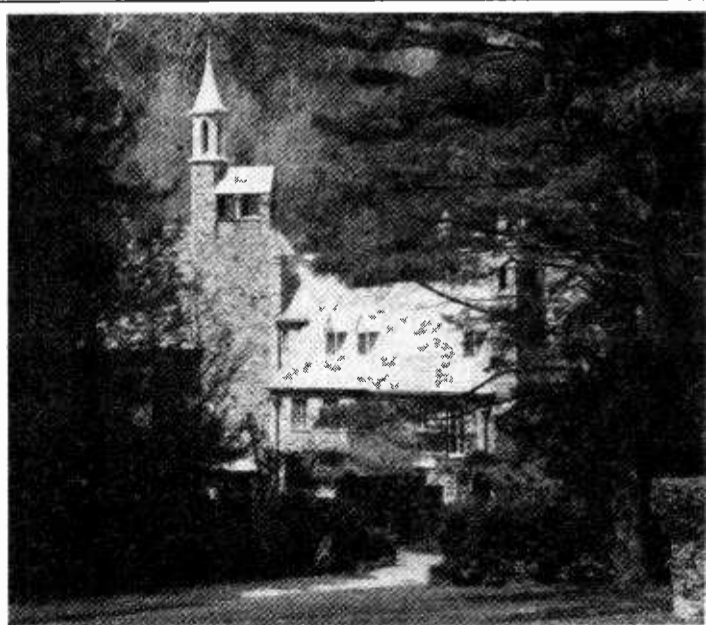
Carey was born in Fresno, Calif., but has lived and worked in West Germany for the past six years. When he first moved there—after three years with Richie Blackmore's Rainbow—he started Hotline, a commercial 24-track facility in Frankfurt.

Carey feels his "foreign" eyes give him a new perspective on Americana. He transmits that in songs he likens to John Steinbeck short stories. Carey is currently headlining clubs with a five-piece backing band, and will shortly hook up as a support act on a stadium tour.

How does this perennial "invisible man" feel about coming out front? "As a frontman," says Carey, "I'm no Huey Lewis. But then I'm not Christopher Cross, either. Basically I'm having a ball."

## Caesars Tahoe Will Be Popping

LOS ANGELES—Numerous pop and rock acts are set play Caesars Tahoe in the next several months, including Jefferson Starship (April 19-21), Julio Iglesias (June 28-July 3) and Manhattan Transfer (July 23-29).



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Black

WITH 'DON'T WASTE YOUR TIME' Yarbrough, Peoples Back On Top

By STEVE IVORY

LOS ANGELES — In 1980, Total Experience duo Yarbrough & Peoples realized something every recording artist dreams of: "Don't Stop The Music," the debut single for the song-writing/keyboard/vocal/production team, went to the top of Billboard's pop and r&b singles charts...

However, after "Heartbeats," their 1982 followup, garnered poor airplay and record sales, Y&P appeared to be just another one-hit wonder—that is, until "Don't Waste Your Time," the first single from "Winners," the duo's recently released third album...

The duo blames the failure of the "Heartbeats" single and album, and the popularity gap that resulted, on bad timing and corporate red tape. "Heartbeats" was released while we were in Europe touring with the Gap Band...

promotion we gave 'Don't Stop The Music,' and that hurt."

"Plus," adds partner Alisa Peoples, who does most of the act's lead vocals, "when that record was released, Total Experience was making the transition from distribution by PolyGram to RCA. The record was basically out there on its own."

With the release of "Don't Waste Your Time," Y&P boosted their profile by concentrating on print and radio interviews and appearances on tv shows like "American Bandstand," "Soul Train" and "Thicke Of The Night." A national concert tour is slated to begin this month...

"Europe is a big market for us," says Yarbrough, "and we'd like to do some live dates there. Here in the States, it looks like we've outgrown the clubs, so we plan on headlining in some arenas."

Before hitting the road, the duo will wrap up production on the second album by labelmate vocalist/keyboardist Robert "Goodie" Whitfield. They also recently produced one track by vocalist/keyboardist

Pennye Ford, a new Total Experience artist whose debut album is due shortly.

"I think this will be a big year for the Total," says Peoples. "We're going into our sixth year of a seven-year contract there, and we've seen the company's growth first-hand. It's a small label, but rather than compete, the artists have always helped each other."

Y&P signed with Total Experience in 1979, after being discovered playing a nightclub set in their native Dallas by Gap Band lead vocalist Charlie Wilson, who introduced them to Total Experience president Lonnie Simmons.

Perhaps because of the gap caused by the failure of "Heartbeats," Y&P has never been an act with much of a public image. While that is something they would like to develop, Yarbrough says that they want to spend this new period of visibility avoiding any Ashford & Simpson-type comparisons.

"We feel that our image will come through our music," he says. "If anything, I think we have the image of the all-American boy and girl, but we don't want the cliché duo image. We'd like to be viewed simply as a hit-making music entity."

Billboard Black LPs

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Table with columns: This Week, Last Week, Weeks on Chart, ARTIST Title, Label & Number (Dist. Label), This Week, Last Week, Weeks on Chart, ARTIST Title, Label & Number (Dist. Label). Lists top Black LPs like LIONEL RICHIE, DENNIS EDWARDS, JERMAINE JACKSON, etc.

Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

The Rhythm & The Blues New 'Who's Who' In The Works

By NELSON GEORGE

"I'm looking for..." or "By the way, do you know whatever happened to...?" or "Who handles that anyway?" are questions that arise daily in the music business. Finding information about musicians, promoters, retailers, etc. is a constant problem in an industry where jobs and job descriptions can be easily and quickly altered by market conditions.



Robert Rosenthal of Mid-South Management and Dr. Portia Maulsby, director of the Univ. of Indiana's Afro-Studies Institute, are hoping to make a dent in this information gap with "Who's Who In Black Music," a listing of figures, both prominent and lesser-known, who are part of the black music community.



ON THE MOVE—Megatone artist Billy Preston, right, takes a break during the filming of his first video, "And Dance," at the label's San Francisco headquarters. Pictured with him are Megatone's national promotion director Demetra Mavis and local publicist George Livingston.

in one package," says Rosenthal, public relations director for the Young Black Programmers Coalition.

The procedure for collecting the information is simple. A one-page questionnaire will be sent to all who request it, with room for all the basics (age, educational background, etc.), as well as space for more detailed descriptions of each respondent's role in the industry.

The book, scheduled for publication next March, will publish between 8,000 and 9,000 entries along with selected pictures and will retail for about \$40. Maulsby is traveling around the country and organizing the book with the aid of a grant from

the National Endowment for the Arts, partially earned with her dissertation on blacks in the music industry. She will write a history of black music in America as an introduction to the book.

Those interested in being included should write Rosenthal at P.O. Box 11243, Jackson, Miss. 39213.

Short Stuff: Kashif is producing two cuts on Whitney Houston's upcoming Arista album. In the meantime, Cissy's daughter can be heard dueting with Teddy Pendergrass on his comeback single "Hold Me" on Asylum and on "Take Good Care Of My Heart" with Jermaine Jackson on his new album... Sam Moore of Sam & Dave fame sings with ex-Eagle Don Henley on his next album... "You're The One" by Wish is the new single on Blue Lovett's Blue Records, based in East Orange, N.J. The success of ex-Time (Continued on page 56)

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# CLASSICAL Keeping Score

## Masterworks Playing Cassette Catch-Up

By IS HOROWITZ

CBS Masterworks is cranking up a summer stocking program that will lay heavy emphasis on cassettes. Like other majors, it has found that large chunks of its active catalog still remain available only on LP, and a "catch-up" program is needed if it is to keep pace with shifting configuration preferences.

Fifty titles will comprise the label's first catch-up cassette release, due out this July, and it reaches far back in time to some early album staples that have maintained a reasonable sales rate on disk for many years.

The first release will include ample Leonard Bernstein, Pierre Boulez, Aaron Copland as conductor, E. Power Biggs, Vladimir Horowitz, Eugene Ormandy, Igor Stravinsky as conductor, and others whom most assumed were readily available on tape. Not so, and now for the first time cassette enthusiasts will be able to hear such as the Horowitz "Historic Return" and Stravinsky conducting his "Petrouchka" on their favorite medium without dubbing them at home.

Also coming from CBS in July will be a refurbished line of "Greatest Hits" composer packages, 25 in all, all sporting new package art and updated sound. CBS has gone back to

the original masters to reprocess them digitally, a practice more frequently encountered among major reissue projects. Composers in the series range from Bach (two volumes) to Gershwin.

Special posters and header cards will be made available to dealers, says CBS' Susan Koscis, and the release will be supported by local radio and print advertising.

A more pointed promotion comes from CBS Masterworks in mid-June, when the label mounts a special campaign behind some of its most prestigious young artists. A sampler LP called "The New Superstars" will feature performances by pianist Cecile Licad, violinist Cho-Liang Lin, cellist Yo-Yo Ma and trumpeter Wynton Marsalis to be given away gratis to purchasers of a regular Masterworks album.

The drive will be held in some 20 key markets across the country and tied in with one or more stores in each territory. In each case, the giveaway program will remain in effect for three days, with consumers getting the word by radio and print ads.

Lest anyone believe that Masterworks executives devote all their time to marketing activities, note should be taken about extracurricular endeavors that some pursue.

Most unusual is the one that Peter

Munves engages in when he is not dreaming up new ways to market catalog product. "Aerobic conducting" is what Munves calls it, and beating time to classical recordings before a pair of loudspeakers is what keeps those arteries open for him. The Mozart Piano Concerto No. 25 with Leon Fleisher and George Szell is particularly good, he says, but for a real workout Bernstein's reading of the "Classical" Symphony by Prokofiev is even better. Munves, who recently demonstrated the discipline in Atlanta at the Franklin Music Stores, and is mulling giving a course in the technique, now rates recordings by calorie count.

Masterworks chief Joe Dash recently lectured on opportunities in the entertainment industry before the Phi Kappa Phi honor society at Montclair State College in New Jersey. Product director Laurie MacNeill gave a solo piano recital at the Greenwich Music School in Manhattan, and Susan Koscis chaired a seminar in arts administration at the Hartt Music School in Connecticut recently.

★ ★ ★

How 6th and 10th grade students define classical music was the subject of a survey conducted under the auspices of the Assn. for Classical Music (AfCM). Data is being evaluated and



**FOND MEMORIES**—Leonard Bernstein is fêted following the final concert in his recent U.S. tour with the Vienna Philharmonic by, from left, Alison Ames, vice president, Deutsche Grammophon New York; Guenter Hensler, PolyGram Records president; Gianfranco Rebullia, PolyGram Classics president; Andreas Holschneider, president, DGG production, Germany, and Alfred Altenburger of the Vienna Philharmonic.

promises to be an "eye-opener," says Sylvia Craft, AfCM executive director.

The association holds its second annual membership meeting June 14 at the Merkin Concert Hall in New York, with the election of half the 32-member board of directors the prime business to be conducted. Beginning in September, the AfCM will sponsor informal wine hours at 6 p.m. the first Wednesday of each month. They'll be held at WNCN New York studios, and out-of-town visitors are invited.

★ ★ ★

Judith Sherman will be producer of flutist Carol Wincenc's next al-

bum, her first for Nonesuch. With Samuel Sanders as pianist, the disk will feature works by Copland, Del Tredici, Barber, Foss and Griffes... American Composer pianist Richard Nanes will see his "Trihedral" Symphony recorded in the U.K. later in the year... Mstislav Rostropovich, Pierre Fournier, Zara Nelsova and Nathaniel Rosen will be among the luminaries participating in the second annual American Cello Congress at Arizona State Univ. next week.

★ ★ ★

Items for consideration should be sent to Is Horowitz, 1515 Broadway, New York, N.Y. 10036.

## GOSPEL Lectern

### 'Light The Night' Mixes Jazz, Praise

By BOB DARDEN

On the surface, it looks like an unlikely pairing for a jazz album. Ken Nash is a well-known percussionist, having played with the likes of Herbie Hancock, Weather Report, B.B. King, Freddie Hubbard and others. John Mehler was the drummer with the original contemporary Christian rock group, Love Song.

But the result of that unusual union is a bopping bit of fusion whimsy called "Light The Night" on A&S Records. It's nice stuff—light, dreamy jazz along the lines of Chuck Mangione, Lee Ritenour or Tom Scott. It may not be as demanding as Miles Davis or Sun Ra—but it's a long way from being elevator music.

Here's the clincher: the jazz themes on "Light The Night" are

based on melodies cribbed from Maranatha! Music's popular "Praise" albums. Nash and Mehler have reharmonized, reinterpreted and recast such songs as "I Love You, Lord," "A Shield About Me" and "The Lord Reigns" and others into thoughtful jazz motifs. And it works.

The idea for "Light The Night" came after Calvary Chapel services in Costa Mesa, Calif., when the band (led by Mehler) would jam on favorite melody lines from the "Praise" series. When the recording of those jams in the studio didn't go as well as Mehler would have liked, he brought in Nash—who showed up with a fistful of hot session players and strong opinions about what religious music should be.

"Eventually, I'd love to see the

elimination of 'Dick & Jane' Christian artists," he says. "I truly want to be an instrument, to have the Holy Spirit breathe through me. You know, I've worked with a number of Christian artists, and I don't think what the Lord wants is a cliched prayer after the album is recorded, 'God bless this project.' He says, 'I want you to involve Me in every aspect of the project.' He wants us to pray for an anointed project, not just technical inspiration.

"I'm sick of playing on 'just records.' I've been involved with some incredible secular artists. But once I've walked out of the studio door, the experience is over, done.

"I want to try to reach for the lasting moment, with musical concepts that teach, with songs that make you grow while you listen, and turn the scriptures into flesh and blood." The first fruit of that desire is "Light the Night."

★ ★ ★

Latest West Coast rumor: guitar wizard Larry Carlton will produce Michele Pillar's next album... The Speer Family has signed a booking agreement with Nashville's Don Light Talent Agency. The Speers have been in gospel music for more than 63 years, with at least 60 albums to their credit... Anthony Burgess recently released a new album for RiverSong, entitled "Piano Classics"... The Life Savors and Jerusalem have just completed a successful East Coast tour... "Facts of Life" tv star Lisa Whelchel sang the title song of her Nissi album "All Because Of You" last month on "The Merv Griffin Show"... Joe English, who used to play drums for Paul McCartney, has always surrounded himself with good musicians. So it shouldn't come as a surprise that his backup group, Forerunner, recently completed its first solo album, "a.k.a.," for Refuge Records... Also on Refuge, Will McFarlane, late of the Pointer Sisters and Bonnie



John Mehler



David Clydesdale

Raitt, is winding up his second CCM album, "A Colony Of Heaven."

★ ★ ★

Just released: Rusty Goodman's latest album on Canaan Records, featuring a duet with country music superstar Larry Gatlin and backup by Gatlin brothers Steve and Rudy... Also back in the studio for Canaan, the legendary Florida Boys, with Les Beasley... David & the Giants, late of Priority Records, have just signed a contract with Myrrh. Expect their first album for the label in August... Controversial Jimmy Swaggert, who is currently drawing a lot of heat in religious music circles for his condemnation of contemporary Christian music, has received his third, fourth and fifth gold records in South Africa, for "Golden Hits," "Greatest Hits" and "Sometimes Alleluia"... Composer/arranger David T. Clydesdale has formed his own Nashville-based Christian communications company, Royal Tapestry Inc., to assist his involvement in Christian music publishing, video and recording... Famous pastor Dr. Robert T. Schuller of tv's "Hour Of Power" series recently had his first anthem published, "People, People Everywhere"... Rumored to have signed with Word is Carman, without a label since the demise of Priority.

★ ★ ★

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.



**STUDIO STUDENTS**—Rusty Goodman recruits help from friends while recording his next Canaan release at Center Stage. Pictured from left are Larry Gatlin, producer Joe Huffman, Goodman and Andy Tolbird, Canaan's a&r director.

## DO YOU OFTEN WISH THAT THE SMITH COMPANY WAS THE SMITH & SMITH & SMITH & SMITH COMPANY?

Business people often find themselves doing so many things that just one of them isn't enough. So hire some of the needy and disadvantaged young people of America this summer to help you. Hiring them can also help you in another very important way. Because a business that hires economically disadvantaged youth during the summer may get as much as an 85% tax credit on the first \$3,000 of wages you pay them. Write the National Alliance of Business at P.O. Box 7207, Washington D.C. 20044. And support your local summer-jobs-for-youth programs. You'll be doing something for yourself, for your business, for your community, and for the needy youth of America, too.

**LET'S GET ALL OF AMERICA WORKING AGAIN.**

**AG** A PUBLIC SERVICE OF THIS PUBLICATION & COUNCIL THE ADVERTISING COUNCIL

# Billboard® Black Singles

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Billboard Black Singles chart for September 1, 1984. Columns include Rank, Artist, Title, Weeks on Chart, and Record Label. Top entries include Ghostbusters, When Doves Cry, and Hold Me.

○ Bullsets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

SEPTEMBER 1, 1984, BILLBOARD

## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

### THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

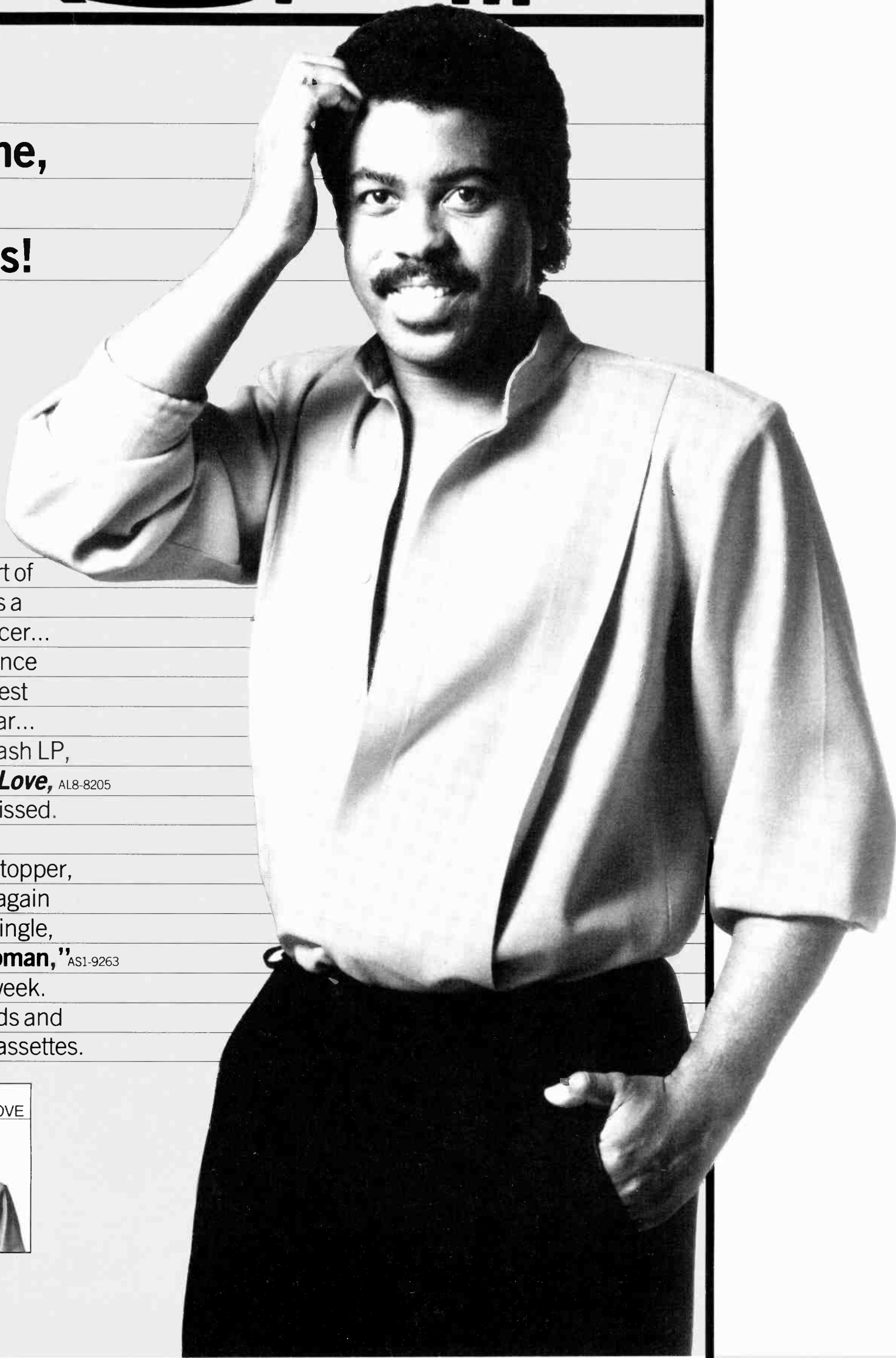
- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983

- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

**FOR INFORMATION, WRITE:**  
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**New York, NY 10036**

# KASHIF

## Every Time, Kashif Connects!

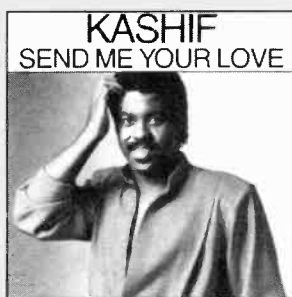


From the start of  
his career as a  
writer-producer...  
to his emergence  
as '83's biggest  
new solo star...

to his newest smash LP,  
***Send Me Your Love***, ALB-8205  
Kashif hasn't missed.  
Kashif.

Consistent chart-topper,  
ready to score again  
with the latest single,  
**"Are You The Woman,"** AS1-9263  
shipping this week.

On Arista Records and  
Arista Qualitape Cassettes.





30	17	6	13	LUCKY STAR R. LUCAS/SIRE 7-29177 / WARNER BROS.	◆ MADONNA
(31)	38	46	4	HELLO AGAIN R. J. LANGE CARS/ELEKTRA 7-69681	◆ THE CARS
(32)	43	49	4	DO WHAT YOU DO J. JACKSON D. RUDOLPH/ARISTA ASI-9279	JERMAINE JACKSON
(33)	35	37	8	GIRLS WITH GUNS M. STONE/A&M 2676	◆ TOMMY SHAW
(34)	37	40	7	WE ARE THE YOUNG D. HARTMAN J. IOVINE/MCA 52471	◆ DAN HARTMAN
35	21	16	11	WHO WEARS THESE SHOES? C. THOMAS/GEFFEN 7-29189/WARNER BROS.	◆ ELTON JOHN
36	36	39	10	SUGAR DON'T BITE S. BARRI T. PELUSO/MOTOWN 1743	◆ SAM HARRIS
(37)	42	47	4	I DO'WANNA KNOW K. CROININ G. RICHATH A. GRATZER/EPIC 34-04659	◆ REO SPEEDWAGON
(38)	40	44	5	TEARS J. WAITE D. THOENER G. GERSH/EMI-AMERICA 8238/CAPITOL	◆ JOHN WAITE
(39)	41	43	6	I NEED YOU TONIGHT M. JONZUN P. WOLF/EMI-AMERICA 8241	◆ PETER WOLF
(40)	48	55	7	CENTIPEDE M. JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
(41)	44	50	4	STRANGER IN TOWN TOTO/COLUMBIA 38-04672	TOTO
(42)	52	-	2	BORN IN THE USA B. SPRINGSTEEN J. LANDRAU C. PLOTKIN S. VAN ZANDT/COLUMBIA 38-04680	BRUCE SPRINGSTEEN
(43)	47	59	3	RUN TO YOU B. ADAMS B. CLEARMOUNTAIN/A&M 2686	◆ BRYAN ADAMS
(44)	45	48	5	HANDS TIED M. CHAPMAN/COLUMBIA 38-04650	◆ SCANDAL FEATURING PATTY SMYTH
(45)	54	-	2	UNDERSTANDING B. SEGER PUNCH/CAPITOL 5413	BOB SEGER
(46)	51	62	5	ALL I NEED G. BALLARD C. MAGNESS/QWEST 7-29238/WARNER BROS.	JACK WAGNER
(47)	49	53	4	BODY M. JACKSON/EPIC 34-04673	THE JACKSONS
(48)	NEW ▶	NEW ▶	NEW ▶	LIKE A VIRGIN N. RODGERS/SIRE 7-29210/WARNER BROS.	◆ MADONNA
(49)	50	52	6	HEAVEN'S ON FIRE P. STANLEY/MERCURY 880205-7/POLYGRAM	◆ KISS
(50)	55	74	4	(PRIDE) IN THE NAME OF LOVE BENO D. LANOIS/ISLAND 7-99704/ATCO	◆ U2

(80)	90	-	2	SOLID N. ASHFORD V. SIMPSON/CAPITOL 5397	ASHFORD & SIMPSON
(81)	NEW ▶	NEW ▶	NEW ▶	BRUCE T. PERRY J.D. VIEIRA/MERCURY 880405-7 / POLYGRAM	RICK SPRINGFIELD
82	62	36	14	BOP 'TIL YOU DROP R. SPRINGFIELD B. DRESCHER/RCA 13861	◆ RICK SPRINGFIELD
(83)	NEW ▶	NEW ▶	NEW ▶	TAXI DANCING R. SPRINGFIELD B. DRESCHER/RCA 13861	RICK SPRINGFIELD
84	77	68	11	BODY ROCK P. GALDSTON S. LEVAY/EMI-AMERICA 8233	◆ MARIA VIDAL
85	86	86	5	SEX SHOOTER A. POLLONIA 6 STARR COMPANY/WARNER BROS. 7-29182	A. POLLONIA 6
86	88	-	2	LOVE AGAIN M. OKUN/RCA 13931	JOHN DENVER & SYLVIE VARTAN
(87)	NEW ▶	NEW ▶	NEW ▶	SUNSHINE IN THE SHADE R. HINE/MCA 52498	THE FIXX
(88)	NEW ▶	NEW ▶	NEW ▶	AMNESIA G. DUKE/SOLAR 7-69682/ELEKTRA	SHALAMAR
(89)	NEW ▶	NEW ▶	NEW ▶	TENDERNESS GENERAL PUBLIC G. MACKILLOP C. FAIRLEY/J.R.S. 9934/A&M	◆ GENERAL PUBLIC
90	67	41	14	ARE WE OURSELVES? R. HINE/MCA 52444	◆ THE FIXX
(91)	94	-	2	THE WILD LIFE T. SWAIN S. JOLLEY/LONDON 882019-7 / POLYGRAM	◆ BANANARAMA
92	73	51	18	SHE BOP R. CHERTOFF/POURTRAIT 37-04516/EPIC	◆ CYNDI LAUPER
93	75	63	21	THE WARRIOR M. CHAPMAN/COLUMBIA 38-04424	◆ SCANDAL FEATURING PATTY SMYTH
94	65	65	5	THE MEDICINE SONG HAWK/CASABLANCA 880180-7 / POLYGRAM	◆ STEPHANIE MILLS
95	69	72	6	AFTER ALL J. GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
96	64	66	6	LOVE SONGS ARE BACK AGAIN P. WINGFIELD P. SAVAL/RCA 13866	◆ BAND OF GOLD
97	80	58	9	BOUNCING OFF THE WALL P. BUNETTA R. CHUDACOFF/PRIVATE 14-04617 / EPIC	◆ MATTHEW WILDER
98	81	82	5	SATISFIED MAN T. MANNING/EPIC 34-04648	◆ MOLLY HATCHET
99	93	88	12	ON THE WINGS OF A NIGHTINGALE D. EDMUNDS/MERCURY 880213-7/POLYGRAM	◆ THE EVERLY BROTHERS
100	91	77	18	CRUEL SUMMER T. SWAIN S. JOLLEY/LONDON 810127-7 / POLYGRAM	◆ BANANARAMA

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Hot 100 Read Billboard Top LPs and Tape • Black Singles • Black LPs  
 Hits of the World for the Charts that keep you • Country Singles  
 Country LPs • Classical Albums • Latin LPs on top! • Bubbling Under  
 Rock Albums/Top Tracks • Jazz LPs • Inspirational • Dance/Disco  
 Adult Contemporary Singles • Videocassette Sales • Video Games •  
 Videocassette Rentals • Videodisk • Computer Software • Midline •





**Motown Promo.** Ralph MacDonald visits the Detroit television program "The Scene," hosted by WGPR-TV's Nat Morris, to talk about his current PolyGram album "Universal Rhythm."

## 12-Inch Specialist Keeps Busy

# REGGIE THOMPSON: MIX MASTER

BY HARRY WEINGER

**NEW YORK** Reggie Thompson's career started at the top—one of the top floors of CBS's "Black Rock" building in New York, that is. He broke in as a page with CBS Studios, then worked his way into desk assistant duties for radio station WCBS. Thompson left the radio end to pursue the record side of the business, and today he is a top independent 12-inch producer/mixer, with, ironically, "90% of the work coming from CBS."

His Thompson Group company (formerly known as Black Rock) recently mixed both the single and 12-inch version of Mtume's "You, Me And He," the 12-inch for the Philip

Bailey single "Photogenic Memory," Stanley Clarke's "Heaven Sent," and "Pumpin' It Up" from the P-Funk All Stars—all CBS product.

Thompson helped introduce the cooler dance sound favored by many of today's bands with his mix of Mtume's massive hit, "Juicy Fruit," and the S.O.S. Band's "Just Be Good To Me." The slow, dramatic build characteristic of both of these records has since become Thompson's trademark, but it worried some people at first.

"I'm usually called in to mix a 12-inch version, and that's sometimes used, as in the case of 'You, Me And He,' for the single," Thompson says. "But with 'Juicy Fruit,' CBS didn't want the record. They said it was too slow, too ethnic, to do anything. Now it's one of the biggest selling 12-inchers in their history."

Most of Thompson's attention is now turned toward a new, painstaking project: He is mixing, in contemporary fashion, a series of songs originally recorded by Bob Marley between 1968 and 1972.

The sessions were held in Kingston and London under the direction of current Jamaica Records head Danny Sims. Included are tracks written by Marley and by the r&b songwriting team of Jimmy Norman and Al Pyfrom. The original Wailers vocal lineup of Rita Marley, Peter Tosh and Bunny Wailer also sing on the tracks. More than 40 songs were recorded then, some of which appeared on Island Records' 1982 "Chances Are" album. Nine of these have been chosen for the current recording.

Cuts include a Marley original, "Lonesome Feeling," with Johnny Nash and Tosh on backup; "Treat Me Right" with Bunny Wailer; and "Touch Me," featuring Hugh Masekela on trumpet. In sifting through the material, Thompson discovered

that Rita Marley added vocals to "Lonely Girl" within the last year, but none of the former members are participating in the latest restyling. Norman, however, has been invited to the mixing sessions.

According to Timothy White's book, "Catch A Fire," Bunny Wailer claims these were demo sessions and not intended for release. Sims has denied this.

Thompson entered the picture through his connection with Mtume, although Jamaica Records is distributed by Becket, the label which handled InDeep, an earlier Thompson project.

"I was called by Danny Sims last year to listen to Native's 'Love Ain't No Holiday,' a record that Mtume had worked on," Thompson recalls. "When the record started to break this year, I got a call back from Sims and producer Joe Venneri, who owns Park South studios in New York. They had picked out these early Marley songs with the intent of giving them the 'urban' treatment. I agreed to do it, because unlike the remixes on the 'Legend' album, which I think are totally unnecessary, this is virgin territory."

Thompson is adding synthesized drum sounds, and altering arrangements to the basic three-track recordings. "I feel the need for a top 10 Bob Marley record," he says, "and it ought to be done in a trendy but respectful fashion."

"Often in the studio I'm arguing even more for the integrity of the originals. We sometimes have fights, because what they want in terms of dance material is to me a little overboard. From a historical standpoint, I expect the purists to criticize this, but my peer group will appreciate Bob much more fully this way."

# THE RHYTHM & THE BLUES

by Nelson George



## IS EARTH, WIND & FIRE DEAD?

Some might think so. Philip Bailey has his second solo album on the market and is already planning his third; Maurice White is recording his solo debut and has produced songs for Barbra Streisand; and ex-group member Al McKay recently co-produced a project with "current" member Ralph Johnson.

But, according to Bailey, the fate of the most popular black band of the last 10 years is not yet sealed. "It's all up to Reece," he says, referring to Maurice White, the band's founder and leader. "The reason the band is currently inactive is because right now he doesn't want to do anything with the band. Everybody is doing what they can do at this point, not always out of choice, but necessity."

"Every act goes through highs and lows," Bailey continues, "and we've been together 10 years. A lot of pressure has built up, growing to the point of selling double platinum, then falling to gold, and then on our last album, 'Electric Universe,' not even gold. Trying to keep it together strained everybody."

Yet Bailey wants the band to carry on. "I think that would be a plus for everybody involved because of the chemistry we have together," he says. "It would be a mistake for Earth, Wind & Fire to disband, though that seems to be the direction Maurice is moving toward."

Bailey's George Duke-produced solo debut, "Continuation," was something of a commercial disappointment, as was "Photogenic Memory," the first single from the current "Chinese Wall." However, the new single "Easy Lover," a rock-oriented track featuring the album's producer Phil Collins dueting with Bailey, seems hitbound.

The collaboration between the Genesis vocalist/drummer and the Earth, Wind & Fire vocalist/percussionist was sparked by a Collins performance in Hollywood. "I'd met him before during Earth, Wind & Fire's 1982 European tour, and I knew he'd used members of our horn section on his solo albums," says Bailey, "but I really didn't see the scope of his music until that show last year."

"He had a good balance of showmanship and musical talent. Being that he was a drummer and singer and I was too, I could see where we approached the music in a similar manner. I was particularly impressed with the depth of his writing. I could tell he wasn't a flakehead."

Even before recording his first solo album, Bailey had attempted to work with Collins. But, because of scheduling conflicts, the pair had to wait until Bailey's second album. Though associated through Genesis with "art rock," Collins has shown on his solo albums a great affection for and understanding of black music. His cover of the Supremes' "You Can't Hurry Love" and the funk/reggae track "In The Air Tonight" both received black airplay.

At Bailey's request, the album was recorded in London—"away from Los Angeles, where there is so much pressure," the singer says. "In L.A. you drive from the studio and hear so many different sounds on

the radio, you always want to go back and change things to make sure it's commercial. Over in London I felt I'd have the chance to fall in love with music again."

"Easy Lover" has a rock feel, as do some other cuts on "Chinese Wall." "With my solo career being so young," Bailey says, "I feel I shouldn't just rely on Earth, Wind & Fire fans, but must go out and create a new audience for myself. It would be nice if I could do a whole album of 'Reasons' [the classic ballad from EW&F's "That's The Way Of The World" album], but those songs don't come by every day, and I think I've already established that I can sing ballads. It was time to try something else." A video of Bailey and Collins doing "Easy Lover" has been shot with an eye toward (what else?) MTV.

## Philip Bailey: EW&F's fate is up to Maurice White

Longtime Earth, Wind & Fire fans will be intrigued to hear Bailey sing, not just in his trademark high tenor/falsetto range, but with a baritone timbre amazingly similar to that of Maurice White. "I've always been able to sing that way," he says. "But for reasons of just establishing the Earth, Wind & Fire concept in the early '70s, we decided each of us should be identified with a certain sound and certain songs."

Right now there are no plans for Bailey to tour as a solo until after his third album, which Bailey hopes will be produced by the prolific producer/writer Michael Omartian sometime next spring.

Bailey's fans, however, may be able to hear the singer appear at special gospel programs during the upcoming year. He has appeared with Deniece Williams and other Christian performers several times in recent years, and has a production company with Williams called Holy Sound Productions.

At the same time "Easy Lover" came out as a single, Bailey also released a self-produced gospel album, "The Wonders Of His Love," on Myrrh Records, featuring material written by veteran composers Skip Scarborough, George Duke and Jerry Peters. In addition, Bailey is preparing to produce gospel singer Jubilant Sykes for Myrrh.

**SHORT STUFF:** Look for musical chairs in the executive positions relating to black music at several record operations. One East Coast veteran seems set to travel back to Los Angeles, while a longtime West Coast fixture is certain to be relocating to the Big Apple. Two a&r positions in Los Angeles, and maybe three, seem up for grabs. Most of the movement is being made by established paper-pushers, but there is a definite possibility that an important creative force may make the leap to a desk job. None of the moves will be announced until January at the earliest.

Gladys Knight and Smokey Robinson co-hosted the Black Achievement Awards television show, taped

# Teena Marie Revives Career

## Encouraging Start for 'Starchild'

BY STEVEN IVORY

**LOS ANGELES** A chart-climbing single, an accompanying video, an album and an impending national concert tour are just four highlights in the career of singer/songwriter/producer Teena Marie these days.

"Starchild," Marie's fifth album and second for Epic (the first three were on Motown), is off to an encouraging start, thanks to the almost immediate radio acceptance of "Lovergirl," the funky, driving first single. An "in-concert" video of the song was accepted for airplay by MTV, and the artist is in the process of coordinating a headline tour of medium-sized venues slated for February.

In addition, Marie is currently in the studio co-writing and producing the debut album of Q.T. Hush, the three-man group that will augment her touring band. The album is due in January on Epic.

"I'm growing," Marie says of her career at the moment, "and I'm glad about that. The orders for 'Starchild' far exceed the orders for my last album, 'Robbery'—which ultimately did about 400,000 units. But

I look at success in terms of creative growth, rather than money, and I'm happy about the progress I've made."

Undoubtedly, Marie is also comforted by the demise of a lawsuit filed earlier this year by Motown Records, which claimed she breached her contract when she split for Epic. Marie's lawyers filed a countersuit, charging Motown with unfair treatment of their artist. The case was recently settled out of court, in Marie's favor.

Marie recently hired Michael Gardner and Alan Mink as her managers. "After that situation, I was afraid to sign with a manager," she says. "Until now, most of my day-to-day dealings were done by my associate, Penny Johnson, and myself. But a record company usually doesn't take an artist seriously who tries to do everything. I chose Michael and Alan after interviewing 10 managers. I chose them because they don't bug me, and they haven't taken over my business to the point of my not knowing where my money is going."

All of which, according to Marie, (Continued on page 48)





# BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
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FOR INFORMATION, WRITE:  
**Billboard Chart Research**  
**Attn: Debra Todd**  
**1515 Broadway**  
**New York, NY 10036**



**Video Bodies.** Marlon Jackson and director/choreographer Michael Peters study a cut of the video for the Jacksons' single "body" written and sung by Marlon. Also peering at the footage is editor Billy Williams. (Photo: Chuck Pulin)

FOR WEEK ENDING DECEMBER 1, 1984

Billboard

# TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	21	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8 98)	PURPLE RAIN Weeks at No. One: 9
2	2	2	10	STEVIE WONDER ▲ MOTOWN 6108ML (8 98)	SOUNDTRACK-WOMAN IN RED
3	3	3	24	TINA TURNER ▲ CAPITOL ST-12330 (8 98)	PRIVATE DANCER
4	4	6	6	CHAKA KHAN WARNER BROS. 25162 1 (8 98)	I FEEL FOR YOU
5	5	8	6	NEW EDITION MCA 5515 (8 98)	NEW EDITION
6	6	4	17	BILLY OCEAN ● JIVE-ARISTA JL8 8213 (8 98)	SUDDENLY
7	11	11	6	JEFFREY OSBORNE A&M SP-5017 (8 98)	DON'T STOP
8	9	9	56	LIONEL RICHIE ▲ MOTOWN 6059ML (8 98)	CAN'T SLOW DOWN
9	14	23	3	ASHFORD & SIMPSON CAPITOL ST 12366 (8 98)	SOLID
10	8	5	19	THE TIME ● WARNER BROS. 25109 1 (8 98)	ICE CREAM CASTLE
11	12	22	3	WHODINI JIVE-ARISTA JL8 8251 (8 98)	ESCAPE
12	7	7	9	DIANA ROSS RCA AFL1 5009 (8 98)	SWEPT AWAY
13	18	20	7	REBBIE JACKSON COLUMBIA 39238	CENTPEDE
14	13	13	14	THE S.O.S. BAND TABU FZ 39332 EPIC	JUST THE WAY YOU LIKE IT
15	10	10	6	STEPHANIE MILLS CASABLANCA 822421 1M 1 POLYGRAM (8 98)	I'VE GOT THE CURE
16	15	15	14	MTUME EPIC FE 39473	YOU, ME AND HE
17	16	16	15	LILLO CAPITOL ST 12346 (8 98)	ALL OF YOU
18	20	32	5	THE DAZZ BAND MOTOWN 6117ML (8 98)	JUKEBOX
19	19	17	17	THE POINTER SISTERS ▲ PLANET BXL1-4706 RCA (8 98)	BREAK OUT
20	39	-	2	AL JARREAU WARNER BROS. 25706-1 (8 98)	HIGH CRIME
21	17	12	24	TEDDY PENDERGRASS ● ASYLUM 60317 1 ELEKTRA (8 98)	LOVE LANGUAGE
22	23	14	9	VANITY MOTOWN 6102ML (8 98)	WILD ANIMAL
23	25	30	6	GROVER WASHINGTON JR. ELEKTRA 60318 (8 98)	INSIDE MOVES
24	22	19	21	KASHIF ARISTA AL8 8205 (8 98)	SEND ME YOUR LOVE
25	21	21	14	ALICIA MYERS MCA 5485 (8 98)	I APPRECIATE
26	33	38	7	GLENN JONES RCA NFL1 8036 (8 98)	FINESSE
27	29	26	23	SHEILA E. WARNER BROS. 25107 1 (8 98)	THE GLAMOROUS LIFE
28	28	33	33	THE BAR-KAYS MERCURY 818 478 1 POLYGRAM (8 98)	DANGEROUS
29	31	25	61	MADONNA ▲ SIRE 23867 1 WARNER BROS. (8 98)	MADONNA
30	41	58	3	DARYL HALL & JOHN OATES RCA AFL1 5309 (8 98)	BIG BAM BOOM
31	24	24	6	APOLLONIA 6 WARNER BROS. 25108 1 (8 98)	APOLLONIA 6
32	34	44	3	THE TEMPTATIONS GORDY 611GL MOTOWN (8 98)	TRULY FOR YOU
33	26	18	11	KURTIS BLOW MERCURY 822420-1M 1 POLYGRAM (8 98)	EGO TRIP
34	30	31	9	SAM HARRIS ● MOTOWN 6103ML (8 98)	SAM HARRIS
35	32	29	29	JERMAINE JACKSON ● ARISTA AL8-8203 (8 98)	JERMAINE JACKSON
36	27	28	14	JOYCE KENNEDY A&M SP-4996 (8 98)	LOOKIN' FOR TROUBLE
37	37	41	4	Z.Z. HILL MALACO 7420 (8 98)	BLUESMASTER
38	46	53	3	THE FORCE MD'S TOMMY BOY TBLP 1003 (8 98)	LOVE LETTERS

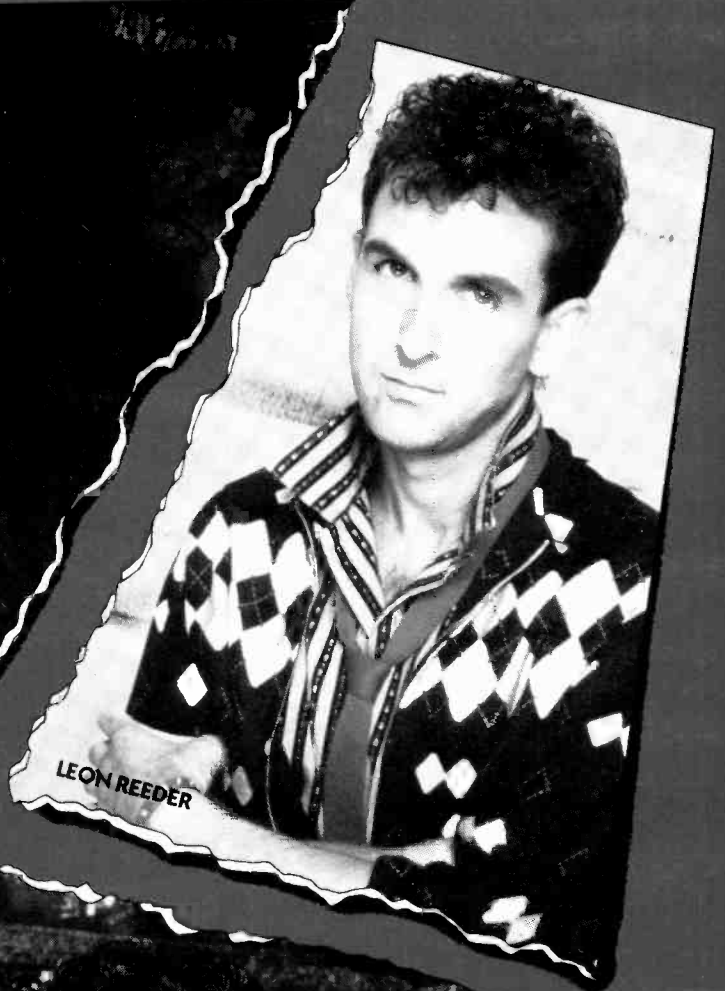
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	48	4	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8 98)	SO ROMANTIC
40	40	36	11	JANET JACKSON A&M SP 4962 (8 98)	DREAM STREET
41	54	-	2	ANGELA BOFILL ARISTA AL8 8258 RCA (8 98)	LET ME BE THE ONE
42	42	46	5	EARL KLUGH CAPITOL ST 12372 (8 98)	NIGHTSONGS
43	36	37	14	RICK JAMES GORDY 6095GL MOTOWN (8 98)	REFLECTIONS
44	38	40	30	RUN-D.M.C. PROFILE PRO 1201 (8 98)	RUN-D.M.C.
45	NEW ▶			FAT BOYS SUTRA SUS 1015 (8 98)	FAT BOYS
46	56	-	2	PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL
47	35	35	28	O'BRYAN CAPITOL ST 12332 (8 98)	BE MY LOVER
48	50	34	11	RALPH MACDONALD POLYDOR 82323 1Y 1 POLYGRAM (8 98)	UNIVERSAL RYTHYM
49	49	57	3	PRINCE WARNER BROS. 1 23720 (10 98)	1999
50	53	-	2	DREAMBOY QWEST 25763-1/WARNER BROS. (8 98)	CONTACT
51	51	27	19	JACKSONS ▲ EPIC QF 38946	VICTORY
52	45	45	5	CHAMPAIGN COLUMBIA FC 39365	WOMAN IN FLAMES
53	48	49	22	NEWCLEUS SUNNYVIEW SUN 4901 BECKET (8 98)	JAM ON REVENGE
54	52	39	13	RANDY HALL MCA 5504 (8 98)	I BELONG TO YOU
55	59	-	2	WYNTON MARSALIS COLUMBIA FC 39539	HOT HOUSE FLOWERS
56	55	55	32	ONE WAY MCA 5470 (8 98)	LADY
57	60	-	2	JERMAINE STEWART ARISTA AL8 8261 RCA (8 98)	THE WORD IS OUT
58	58	42	9	DONNA SUMMER GEFEN GHS 24040 WARNER BROS. (8 98)	CATS WITHOUT CLAWS
59	NEW ▶			TOM BROWNE ARISTA AL8 8249 (8 98)	TOMMY GUN
60	66	52	12	SADAO WATANABE ELEKTRA 60371 (8 98)	RENDEZVOUS
61	57	59	19	LAKESIDE SOLAR 60355 ELEKTRA (8 98)	OUTRAGEOUS
62	62	60	15	BOBBY BLAND MCA 5503 (8 98)	YOU'VE GOT ME LOVING YOU
63	64	50	24	PATRICE RUSHEN ELEKTRA 60360-1 (8 98)	NOW
64	67	56	24	PEABO BRYSON ELEKTRA 60392 (8 98)	STRAIGHT FROM THE HEART
65	47	47	7	THE CONTROLLERS MCA 5514 (8 98)	THE CONTROLLERS
66	63	51	14	BOB MARLEY AND THE WAILERS ISLAND 90169 ATCO (8 98)	LEGEND
67	NEW ▶			BOB JAMES COLUMBIA FC 39580	12
68	43	43	7	THE STAPLE SINGERS PRIVATE 1 FZ 39460-EPIC	TURNING POINT
69	69	65	8	GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL SH-9205 (8 98)	GRANDMASTER MELLE MEL & THE FURIOUS FIVE
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72	71	68	13	BEAU WILLIAMS CAPITOL ST-12344 (8 98)	BODACIOUS
73	70	69	17	LITTLE MILTON MALACO 7419 (8 98)	PLAYING FOR KEEPS
74	68	63	26	DENIECE WILLIAMS COLUMBIA FC39366	LET'S HEAR IT FOR THE BOY
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# 'GREAT YEAR' FOR PHILLY DEALER

## Webb Says Consumers, Musicians Have Adjusted

BY NELSON GEORGE

NEW YORK For North Central Philadelphia retailer Bruce Webb, 1984 has been a "great year." In his estimation, black record buyers in his community have made "adjustments in their spending patterns over the last 18 months that have allowed them to find more money for leisure time activities."

Webb also suggests that the musicians themselves are now responding to the needs of a more value-conscious consumer. "A few years ago you'd get an album that had two hits, sometimes even just one hit on it, but now I'm seeing more albums with four and five songs that people like," he says.

Labels that specialize in 12-inch singles, among them Sutra, Profile and T.E.D.D., all of them steady sellers for Webb before this year's sales increase, continue to move

product for him. Overall, Webb says, his bottom line has never been sounder.

But Webb, an outspoken critic of what he regards as "stupid" industry practices, says he was alarmed by the appearance of the \$5.98 price on two 12-inch singles, Motown's "Pretty Mess" by Vanity and Tommy Boy's "Unity" by Afrika Bambaataa & James Brown. "Just because things are going good, you don't raise prices, particularly on a popular item like 12-inch singles," he asserts.

"It cuts into wholesale and retail sales, and I want it discouraged before somebody else gets crazy and raises their 12-inch price too," he adds. About the Bambaataa-Brown release, which featured six different mixes of the same track, Webb notes, "All the mixes didn't help the record at all."

Webb is pessimistic about the state of black mom and pop stores nationally. The industry, he says, has done little to help their chances of survival. He cites the example of black record-buying co-ops, a concept he calls "dead."

Webb, who has long been an active member of the Philadelphia chapter of the Black Music Assn., places much of the blame on the BMA. A frequent critic of the organization, Webb says, "The BMA came in with the attitude it was going to deal with the problems of the blacks in the industry. At first everybody came aboard to help, but the board of directors did nothing at all."

"The organization hasn't dealt with job security for blacks at the

record companies or in black radio. It hasn't dealt substantially with black mom and pops and record companies. That is what the BMA is supposed to be about."

The dismissal of George Ware as BMA executive director has greatly disturbed Webb and other members of the Philadelphia chapter, which was the BMA's first local chapter. "There will be repercussions from it," Webb says. "The BMA is now nothing but a fashion show. It is the NAACP of the record business."

"George was the only one in authority in the organization who was dealing with chapter development or on the grass-roots level with anyone," says Webb, who adds that there has been some talk in the Philadelphia area about pulling out of the BMA.

Webb is also critical of the BMA's proposed convention next year in Nigeria. "How can I go in good conscience to Africa when I can't get my own backyard in order?" he asks.

The increasing incidence of sexually explicit song lyrics worries Webb. "It's gotten so bad that I can't play many records in-store 'cause I got speakers on the sidewalk and don't want to offend anybody," he says. The worst offenders in his opinion are Vanity, the Time and, of course, Prince.

In contrast, Webb has become a big booster of rap music, whose lyrics were once widely criticized for their content. "Some raps are really saying something if you listen to them," he says. "It's just blues up-tempo."



**Universal Songwriters.** A trio of fine songwriters, Ralph MacDonald, Valerie Simpson and her husband Nick Ashford, gather backstage after one of Patti LaBelle's recent appearances in New York. MacDonald has a new PolyGram album, "Universal Rhythm," while Ashford & Simpson just released their new album "Solid" on Capitol.

# THE RHYTHM & THE BLUES

by Nelson George



ONE OF THE record industry's stranger ironies over the last two years has been the contrast in record sales between Z.Z. Hill and B.B. King. The late Hill was an obscure bluesman who'd had some minor r&b success throughout his career and was signed to the small Jackson, Miss.-based Malaco label. King, simply the world's best known living bluesman, is signed to MCA Records, and could work every night of the week if he wanted to—and sometimes does.

Yet records by Hill such as "Down Home" and the creatively titled "The Rhythm & The Blues" have reportedly sold in the 650,000-700,000 range, while King's sales have been going down to the 100,000 area, even while he sells out concert halls worldwide.

"Malaco did it with a nitty-gritty distribution system and by really knowing the blues market," says highly interested observer Sid Seidenberg, King's longtime manager. The changes in command at MCA with the installation of Jheryl Busby as vice president of the black music division have made Seidenberg optimistic that Hill-like sales will soon follow.

But that is hardly the only positive aspect of King's immediate future. Director John ("Trading Places," "Thriller") Landis asked King to sing three songs on the soundtrack to his latest film, "Into The Night," including the title song, a tribute to King's legendary guitar "Lucille," and a new version of the Wilson Pickett soul classic "Midnight Hour." The recordings were produced by New Yorker Ira Newborn. Last week in Los Angeles, Landis supervised the shooting of the three songs as music videos that will integrate King performances with scenes from the action-adventure flick. The album will ship on MCA in February, and the Universal film will open in March.

The soundtrack forced postponement of a nearly completed King album, "Six Silver Strings," due out by the end of this year. It was produced by soul veteran David Crawford and cut in Miami's Sunnyvale Studios, once the recording home of TK Records' soulful Southern roster.

In contrast to the glossy pop-sounding arrangements of the "Into The Night" tracks, much of the material on "Six Silver Strings" has a blues-funk sound, sort of a mix of the Isley Brothers and Prince on songs such as "Big Boss Man." With King's one-of-a-kind vocals as the anchor, several of these songs have a chance to be dance club favorites.

In December, King will appear with country-pop star Willie Nelson on seven concert dates and do a New Year's Eve HBO special with Nelson and, possibly, Waylon Jennings. There is a chance that Nelson and King may record together as well. In 1985 we can also expect another Seidenberg client, Gladys Knight & the Pips, to tour extensively with King in a reprise

of a successful 1974 series of shows.

Knight and company have, according to Seidenberg, completed "99%" of their first Columbia album since "Visions," which went gold last spring. The new album, "Love," like "Visions," features tracks produced by Leon Sylvers' Silverspoon Productions and by Knight, brother Bubbah and veteran songwriter Sam Dees.

**SHORT STUFF:** The first single from the Phil Collins-produced Philip Bailey album "Chinese Wall" was called "Photogenic Memory," and apparently no one remembered it, since it made only cursory impact on the black singles chart. However, that is no indication of the quality of this collaboration. It is easily one of the strongest albums released this year.

## B.B. is hoping to come back as King of the blues Hill

Among the album's highlights are the mystical quality of the title song; two strong midtempo tracks, "Time Is A Woman" and "Woman," and a sure AOR-pop hit, "Easy Lover," a rocking duet between Collins and Bailey. Collins' trademark drums aren't mixed in quite as thumping a manner as on his solo albums, which is a minor disappointment. What is a revelation, however, is how often Bailey sounds like Maurice White, his singing partner in Earth, Wind & Fire. Those who thought that Bailey just supplied the heavenly falsetto to all those classic EW&F hits should give "Chinese Wall" a listen.

Brass Construction's new single, produced by the group's creative backbone Randy Muller, is "International," taken from their Capitol album "Renegades" . . . Carol Lynn Townes, whose "99 1/2" from the "Breakin'" soundtrack was a big single, has a new single, "Believe In The Beat," on the followup album, "Breakin' 2 Is Electric Boogaloo." Her solo debut album will be released in January . . . With the aid of video producer Jay Dubin, Kool & the Gang are preparing a full-length video called "Tonight" for retail sale . . . Con Funk Shun is recording its 10th album for PolyGram in Sausalito. It's slated for early 1985 release.

Emergency has a compilation of its hip-hop hits, "Let The Music Scratch" . . . Ray Parker Jr. appeared Saturday (3) on the NBC sitcom "Gimme A Break," playing himself. He dueted with the show's star Nell Carter on Donna Summer's "Heaven Knows".



**The King Family.** Members of the international music press were recently invited to a listening party for Evelyn King's new "So Romantic" album. King was there along with, from left, her parents Erick and Johnnea King and RCA division executive vice president José Menendez.

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 Proposals will be evaluated on the thoroughness of the firm's response to this request, the experience of the firm's project staff, references, etc  
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# CLASSICAL Keeping Score

## Daunting CD Release Plans From PolyGram

By IS HOROWITZ

About 20% of PolyGram Classics' billing is currently credited to Compact Disc. And, says **Gianfranco Rebutta**, president of the division he reports has just closed its biggest six months yet, much of this CD action is plus business, exceeding by a significant margin some slippage in LP sales.

As co-developer of CD, it comes as no surprise that PolyGram is pushing hard on the new configuration. Nevertheless, its release plans are daunting. In July alone, 60 new CD titles will be released by PolyGram Records, including the first 12 to come from its special imports wing, PSI. Of these, 33 are classics and derive from the Deutsche Grammophon, London and Philips labels, notes **John Harper**, marketing vice president.

The division's current catalog of CDs, including a small number of jazz titles, numbers 310, but will reach about 550 by the end of the year, says Rebutta.

Three new classical samplers are planned. Sold to dealers at \$7.50 each, they will be an integral part of the firm's gathering CD promotional campaign, due to peak this fall.

As Rebutta surveys his operation, he sees it now encompassing a product spread at enough different price points to satisfy a wide range of consumers. Budget and medium-price cassettes continue their rapid growth, and CDs are now carving out a deepening market niche as the new top-of-the-line configuration.

The PolyGram Classics chief also sees the laser-read disks performing a missionary function for classical recordings generally. Converts to the new technology may come to the repertoire category for the first time as they seek out software for newly acquired players, he suggests, and remain as occasional buyers.

Paradoxically, at the other extreme of the price spectrum, budget cassettes performed a similar role when they introduced classics to many retail outlets that never carried

the genre before.

\*\*\*

Pro Arte enters the CD arena later this month with four disks and will add another 29 by the fall. Its build-up will be further bolstered by batches of titles from distributed labels, bringing the total number of CDs handled by the Minneapolis firm to more than 100 by the end of the year, according to president **Don Johnson**.

First out are Pro Arte albums performed by the Milwaukee Symphony under **Lukas Foss**, pianists **Russell Sherman** and **James Toco**, and the Minnesota Orchestra conducted by **Leonard Slatkin**. The label's CD price peg will be \$12 to subdistributors and \$12.50 to retailers. Product is being manufactured by Matsushita in Japan.

Pro Arte seems certain to have the first CD package of all the Beethoven symphonies, a release scheduled for mid-August. Performance is by **Herbert Kegel** and the Dresden Philharmonic. In addition to the complete set on six disks, individual CDs will also be available.

Among other CD titles in the Pro Arte prospectus are a group of Mahler symphonies recorded by **Vaclav Neumann** and the Czech Philharmonic, the same orchestra and conductor backing **Russell Sherman** in the Beethoven Piano Concertos Nos. 1 & 2 (the first in a planned complete cycle), and the initial release by the



POPP ARTIST—Lucia Popp awaits her fans for an album signing session at Record & Tape Ltd. in Washington following an appearance at the Kennedy Center. She's flanked by Ron Hughbanks, Capitol district manager, left, and Tony Caronia, Angel's East Coast director.

Utah Symphony directed by **Joseph Silverstein**, a recently negotiated affiliation.

Even as it pursues an accelerated CD course, Pro Arte continues to expand its commitment to imported LP pressings processed via direct metal mastering (DMM) techniques. For this reason, it claims, it is terminating distribution agreements with the Arabesque and Musicmasters lines, which are pressed domestically. By January, states Pro Arte, Supraphon LPs it imports will also use the DMM system.

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Upcoming from Audiophon, the

high-tech Miami-based company operated by **Julian Kreeger**, are two **Ivan Davis** recordings offering works by Liszt and Grieg. A live performance of Nielsen's Third Symphony was taped at the Kennedy Center in Washington during the recent tour by the Danish National Orchestra and its conductor **Sixten Ehrling**, and due out shortly is a coupling of Respighi and Mendelssohn sonatas with violinist **Aaron Rosand** and pianist **John Covelli**. While Audiophon remains committed to "state of the art" analog technology, it is beginning to record digital duplicates during sessions, says Kreeger, although none are yet scheduled for release.

JULY 7, 1984, BILLBOARD

Survey For Week Ending 7/7/84				Survey For Week Ending 7/7/84			
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	41	WE SING PRAISES Sandra Crouch, Light LS 5825	18	15	44	I'LL RISE AGAIN Al Green, Myrrh MSB 6747
2	2	33	THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072	19	20	9	TELL IT TO JESUS The Gospel Keynotes, D&V 1200
3	3	57	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	20	19	9	EVERYTHING'S GONNA BE ALRIGHT Cantean Spirituals, J&B 0049
4	5	13	UNMISTAKEABLY Dannibelle, Onyx R 03837	21	21	37	WORDS CAN'T EXPRESS Nicholas Message 1002
5	4	25	SING AND SHOUT Mighty Clouds Of Joy, Myrrh	22	NEW ENTRY		PSALMS Richard Smallwood Singers, Onyx 3833
6	6	25	YES HE CAN Georgia Mass Choir, Savoy SGL-7082	23	NEW ENTRY		NO TEARS IN GLORY Rev. F.C. Barnes & Rev. Janice Brown, A.I.R. 10077
7	9	9	I STILL LOVE THE NAME JESUS Douglas Miller, Gospearl PL-16022	24	NEW ENTRY		MADE IN MISSISSIPPI The Jackson Southernares, Malaco 4392
8	7	53	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	25	NEW ENTRY		SAILIN' Shirley Ceasar, Myrrh 6732
9	8	9	THE TIME IS NOW The Pilgrim Wonders, Church Door 22021	26	25	13	JESUS SAVES Little Cedric & The Hailey Singers, Gospearl 16019
10	11	9	SONGS OF THE TIMES The Latest Word Singers, American Dream AD537	27	22	44	DETERMINED Tramaine Hawkins, Light LS521
11	10	61	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	28	23	13	HALLELUJAH ANYHOW Thomas Whitfield & Co., The Sound of Gospel 140
12	18	9	LORD LIFT ME UP Bishop Jeff Banks, Savoy 14749	29	24	61	LEAD ME Jackson Southernares, Malaco MAL 4383
13	12	37	LONG TIME COMING The Winans Light 5826	30	26	13	GREAT REUNION Sister Lucille Pope, Atlanta International Records
14	13	25	TESTIFY Timothy Wright, Gospearl 16017	31	27	44	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745
15	14	21	MAKE ME AN INSTRUMENT Candi Staton, Beracah BRI-1001	32	28	99	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078
16	16	21	TAKE IT TO THE LORD IN PRAYER The Truthettes, Malaco 4382	33	29	90	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132
17	17	9	SURELY GOD IS ABLE Dottie Peoples, Church Door	34	30	65	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382
				35	31	37	YOU ARE MY MIRACLE Myrna Summers, Savoy SL 14616

## GOSPEL Lectern

### Bountiful Crop Of Spring Releases

By BOB DARDEN

This has been a particularly fruitful quarter for Christian music. We've had a number of fine new releases by some major artists and more than one surprise by a rising newcomer. And some of their music keeps returning to this writer's stereo time and time again.

Like the sprightly, triumphant "Hosanna" from **Michael W. Smith's** "2." Like the immaculate pop stylings of "Thy Word," "Angels Watching Over Me," "Where Do You Hide Your Heart" and "Jehovah" from **Amy Grant's** "Straight Ahead." Like the show-stopping Southern gospel harmonies of the **Kingsmen's** "Is That The Old Ship Of Zion" from "Silver."

We find ourselves going back time and time again to "Amazing Grace" from "I Exalt Thee" and almost anything else **Phil Driscoll** sings... to **Steve Taylor's** angry "We Don't Need No Color Code" and "Sin For A Season" from "Meltdown"... to **Steve Camp's** fiery "Squeeze" from "Fire And Ice"... to all of side one from the **Gospel Hummingbirds's** "Signs Of Revelations"... to all of side two from **Randy Stonehill's** "Celebrate This Heartbeat"... and to the title cut and the new wave power of **Sheila Walsh's** "No Alibi" from "Triumph In The

Air."

And for a change of pace, there's "Ag Croist An Siol" from Irish singer **Dana's** "Let There Be Love." The rest of the album is pretty much standard MOR, but this song, sung in the original Gaelic, with authentic Irish instruments, is a heartbreaker.

\*\*\*

Popular writer **Joyce Landorf's** debut album for **Word**, "For Those Who Don't Hear The Music Anymore," should be available this month. Landorf, whose 17 books have sold 4.5 million copies, has always done some singing at her speaking engagements. The theme of the album is pain, both physical and emotional—something Landorf knows a great deal about. She suffers from TMJ, an extremely painful disease of the jaw.

The album is produced by **Kurt Kaiser** and features a duet with **Russ Taff**. Landorf once studied singing with **Frank Sinatra's** voice coach, and is also an accomplished pianist and songwriter.

\*\*\*

Newly signed to the **Canaan Records** label is the group **Newsong**, out of Valdosta, Ga. Producer **Andy Tolbird** says the group's first album should be out sometime this month... Also set for a July release is the next album from the multitiered **Mark Heard**, "Ashes To Light." It's another acoustic album following one of 1983's best, "Eye Of The Storm"... Due out any day now is the latest from big-voiced **Kathy Troccoli**, "Heart And Soul."

\*\*\*

New signees with the up-and-coming **RiverSong Records** include the legendary **Jimmy Davis** (author of "You Are My Sunshine") and 20 compilation albums from **Jimmy Swaggart Ministries**. Also signed to **RiverSong's** **LoveSong** label is **Doug Oldham**... No one was less surprised than **George Beverly Shea** when a capacity crowd attending a Gospel Music Assn. meeting in Nashville recently helped celebrate the gospel legend's 75th birthday, complete with giant cake. He has cut 50 albums for **Word Inc.**... **Tyscot Records's** **Robert Turner** and the **Silver Hearts** recently received an award for best new artist, traditional, from the Gospel Music Workshop of America. The group also received an Award of Excellence from the same group for their album "Hold Out"... **Rick Fields**, **Dave Workman** and **Mike Wilson** from the **Heartland** group **Prodigal** took to the air the other day as guest DJs on radio station **WCNW** in Fairfield/Cincinnati to preview cuts from their latest album, "Electric Eye."



UNSIGNED OFFSPRING—Jeffery Holm, son of Dallas Holm, rests comfortably by his father's first gold record. The elder Holm was honored at a Benson Co. reception for the RIAA certification of the Dallas Holm & Praise album "Live." Dallas records for the Greentree label; Jeffery is currently unsigned. (Photo: Don Putnam)



## MORE FORMAT FLEXIBILITY

## CRTC Releases FM Proposals

By KIRK LaPOINTE

HULL, Quebec — The Canadian Radio-Television & Telecommunications Commission has released formal amendment proposals stemming from a consultative committee on FM regulations. While it tinkered slightly with the committee's findings earlier this year, the proposals are essentially the same as those which reduced the number of formats, grouped stations and gave them more flexibility to operate within the formats.

The CRTC did change one point in the proposals, released Monday (18). Enrichment guidelines will no longer be a condition of license, but the commission will continue to examine

applicants' proposals to ensure that the required levels of foreground and mosaic programming can be achieved.

The Canadian Assn. of Broadcasters (CAB) had argued that the position set forth in the committee report in April had been ambiguous.

But the commission did not agree with pleas for other changes, including one from the owners of CKMF-FM and CKOI-FM for clarifications on whether dance music falls into the hard or soft rock category. Stations which predominantly play dance music will now have to list themselves as "Group IV" stations, those which make much more specific reference to the type of music they play. Canadian content regulations for such sta-

tions are applied case-by-case.

The CRTC also noted that "a number of broadcasters" have asked to reduce Canadian content commitments because the new station groupings seem to allow it. The commission said no.

Commission staff took to the road last week to explain the new regulations at meetings organized jointly with the CAB. They will meet Wednesday (28) in Halifax and Thursday (29) in Toronto and Montreal.

The CRTC also called for the study of the problems faced by French-language radio broadcasters in the provision of foreground.

The new regulations should take effect July 30.

## Concert Productions Sees Big Revenue Rise

TORONTO — Concert Productions International Inc., the country's largest promoter, is predicting a three-fold increase in revenues by 1985 and is turning to the public to raise money through a public share issue.

A preliminary prospectus filed in conjunction with the anticipated \$5.3 million share issue gave some rare insights into the operation of CPI, which was incorporated April 12. Among other things, it reveals the purchase by CPI of U.S.-based merchandiser Krimson Corp. for \$3.8 million, including \$3.3 million for goodwill. The Crimson deal, underwritten by Richardson Greenshields of Canada Ltd. and Davidson Partners Ltd., is expected to yield dividends in the near future. CPI also indicates that it has landed merchandising rights to the Jacksons' tour.

Krimson reported a loss of \$38,000 for the fiscal year ended April 30,

1984, but projected profits for fiscal 1985 are \$967,000 on revenues of \$62.8 million.

The forecasts for CPI are much rosier than the company's current circumstances. Only \$551,000 flowed to the bottom line after revenues of \$40 million in the nine months ended Jan. 31, the firm says. But the 1984 fiscal year, ended next April 30, should yield a profit of \$1.2 million on revenues of \$55.9 million, CPI predicts. And the profit picture should improve further in fiscal 1985, when CPI expects to make \$4 million on revenues of \$117.4 million.

Statements in the prospectus are pro forma because CPI's assets and profit were owned and generated by WCB Productions Ltd., the operating firm which CPI bought. WCB is owned by William Ballard, chairman of CPI, Michael Cohl, CPI president, and David Wolinsky, CPI executive vice president, the company's controlling shareholders. WCB controls

CPI after having sold CPI its operations for 1,649,999 CPI shares.

The prospectus reveals that the three joint owners borrowed from associates, the federal government and relatives beginning in January to pump money into the firm. Maple Leaf Gardens Ltd., whose boss Harold Ballard is William's father, lent CPI \$1.5 million at prime plus 1% plus \$100,000 cash, repayable by May 31. That is a hefty 30% annual interest loan, even though the Gardens plays host to many of CPI's shows and CPI used the Gardens for 83% of the Gardens' concerts.

Maralyne Wolinsky, a relative of David, and a third party lent CPI \$365,000 at prime plus 4% on March 15. Adelle Cohl, a relative of Michael, lent the company \$100,000 at prime plus 1% three days earlier. CPI also landed \$750,000 in funds from the Canadian Film Development Corp.

CPI also borrowed \$125,234 from a company officer and co-shareholder in a partly owned subsidiary last December.

## First Satellite News Service

TORONTO—Newsradio, a division of KEY Radio Ltd. under the Maclean-Hunter Ltd. conglomerate, will offer the first national satellite news service starting July 1.

The system will be used to deliver transmitted voice reports from Newsradio's national bureaus in six cities, reports from CBS and UPI Radio News. Newsradio now serves about 45 stations. It will purchase and install satellite receivers in each center it serves, and broadcasters will share reception facilities.

Similar projects are being planned by two other groups, Broadcast News Ltd. and Electronic News Ltd.

## Good Ratings News For CFTR, CHUM

TORONTO—CFTR inched past CHUM and CFNY-FM raced into the front ranks with 126,000 new listeners at the expense of CHUM-FM, according to Bureau of Broadcast Measurement (BBM) ratings released May 26.

In Montreal, meanwhile, the influence of Boy George bolstered the fortunes of CKOI-FM. It jumped into second place behind CKAC in the market, due in small part to its promotion of Culture Club concerts at ratings time.

In Ottawa, CFRA held its lead and CHEZ-FM held to second place, but both lost listeners.

## CBS Australia Links With Indie New Music Distrib

• Continued from page 7

Clowns, the Triffids and Celibate Rifles, whose airplay has been limited by patchy availability.

In return, Hot will place appropriate CBS product in some 25 "street" or "pacemaker" stores which normally are resistant to repertoire from majors. It will also act as "ears" for CBS, by alerting the company to new trends, new bands, new marketing concepts and the general feeling on the street.

This situation will almost certainly encourage CBS to release some fringe new music product that might normally have been passed over. It will also benefit other CBS-distributed specialist labels, such as Gap, Missing Link and Rough Trade, who may find their releases being more energetically pushed at street level.

Says Hot operator Martin Jennings: "We may even persuade CBS to let us take on something like a new Miles Davis album and treat it like one of our own."

Bob Jamieson, CBS managing director, says: "This arrangement takes advantage of the strengths of both companies. I've always resented us being labelled with the multinational tag and seen as a bunch of barons with big cigars. I want CBS to be as accessible as possible to the music of today and tomorrow."

"Martin Jennings and I have had a relationship for the past year, which began when CBS took on Rough Trade, which Hot was distributing," Jamieson continues. "I knew he was coming to the end of his pressing deal with EMI, and I felt I could offer him something more."

"As it turned out, EMI had come up with a quite similar proposal, but we just happened to move faster. Now he has 1,700 more outlets than he did under his own distribution, and we'll assist him in publicity and promotion, which remains solely under his control. I'm very sympathetic to what organizations like Hot and Britain's Rough Trade are trying to achieve."

One interesting aspect of the arrangement is that there are no "terri-

tory rights" as such. Representatives of both CBS and Hot are free to offer the same product to the same store if the situation so arises. Unlike the situation in most pressing and distribution deals, Hot is not being asked to abandon its existing clients.

Hot, by any criteria, is a unique operation. Established two years ago as an underground distributor in Sydney, it filled a drastic need in a market dominated by the six distributing majors. It was immediately swamped with new bands, tiny labels and foreign independents seeking an inroad into a largely untapped market.

From Sydney, it has spread gradually into other cities, though not with the strength it would have liked. In 1983, it gave notice of its stature as an efficient distributor by handling the major hit single "Australia's Cup" by Allan Caswell.

Within the past year, Hot has moved seriously into local recording and produced acclaimed albums and singles sales. "Radio and television have been a bit wary about giving us too much exposure, even though they were impressed by our records, because they had the feeling that we couldn't get the stuff out there if we had some big sellers," suggests promotion manager David Jarrett.

"But now that we have the CBS support, they can play our product with no concerns at all," he adds. "It has also given us the incentive to send our bands out on major interstate tours. Effective national distribution is really all that we have been lacking as a label."

Jennings stresses that it is important that Hot Records and even Hot distribution remain close to the street. "Even though an army of CBS representatives will be carrying our stuff round the country, we'll still be servicing our own accounts by fast vans with short-wave radio and no minimum orders."

"Acts like Warumpi Band, Watusi Now, Wet Taxis, Alter Ego and Helter Skelter are the future of Australian rock, and what happens to them is what happens to us."

## Aussie Clubs' Second Wind

• Continued from page 7

over their vintage clubs could well be regretting the decision. Says Harbrecht: "It's extremely exciting and satisfying to make a success of a business that had so many doubts cast over it."

"Our challenge was to expand the market for recorded music in this country by servicing people who are often overlooked. We're meeting the needs of both the casual and 'complete' record buyer who is simply not finding what he wants in department stores and suburban record bars. We understand the universality of music, and our membership profile is directly proportionate to the population. Our age bracket is 16-55."

A significant factor in the success story is the trend in the Australian record market within the past three years away from catalog and wide store range. Five of the six major record companies (EMI is the exception) have either reduced or not pursued their catalog as a consequence of a market that has shrunk by at least 30%. Retailers are now holding predominantly chart stock, preferring to order specific catalog items only when requested.

"We've lost a lot of the constraints that existed when the businesses were controlled by the record companies," says Harbrecht. "We can use our col-

lective experience and run the outfits as we think they always should have been run."

He adds that both clubs have a much wider range of product. At one time, CBS product would never be available to the World Record Club and EMI product could never go out through the Australian Record Club. "But that's all changed now. We're dealing with independent labels and distributors such as Larrikin. All the majors are cooperating with us now, except WEA and Festival, and we expect that to change soon."

## Capitol Phasing Out Disk Production

TORONTO — Capitol Records-EMI of Canada has begun phasing out production of disks at its nearby Mississauga plant and will manufacture only tapes by mid-July.

Capitol president David Evans, citing increasing costs and a depressed record volume owing to economic conditions and home taping, says the company will make every effort to relocate the 56 employees affected by the cut. The company is hopeful it can sell 17 12-inch and sev-

en seven-inch pressers, perhaps in the U.S.

The move reduces to two the main pressing plants in Canada. Among major record companies here, only CBS and Quality now manufacture their full line of product.

Capitol will continue to manufacture cassettes at its American Drive plant, Evans says. At one point, the plant was considered the finest of its kind in the country. However, serious cost undercutting by competitors eroded its share of domestic pressing.

## Maple Briefs

WEA Music of Canada Ltd. president Stan Kulin is the new chairman of the Canadian Recording Industry Assn. (CRIA). PolyGram Inc. Canada president Peter Erdmann is vice chairman, and RCA Canada president John Ford is secretary/treasurer.

★ ★ ★

Hotline host Andre Arthur and a group of businessmen have purchased CHRC and CHOI-FM in Quebec City from La Verendrye Management Corp. for an undisclosed sum. Arthur will complete his contract with rival CJRP.

★ ★ ★

On the subject of hotline hosts, former British Columbia premier and New Democratic Party leader Dave Barrett has landed a \$150,000-a-year contract with a Vancouver radio sta-

tion as host.

★ ★ ★

Efforts by the Toronto black community to land more black jazz artists at the Toronto International Festival have been successful, thus averting a possible boycott.

★ ★ ★

The CRIA, which has greatly increased its lobbying strength over the last two or three years, is now pressing the federal government to ensure that the dramatic reductions in long-standing measures under the General Agreement on Tariffs & Trade don't adversely affect the business.

★ ★ ★

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada K1N7T7.

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Billboard Black Singles

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Main Billboard chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist (Producer), WRITER, PUBLISHER, LICENSEE, LABEL & NUMBER (Dist. Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist (Producer), WRITER, PUBLISHER, LICENSEE, LABEL & NUMBER (Dist. Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist (Producer), WRITER, PUBLISHER, LICENSEE, LABEL & NUMBER (Dist. Label).

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

The Rhythm & The Blues

Continued from opposite page Hardy to shame. Young break dancer Robert Taylor and Grandmaster Melle Mel, who makes a cameo appearance performing "Beat Street Breakdown," are, because they are true to the reality of the street music scene, the most believable members of the cast. The music? "From "Breakin' ,," two songs by Ollie (Brown) & Jerry (Knight), "There's No Stopping Us" and "Showdown," may follow the Bar-Kays' "Freakshow On The

Dance Floor" up the black and dance chart. Aside from "Beat Street Breakdown," look for "US Girls," "This Could Be the Night" by Cindy Mizelle and "Beat Street Strut" by Juicy to benefit from inclusion in "Beat Street." In retrospect, the first break dance film, "Wild Style," released last winter with a soundtrack on Jem Records, may turn out to be the best. Short Stuff: As part of Streetwise's ongoing battle with MCA over the control of New Edition, the New

York indie plans to release a medley 12-inch of hits from the kiddie group's first album ("Candy Girl," "Jealous Girl") and a previously unreleased single... At a recent book publishing conference in Washington, a record industry observer counted 15 Michael Jackson-related books scheduled for publication between now and the end of the year. Some in the publishing industry are worried that the glut of Jackson books may so monopolize the music sections of bookstores that it'll be

hard to find space for non-Jackson titles. However, aside from spurring the creation of Michael Jackson books, the success of the many bios on the superstar has also stimulated the book publishing industry to invest money in the development of rock book lines aimed at the teen and younger audience. There hasn't been this much interest in rock books since Dave Marsh's Bruce Springsteen bio cracked the New York Times best-seller list a few years ago. The new single from the rock band

the Pretenders is a remarkably faithful cover of the Persuader's classic of love and revenge, "A Thin Line Between Love And Hate"... Timmy Thomas' "Gotta Give A Little Love (Ten Years Later)" is a somewhat ironic title, considering that it was just a little over 10 years ago he had a No.1 record with "Why Can't We Live Together" on the late, lamented TK-distributed Glade Records. The Thomas single, his first in many years, has done moderately well on the black and dance charts.

JUNE 23, 1984, BILLBOARD

CLASSICAL **Keeping Score**

**Moss Blasts Discounting Of Discount Tapes**

By IS HOROWITZ

Retailers who discount budget cassettes to extremely low levels are not only trimming their own profit needlessly; they are also placing a thriving segment of the classical business in jeopardy.

This was the message given to an industry audience last week by **Ira Moss**, whose Moss Music Group is generally credited with playing a critical role in opening up a new order of retail outlets to budget classical tapes.

Leadership can be a hazardous undertaking, however, Moss seemed to be saying in noting that the road he pioneered is now crowded with a slew of major and minor fellow travelers. "We were blessed with opportunity," he told members of the Music & Performing Arts Lodge of the B'nai B'rith in New York last Monday (11), "and are now cursed by

They've put out product that looks like ours and smells like ours."

Moss' main reference was to cassettes which ape his **Allegro** line, a series he established largely from old masters inherited from **Vox Productions**, and shaped to retail for about \$3.98. He found no fault with retailers who are able to move this product at \$4.98, but was critical of others who undercut the price point to as little as \$2.98.

The Moss Music chief suggested that deep discounting can inhibit the spread of budget classics to an ever-widening universe of retailers who are willing to stock and market the cassettes if margins remain high. Budget classical cassettes typically sell to dealers at about \$2 each, or even less.

Moss also expressed impatience with labels who have moved into the budget area in ways he suggested can

seriously erode consumer price/value concepts. As an example, he pointed to **Deutsche Grammophon**, whose **Musikfest** cassette line offers name artists and imported tape packages at a \$3.98 list. He said he sees heavy promotion of the DG logo and the cachet of import as whittling away the perceived value of higher priced merchandise, both midline and top-of-the-line.

On the positive side of the budget cassette explosion, Moss noted that the number of outlets that now carry some prerecorded classical product has risen several fold over the past few years to more than 15,000. Certain racks and retail chains which never carried any classics before are now repeat customers. "Closed minds" on the repertoire area have now opened, he said.

Moss placed the current market share of classics generally at about 7%, but predicted that it could rise to as much as 14% over the next several years if promoted intelligently.

\*\*\*

George Crumb's "A Haunted Landscape," with ink figuratively still damp on the score, was recorded for New World Records by the New York Philharmonic under **Arthur Weisberg** earlier this month. **Andrew Kazdin** produced. The Crumb piece will be coupled with **William Schuman's** "Three Colloquies for Horn and Orchestra," taped last summer with **Philip Meyers** as soloist and **Zubin Mehta** wielding the baton.



ROLLING THE CLOCK BACK—Malcolm Bilsen at the fortepiano discusses an interpretive point with Sergiu Luca during their recording for Nonesuch of a set of Mozart violin sonatas on period instruments. First volume is due out this month.

Late fall or winter release is planned, says New World's **Arthur Moorhead** . . . "Don Carlo" and "Lucia di Lammermoor" are the first in a series of "Live From The Met" laser videodisks in a new deal bringing together Pioneer Artists and the Metropolitan Opera.

\*\*\*

Following performances at the Ravinia Festival in July, the Chicago Symphony Orchestra under **James Levine** will be recording a number of albums for Deutsche Grammophon, among them Orff's "Carmina Burana," and the incidental music from both Mendelssohn's "Midsummer Night's Dream" and Schubert's "Rosamunde." Meanwhile, DG artists **Cambridge Buskers** are readying an al fresco appearance for next Monday (25) at the Damrosch bandshell at Lincoln Center in New York. Grammy Award-winning produc-

er **Tom Mowrey**, whose most recent releases featured **Wynton Marsalis** on CBS Records, has been named executive producer and media consultant for Eastman School of Music in Rochester . . . **The New York City Gay Men's Chorus**, whose first album for Pro Arte was a Christmas package, have another release scheduled for August. A third album for Pro Arte will be recorded in September.

**George Jellinek**, former music director of WQXR New York, and now a consultant and producer for the station, has been awarded an honorary doctor of music degree by Long Island Univ . . . "Blue Moods," the first in a series of albums presenting contemporary art songs, has just been released by Orion Records. Performers are soprano **Theresa Treadway** and pianist **Marshall Williamson**. Orion chief **Giveon Cornfield** is producer.

Billboard® Best Selling Inspirational LPs Survey for Week Ending 6/23/84

Top 10				Other			
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	17	<b>STRAIGHT AHEAD</b> Amy Grant, Myrrh 7016757064 (Word)	19	31	5	<b>TRIUMPH IN THE AIR</b> Sheila Walsh, Sparrow SPR-1088
2	2	53	<b>MORE THAN WONDERFUL</b> Sandi Patti, Impact R3 818 (Benson)	20	28	13	<b>BOOTLEG</b> The Resurrection Band, Sparrow SPR-1086
3	4	102	<b>AGE TO AGE</b> Amy Grant, Myrrh MSB 6697 (Word)	21	11	17	<b>HOLINESS</b> Don Francisco, New Pax 33144 (Benson)
4	3	25	<b>NOT OF THIS WORLD</b> Petra, Star Song 7102050860 (Word)	22	15	29	<b>MISSION OF MERCY</b> DeGarmo And Key, Power Disc 1071 (Benson)
5	6	13	<b>THE SKY'S THE LIMIT</b> Leon Patillo, Myrrh 7016771067 (Word)	23	24	98	<b>LIFT UP THE LORD</b> Sandi Patti, Impact R 3799 (Benson)
6	5	13	<b>MICHAEL W. SMITH 2</b> Michael Smith, Reunion 7010004129 (Word)	24	NEW ENTRY		<b>LIVING WATERS</b> Jimmy Swaggert, JIM 129
7	NEW ENTRY		<b>PERFECT TIMING</b> The Sweet Comfort Band, Light LS5831 (Lexicon)	25	23	9	<b>ONE DAY AT A TIME</b> Cristy Lane, Arrival 9644 (Dominion)
8	12	5	<b>THE IMPERIALS SING THE CLASSICS</b> The Imperials, Dayspring 7014118013 (Word)	26	NEW ENTRY		<b>THROUGH HIS EYES</b> Steve Archer, Myrrh 7016751066 (Word)
9	7	25	<b>SURRENDER</b> Debby Boone, Lamb And Lion 3001 (Sparrow)	27	37	5	<b>FIRE AND ICE</b> Steve Camp, Sparrow SPR-1085
10	8	82	<b>MORE POWER TO YA</b> Petra, Star Song SSR 0045 (Word)	28	17	21	<b>UNDERGROUND</b> Phil Keaggy, Nissi EMR4600 (Sparrow)
11	9	61	<b>THE MICHAEL W. SMITH PROJECT</b> Michael Smith, Reunion RRA 002 (Word)	29	27	45	<b>COUNT THE COST</b> David Meece, Myrrh MSB 6744 (Word)
12	13	9	<b>VITAL SIGNS</b> Whiteheart, Myrrh 7016782069 (Word)	30	25	45	<b>WALLS OF GLASS</b> Russ Taft, Myrrh MSB 6706 (Word)
13	21	5	<b>WARRIOR IS A CHILD</b> Twila Paris, Milk and Honey MN 1048 (Zondervan)	31	NEW ENTRY		<b>CHOICES</b> Farrell And Farrell, Star Song 710205386X (Word)
14	18	13	<b>SEND US TO THE WORLD</b> Harvest, Milk And Honey MH1051 (Zondervan)	32	32	45	<b>I EXALT THEE</b> Phil Driscoll Sparrow SPR-1074
15	16	17	<b>SUNDAY'S ON THE WAY</b> Carmen, Priority 38713	33	26	9	<b>COVENANT CHILDREN</b> Phil Driscoll, Sparrow SPR-1073
16	10	9	<b>MELTDOWN</b> Steve Taylor, Sparrow SPR-1063	34	19	33	<b>THE PRODIGAL SON</b> Keith Green, Pretty Good Records PGR 003
17	14	21	<b>KIDS PRAISE 4</b> The Maranatha Kids, Maranatha 7100108829 (Word)	35	NEW ENTRY		<b>GOD OF LIFE</b> John Michael Talbot, Birdwing BWR 2056 (Sparrow)
18	NEW ENTRY		<b>CELEBRATE THIS HEARTBEAT</b> Randy Stonehill, Myrrh 7016765067 (Word)	36	29	21	<b>FULLY ALIVE</b> The Bill Gaither Trio, Word 7018917638
				37	34	9	<b>STEVE GREEN</b> Steve Green, Sparrow SPR-1084
				38	30	5	<b>FOOTPRINTS IN THE SAND</b> Cristy Lane, Liberty LT-51148
				39	38	5	<b>ELECTRIC EYE</b> Prodigal, Heartland MR38650 (Benson)
				40	20	94	<b>SONGS FOR THE SHEPHERD</b> Keith Green, Pretty Good Records PGR 002

GOSPEL **Lectern**

**Christian Artists Meet Set For Holland Again**

By BOB DARDEN

European gospel news: The annual **Christian Artists European Seminar** is set for a fourth consecutive year in Holland, Aug. 13-18, at the conference center De Bren. It's organized by **Continental Sound**, a Dutch non-profit gospel foundation. Delegates from most European countries, Africa, Israel and the U.S. will be attending, with a total of 350 workshops on the schedule and performances by 55 different gospel acts.

The 1984 **Dutch Gospel Music Assn.** gala was held Friday (15), with the emphasis on new and upcoming domestic talent. A new radio special by the national Christian network NCRV was premiered. President of the DGMA is **Bram Keizer**, general manager of Amsterdam-based **Universal Songs**.

The Dutch record company **Gospel Music International** has acquired European distribution rights for albums from the **Benson Co.** The first release under the new deal is "Holiness" by **Don Francisco**.

Also scheduled for release on the **Benson International** label are new releases by **DeGarmo & Key**, **Jessy Dixon** and **Dannibelle Hall**. GMI is housed in the same building as **Euroconcerts**, a newly established booking agency for gospel artists.

\*\*\*

People: **Sandi Patti** and husband **John Helvering** are the proud parents of an eight-pound, one-ounce soprano by the name of **Anna Elizabeth**. She was born on May 22 . . . **Bob & Jayne Farrell's** "Choices" was premiered at the National Gospel Radio Seminar in Nashville . . . **Jerry Berens** is donating the proceeds from his anti-abortion song "I've Got A Right To Life" to the national Right To Life organization . . . Atlanta International recording artists the **Rev. F.C. Barnes** and the **Rev. Janice Brown** were honored at the Georgia capitol building recently by Gov. Joe Frank Harris for their inspirational work in black gospel music . . . A number of people have remarked on the amazing physical similarities between **Debby Boone** and **Kate Capshaw**, co-star of the hit "Indiana Jones And The Temple Of Doom" . . . **Mickey & Becki**, who wrote the smash hit "Love Song for Number Two," are including a Spanish praise song on their upcoming album, due sometime this summer.

\*\*\*

If you're tired of the same old home video stuff, the **Monterey Movie Co.** is offering the highly praised film

"Gospel" on videocassette. The film boasts electrifying performances by the **Mighty Clouds of Joy**, the **Clark Sisters**, the **Rev. James Cleveland** and **Shirley Caesar**. Write to Monterey at P.O. Box 2648, Malibu, Calif. 90265 . . . **Sparrow Records** has just introduced "Sparrow Trax," a new line of performance track accompaniment tapes. The fully orchestrated tapes reproduce the instrumental backing to hit songs, with only the vocal omitted, and are among the hottest items in the publishing industry. The initial schedule of 20 titles includes the biggest hits of **Debby Boone**, **Steve Green**, **Scott Wesley Brown**, **Michele Pillar**, **Connie Cott** and **Steve Fry**. The tapes also come with a Rangefinder on the outside of the cassette package and a lyric sheet.

\*\*\*

**Nissi Records** is rereleasing four of **Phil Keaggy's** top albums: "What A Day," "Love Broke Through," "Emerging" and "The Master And The Musician" . . . **Atlanta International Records** has a number of new releases set for this quarter, including albums by the **Hollomanaires**, the **Dixie Hummingbirds**, the **Sunset Jubilaires** and **Luther Barnes & the Red Budd Gospel Choir** . . . The new **Morada Records** label kicked into full swing last month with eight new releases. The company, which will be based in Los Angeles but will have a second office in Nashville, released **Isaac Douglas's** "God's Way," the **Rev. Kenneth McEastland & the Monroe-Buena Vista Choir's** "For You Lord," the self-titled "Sons Of The Stars" album, and an untitled album by **Ricky Womack & the Christian Essence** from Dallas, among others.

\*\*\*

The **Lorenz Corp.**, a 94-year-old publisher headquartered in Dayton, has announced a merger of **Triune Music**, **Timespann Music** and **Nova Press** into its **Nashville Operation**, **Lorenz Creative Services**. Other segments of Lorenz include **Laurel Press**, **Sonshine Productions**, **19th Street Productions**, **Many Hats Music** and **Stone Bluff Music** . . . **Mike Vucish**, a former member of the hit group **Tommy James & the Shondells**, and **Bill Monach**, a Las Vegas singer/dancer, have joined to form a new gospel group, **David's Harp**. Vucish co-wrote many of James' biggest hits, including "Crystal Blue Persuasion," "Crimson And Clover" and "Sweet Cherry Wine." Vucish and Monach are now Christian businessmen who perform with **David's Harp** on the weekends.



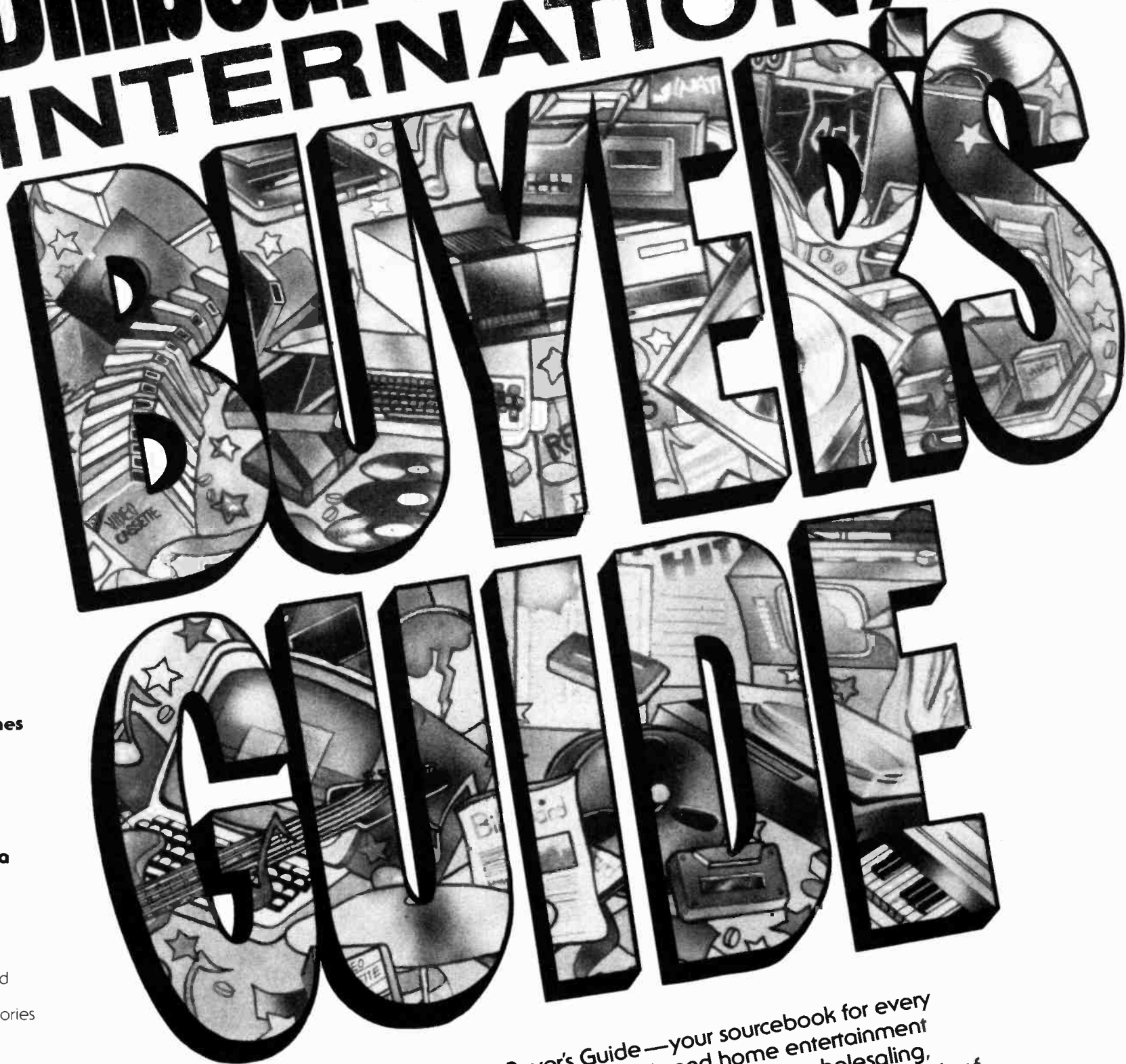






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SEPTEMBER 7th**

# Billboard's 1984-85 INTERNATIONAL



## Categories

**Record Companies**—  
the majors  
the indies

**Wholesalers**—  
audio and video  
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accessories,  
computer/video  
games  
—distributors  
—rack jobbers  
—one-stops  
—importers & exporters

**Home Entertainment  
Accessories**

**Videocassette  
& Videodisc**  
—hardware/software

**Compact Disc**  
—hardware/software

**Computer/Video Games**  
—hardware, software,  
accessories

**Blank Audio/Video  
Tape Product Charts  
& Supplies**

**Blank Computer Media**

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Manufacturers**

—disc and tape  
—cartridge and cassette  
—tape processing,  
packaging, labeling and  
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**Music Publishers**

**Sheet Music Jobbers  
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**Boutique Items**

—in-store consumer promotion  
merchandise, i.e. t-shirts,  
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**Promotional  
Merchandising Aids**

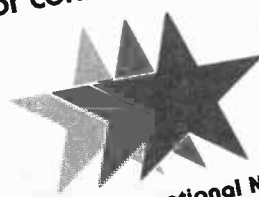
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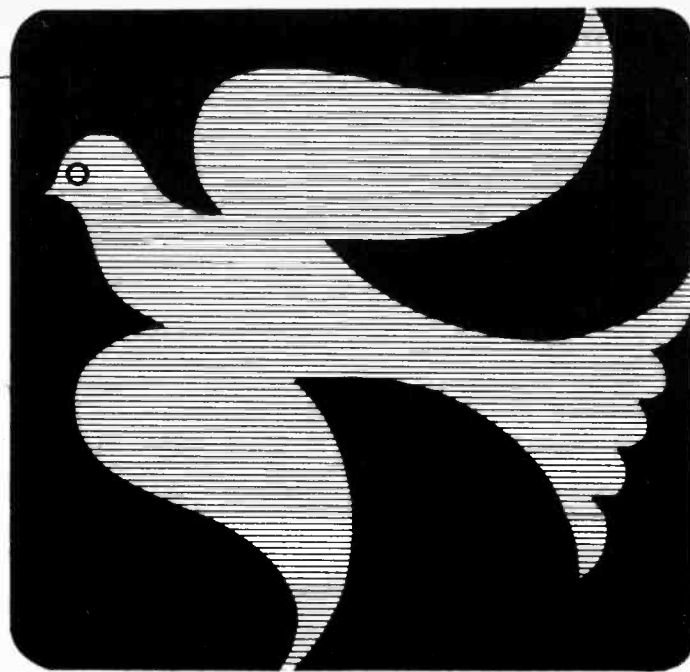
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# THE WORLD OF GOSPEL MUSIC



A Billboard Spotlight

Issue Date: September 15

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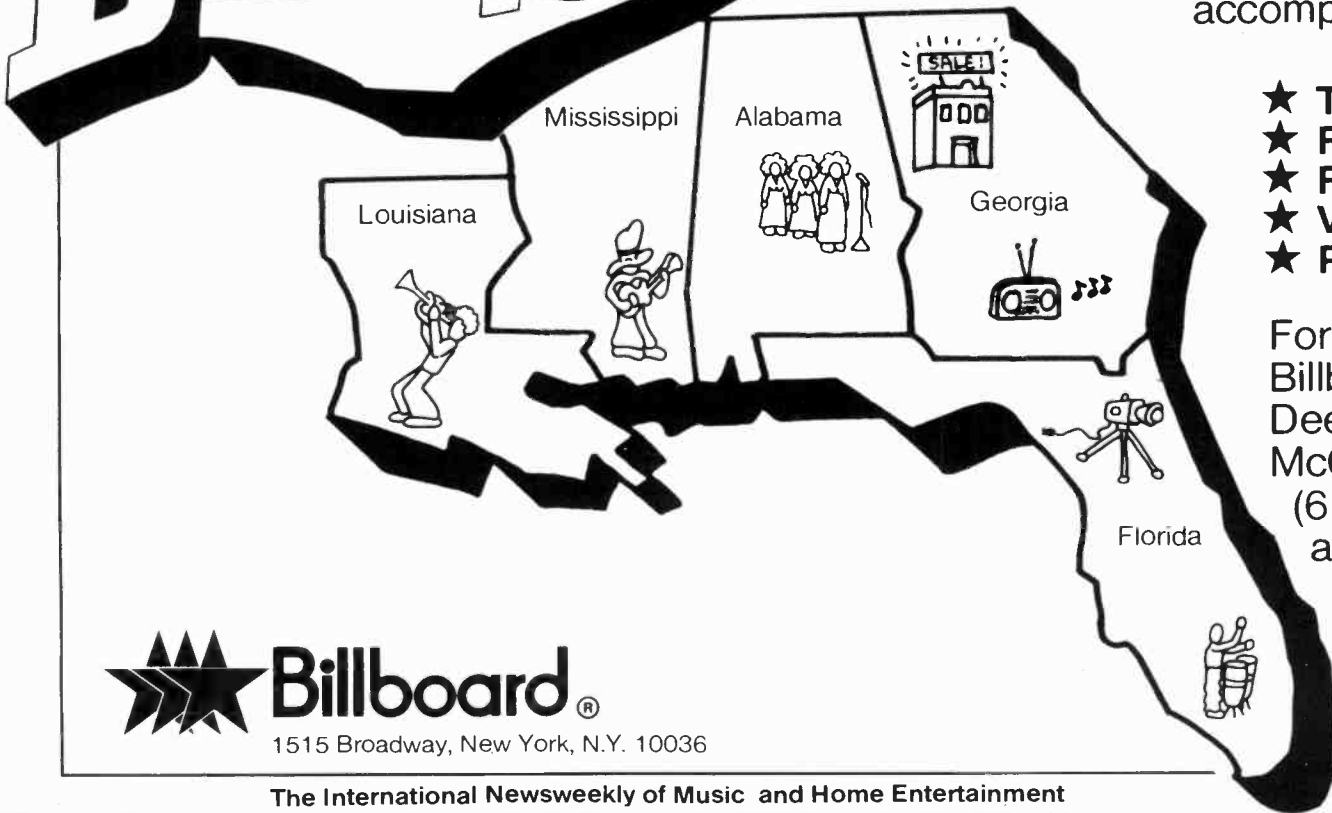
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**Black Trackin'.** At Memphis' Ardent studio, engineer Henry Bush, left, and writer/producer Homer Banks mix tracks on J. Blackfoot's second Sound Town album, "Physical Attraction." Chuck Brooks is co-producing Blackfoot's followup to the "City Slicker" album with Banks.

## 20 Years of Career Guidance SCHWAID MANAGES TO SUCCEED

BY HARRY WEINGER

**NEW YORK** It was 20 years ago that former record salesman Bob Schwaid met fading international star Miriam Makeba during a stint at the Sam Fox music publishing firm. He resurrected her career through a deal with Warner Bros.; together they brought "Pata Pata" to the world, and Schwaid began a successful 20-year venture into personal management.

Today, Schwaid cultivates a reputation as one of the top black music artist managers. His current roster includes the group Switch, performers Lew Kirton and Ed "Duke Bootie" Fletcher, and Evelyn "Champaign" King.

Schwaid also handled Van Morrison during his re-introduction to the music business in 1969. He's worked with rock acts Spencer Davis and

the Move, too. And in addition to his current lineup, Schwaid and his company will act as American representative for British popsters Haircut 100 and the currently unsigned group Major 5, beginning in January.

Reflecting on the past 20 years, Schwaid says, "I've been pegged primarily as a 'black expert,' but a manager should be able to handle all kinds of music. The rules of common sense apply to rock bands as well as black groups."

Schwaid's role in black music management solidified during the '70s, when he was associated with two of the biggest crossover acts of the era: Al Green, and the Chuck Jackson/Marvin Yancy team when they wrote and produced for Natalie Cole.

"With Al, I entered the picture just as 'Let's Stay Together' was

creating a buzz," Schwaid recalls. "He was huge at the street level, a major black artist, but there were enough guideposts, like raves from the rock press, to indicate the potential for moving into a bigger market." However, the relationship was, in Schwaid's words, "not a comfortable one."

"Al Green was a young guy with an incredible amount of talent, but he could not relate to management well," says Schwaid. "Coming from a strong gospel background, he also had a tremendous amount of inner turmoil about the kind of music he was making."

Although he hesitates to give details, Schwaid adds: "I had to walk away from it. As much of a loss as that was to me financially—Al was making \$50,000-\$60,000 a night and that's still a lot of money—I

(Continued on page 51)

## THE RHYTHM & THE BLUES

by Nelson George



**F**OR AFICIONADOS of violent, blood-soaked flicks, Mr. T first entered our consciousness as a bit player in "Penitentiary II," a throwback to the golden days of blaxploitation films that starred Leon Isaac Kennedy as "Too Sweet," a boxer trying to fight his way out of trouble. Next, Mr. T played a boxer himself in "Rocky III," in many ways parodying the rise of Mr. T's one-time employer Leon Spinks. From there it was on to "The A Team," where he busts heads and spouts his unique philosophy for America's pleasure.

How this aggressive, big-shouldered black man suddenly became the Captain Kangaroo of the '80s is still hard to figure. But he is, and this fall his media onslaught has been awesome. There are two books, one for children and one for adults, both from St. Martin's Press; a videocassette, a music video, a made-for-tv movie and two (count 'em) record albums in release on major labels. Mr. T may say "I pity the fool," but no one should feel sorry for a man who has so skillfully turned being a living, breathing caricature into big money.

In fact, the industry's deal makers, from David Geffen to Clive Davis to Dick Griffey, should be envious of a man who, with the most rudimentary of musical skills—Melle Mel will lose no sleep over T's rapping—has new albums on Columbia ("Mr. T's Commandment") and MCA ("Be Somebody . . . Or Be Somebody's Fool").

The MCA project is the soundtrack to a videocassette distributed by MCA Home Video, produced by Big T Productions and Topper Carew, ex-president of Rainbow Television Workshop, now situated in offices on the Universal lot. The video is very reminiscent in tone and production values of the work developed over the years by Rainbow, known for such children's programming as "Righteous Apples," currently on Showtime. When Mr. T isn't rapping, he's both amusing and wholesome, while New Edition turns in a clever performance on a message song called "Peer Pressure."

**W**HAT DO Aretha Franklin, Tina Turner and Millie Jackson have in common? Well, besides great voices and durability, all three ladies are the subject of worthy reissues. "Aretha's Jazz" consists of eight songs from two previous albums, 1969's "Aretha Franklin: Soul '69" produced by Jerry Wexler and Tom Dowd and arranged by Arif Mardin, and "Aretha: Hey Now Hey (The Other Side Of The Sky)," produced by Franklin and Quincy Jones. Each side features an all-star cast of pop and jazz musicians backing Franklin on soul ("Bring It On Home To Me") and jazz ("Moody's Mood") standards.

Tina Turner is in vogue again, just as she was in the glory days of 1969 when her versions of the Beatles' "Come Together" and Creedence Clearwater Reviv-

al's "Proud Mary" gave her a black and white following. But the mid-'70s were, with the exception of her appearance as the Acid Queen in the film "Tommy," a period marked by personal and professional frustration. That, however, doesn't mean she wasn't making good music, as a five-song mini-album on Fantasy makes clear.

In one of the last sessions before her split with Ike Turner, she performed a series of pop-rock hits such as Alice Cooper's "Only Women Bleed" and Elton John's "Philadelphia Freedom." But it is her interpretations of two Bill Withers classics, "Lean On Me" and "Use Me," that stand out here. On "Lean On Me," Tina, with more than a little help from Ike's clever rearrangement, turns Withers' mid-tempo tribute to friendship into a frenzied gospel song.

Instead of putting out a planned "Greatest Hits" package on Millie Jackson, Spring/Posse has opted to re-release her sultry and hilarious 1979 "Live & Uncensored" double album, and a wise choice it is. There was much talk at the time of a possible Jackson comedy album, and "Live" comes close; this feisty lady's comments on sexual technique, romantic entanglements and soap operas are almost as good as anything from Richard Pryor.

### Mr. T's latest role: the new Captain Kangaroo

Because of her comedic talents, one looks forward with great anticipation to her featured role in the film "Cry Of The City," due for release this March. Still, one doesn't want to overlook Jackson's gritty, underrated singing voice, especially her interpretation of soulful, heartbroken ballads.

**S**HORT STUFF: Big Twist & the Mellow Fellows, Alligator Records' rambunctious rhythm & blues band from Chicago, are on an East Coast tour to capitalize on the airplay their video "300 Pounds Of Heavenly Joy" has generated around the country . . . Evelyn Thomas, vocalist of the former No. 1 dance single "High Energy," has penned the Fatback Band's new single . . . Slave, looking to recapture the momentum lost when Steve Arrington left the band after the excellent "Show Time" album, have regrouped, with their new album, "New Plateau," again produced by longtime mentor Jimmy Douglass. Mark Adams, bassist and mainstay of the veteran funk band, is now working under the name M.L. Hansoloar . . . George Clinton has co-produced a 12-inch on a new Capitol act, Erasmus Hall, with the very P-Funkish title "Go-head."

## Shalamar Eyes Pop Stardom New Lineup Banking on New Album

BY STEVE IVORY

**LOS ANGELES** The whole thing—the people, the music—it's all something new," says Howard Hewett, the lead singer and leader of Solar act Shalamar. Hewett is excited about the release, and the activities surrounding the release, of "Heartbreak," the trio's newest album.

Solar is banking on the album, produced by David "Hawk" Wolinski, George Duke, Mickey Free and Hewett, along with heavy-duty touring and other promotional strategies, to make Shalamar a consistent top 10 pop act.

"For the first time Shalamar is a lot more than just an image," says Hewett, referring to the addition of guitarist Mickey Free and keyboardist/vocalist DeLisa Davis, who were recruited after longtime members Jeffrey Daniels and Jody Watley left the group just before the success of the "Dead Giveaway" single and video last year. "The group is a self-contained entity now. When Jeffrey and Jody left I was urged by a lot of people to go solo, but they didn't understand that I put too much time into the Shalamar concept just to let it fade away."

Excluding the first single, "Amnesia," produced by George Duke; "Dancin' In The Sheets," from the "Footloose" soundtrack, produced by Bill Wolfert; and the title track, written by the team of Klymaxx bassist Fenderella and Chuck Gentry, but produced by Hewett, the bulk of "Heartbreak" was written and produced by the team of Hawk, Hewett and Free, with Hewett producing a DeLisa Davis tune, "Whenever You Need Me," by himself. One track, "Don't Get Stopped In Beverly Hills," is featured in the Eddie Murphy movie "Beverly Hills Cop." The album is the first in the group's history not involving producer Leon Sylvers, whose mounting projects with Silverspoon Productions kept him busy.

"Sometimes, when your back is up against the wall," says Hewett, "that's when you come up with some of the best results. I really wanted Leon involved, but the album was already a year late, so we went in and did the best we could, which I think is great." According to Free, the group anticipates some initial resistance from black radio because of its rock approach, but expects to overcome it. "Amnesia,"

(Continued on page 51)

## RONALD MAINOR HITS on ENCORE RECORDS

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## Jamboree Keeps Wheeling Along Stage/Radio Institution Still Thriving After 51 Years

By EDWARD MORRIS

NASHVILLE—Just eight years younger than the Grand Ole Opry, Wheeling, W. Va.'s Jamboree U.S.A. continues to flourish as a country music institution with only a fraction of the media attention and few of the surrounding tourist lures of the kind that drum up business for the Opry.

The 51-year-old stage and live radio show attracts about 200,000 ticket buyers annually. Its 1984 talent budget is approximately \$300,000. Consisting of two shows each Saturday night for most of the year, the Jamboree is still broadcast on WWVA, a 50,000-watt station now owned by Price Broadcasting. Tickets are \$9 and \$10.

Unlike the Opry, which has staff performers of international renown, the Jamboree relies on a cast of 35 acts who are primarily regionally known as its talent backbone. Major country acts are hired to headline the performances. The show is broadcast from the 2,500-seat Capitol Music Hall, another Price Broadcasting property.

Producer/director Ron Randolph says that staff performers are paid the prevailing union scale for their work and are under contract to play up to

10 shows each a year.

Shows are held at 7:30 and 10 p.m. Each two-hour show features five to seven staff acts and the headliner. The Other Brothers are the house band.

The broadcast itself—which reaches into 18 states and six Canadian provinces—is the Jamboree's basic promotional vehicle, according to Randolph. Additionally, spot advertising is bought on selected country radio stations in the West Virginia/Ohio/Pennsylvania region to encourage "drive-in traffic". Schedules of coming attractions are sent to the Jamboree's 30,000 mailing list.

Another traffic-building part of the operation is the Jamboree Tour Service. Representatives of the service attend all the major tour bus conventions to trumpet the show specifically and the area generally, Randolph reports. He estimates that 30%-40% of the audience is made up of tour groups.

While Wheeling lacks a tourist lure of the magnitude of Opryland U.S.A., the amusement park complex of which the Grand Ole Opry is a part, the city does have greyhound racing and the Oglebay Park resort. Moreover, Wheeling is within 60 miles of Pittsburgh, 110 miles of Co-

lumbus, Ohio, and 150 miles of Cleveland.

For the past seven years, the Jamboree has drawn additional attention to itself by staging the giant outdoor festival, Jamboree In The Hills, in nearby St. Clairsville, Ohio. Last year's two-day fest drew more than 50,000 fans. The eighth annual event will be held this Saturday and Sunday only (14-15). Its talent budget is \$250,000.

To supplement ticket income, the Jamboree also operates the Capitol Music Hall Souvenir & Record Shop. Randolph says the facility, which is open six days a week, is the only exclusively country record store in the city.

Headliners booked for the show during the rest of 1984 are the Blue Ridge (formerly the Blue Ridge Quartet), Boxcar Willie, Donna Fargo, Johnny Russell, Gene Watson, Bill Naderson, Michael Martin Murphey, George Strait, Exile, the Statlers, Ray Stevens, Brenda Lee, Vern Goedin, Charley Pride, Johnny Cash, Lynn Anderson, Lacy J. Dalton, T.G. Sheppard, Atlanta, Bill Monroe, Joe Stampley, Lee Greenwood, Dick Curless and Dave Dudley.



SITTING IN—Brenda Lee subs for "Nashville Now" host Ralph Emery on The Nashville Network and breaks up her guests Dan Seals, Sylvia and Ronny Robbins.

## Changes At Capitol Lead Juice Newton Back To RCA

• Continued from page 44

problem. 'Dirty Looks' was more experimental for us, less organic, and I didn't want that for Juice's first RCA project."

Newton's albums always seem to contain a cover or two of former hits. "Can't Wait All Night" is no exception, but Newton denies that it's a calculated strategy. "I've been doing 'Let's Dance' in my live show for over a year, and it gets great response," says the singer. "And we thought 'You Don't Know Me' would fit the mood on the country side."

Newton, a video veteran—"I've done videos since before MTV went on the air"—has just completed her newest, which accompanies her current single, "A Little Love." Landis is now putting together a fall concert special on Newton, to be shot over two nights.

Landis plans to market it initially to a major cable network and then release it as a home entertainment package. The special will rely on both film and tape and contain concert footage plus three separate video clips strung together as a conceptual "mini-movie" linked by dialog. Both the videos and the special are being overseen by Brian Grant, one of the leading music video directors.

Landis emphasizes that his priority now is recapturing Newton's momentum, which flagged somewhat between record companies. To do this, he's capitalizing on increased media exposure for Juice: talk shows, interviews, live performance shows, a mix of tv and print.

Newton says she still has no desire "to have my face spread all over every tabloid in the industry." But she adds that she's more willing to be visible in her new role as spokesperson for the National Kidney Foundation. She tries to visit hospitals in cities where she's appearing, and she makes a number of concert tickets available to kidney patients.

Newton's debut RCA single is decidedly pop, and its followup is scheduled to be another pop song, the album's Bryan Adams-composed title cut.

Still, the singer doesn't anticipate a backlash from country radio. She points out that RCA has shipped a sampler from the album to country radio illustrating songs that are compatible with their format. Newton is also in her second season with Alabama, headlining the Salem Spirit tour, and frequently works with country acts on the road.

"I hate to categorize my music," she says. "I've got a very mixed personality musically, and that's the way I make records."

## Gallup Set As Keynoter For Talent Seminar

NASHVILLE — George Gallup, founder and president of the Gallup Poll, has been named keynote speaker of the 1984 CMA Talent Buyers Seminar, slated to take place Oct. 5-7 at the Nashville Hyatt Regency.

The theme for this year's seminar is "Perfect Harmony." Gallup's address, to be called "Staying In Tune," will focus on the results of a special poll conducted by his firm on the entertainment industry, covering trends, lifestyles and leisure activities.

In addition to six hours of live country talent showcases, this year's Talent Buyers Seminar will feature the following panels: "Hitting The High Notes" (an artists' session), "Tootin' Your Own Horn" (on marketing) and "A Capella," two round-table discussion groups. There will also be three artist showcases at the Tennessee Performing Arts Center, and the annual Amusement Business party at Cajun's Wharf.

## Weiss Mines Movie Gold From 'Rhinestone'

NASHVILLE — Moviegoers may be forgiven if they fail to detect a connection between the new Dolly Parton/Sylvester Stallone flick, "Rhinestone," and the Glen Campbell pop/country hit of 1975, "Rhinestone Cowboy." After all, one has "cowboy" in the title, the other doesn't. Besides, instead of building on the up-from-moral-squalor theme of the song, the movie is simply a frothy adaptation of the old Pygmalion fable. Nothing much in common there.

But songwriter Larry Weiss sees the connection. It is entirely possible that the movie will make him a millionaire because he came up with a character and a label that would ultimately be distilled into one glittering word.

The movie credits carry the line: "Based on the song 'Rhinestone Cowboy' by Larry Weiss," and Weiss is also listed as music consultant. These citations are monuments to the battles he fought to bring his story-song to the screen.

Weiss wrote "Rhinestone Cowboy" and recorded it in his own 20th Century Records album, "Black And Blue Suite," in 1974. The song was pulled as a single, but, according to Weiss, it died a quick and deflating death. The idea for taking the song beyond its original purpose came only after Campbell sang it to an appreciative world.

"It was a long exercise in positive thinking," Weiss recalls. His first thought was to try to parlay the song into a Broadway show. Then came the movie notion. To further it, Weiss took out ads in the movie trades, listing all the song's awards and adding the wholly imaginary line, "Soon to be a major motion picture."

Hyped thus, the song began to inspire the submission of unsolicited movie scripts. Weiss got his first development deal in 1977, but it fizzled within a year. Television impresario Quinn Martin tried to shop the idea. Again, nothing. Finally, Weiss says, some of his friends interested New York lawyer and would-be producer Howard Smith in "Rhinestone Cowboy."

"I observed him as being a very

persevering and passionate kind of guy," Weiss says, "and I really believed he was going to drive that project all the way home."

Almost immediately, Smith struck a development agreement with Avco-Embassy, and it looked like "Cowboy" was going to ride. In the year that followed, Weiss finally got a script that he felt he could live with—albeit not one that followed his story line.

Even after Avco-Embassy was sold, the deal remained intact. "I breathed a premature sigh of relief," says Weiss. The company then tried to squelch the project, according to Weiss, but he says he and Smith continued to beat the drum for it.

Somewhere along the way, Sylvester Stallone read a draft of the script

and decided his dramatic fortunes lay elsewhere. When Parton became interested in the project, though, Stallone was brought back to reconsider and relent.

By the time these pieces had fallen into place, Weiss says, he was able to forget that early Avco-Embassy research dictated that "Cowboy" be excised from the title on the grounds that it carried an unsaleable "country/western" image. "I was a little disappointed," he concedes, "but it didn't change my involvement and my participation."

Weiss says that there's some talk of making "Rhinestone" into a tv series—possibly by the same people who were talking about making it into "a major motion picture" almost 10 years ago.

EDWARD MORRIS

## Nashville Scene

### Sawyer Brown's Success Story

By KIP KIRBY

This February, before a national television audience of millions, an unknown group named Sawyer Brown beat out fierce competition from rock, pop, r&b and country bands over a 12-week period to nail down top band honors and \$100,000 in tv's "Star Search."

It was the first step in Sawyer Brown's ongoing success story. Before the show went on the air, the Nashville group had managed to stay steadily booked despite having no name recognition and no major record contract. Since

"Star Search," Sawyer Brown has signed with Capitol through Curb Records, is managed by C.K. Spurlock and Mickey Baker (who also handles B.J. Thomas and Sylvia), and is booked through the Jim Halsey Agency.

Though Sawyer Brown's five

members live in Nashville, they are probably less known here than elsewhere. Their early demos were passed on by several major labels, and their non-stop concert dates don't include Nashville.

"It isn't that we didn't want to play here," explains soft-spoken, Panama-hatted lead singer Mark Miller. "It's that we couldn't find enough work. Out on the road, we work all the time; we're booked now into October."

The fact that Sawyer Brown was able to work constantly, even without a record deal, is testament to the particularly lively, infectious performances the group delivers on stage. They play spiritedly, enthusiastically, merging their instruments and vocals into a deftly blended mixture of country/pop/bluegrass/rock.

Just how successfully they've done this feat was brought home clearly when Sawyer Brown appeared not long ago at Doc Severinson's in Tulsa.

"We were doing our sound check



(Continued on opposite page)

FOR WEEK ENDING OCTOBER 20, 1984

Billboard

# HOT BLACK SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	9	I JUST CALLED TO SAY I LOVE YOU S.WONDER/MOTOWN 1745	◆ STEVIE WONDER Weeks at No. One: 2
2	4	7	6	I FEEL FOR YOU A.MARDIN/WARNER BROS. 7 29195	◆ CHAKA KHAN
3	6	8	8	SWEPT AWAY D.HALL/RCA 13864	◆ DIANA ROSS
4	3	1	11	LET'S GO CRAZY UTION PRINCE AND THE REVOL. WARNER BROS. 7 29216	◆ PRINCE AND THE REVOLUTION
5	8	11	7	COOL IT NOW V.BRANTLEY/MCA 52455	NEW EDITION
6	2	2	17	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) K.DIAMOND/JIVE ARISTA 1 9199	◆ BILLY OCEAN
7	11	19	7	CENTPEDE M.JACKSON/COLUMBIA 38-04547	REBBIE JACKSON
8	9	15	9	THE MEDICINE SONG HAWK/CASABLANCA 880180 7	◆ STEPHANIE MILLS
9	10	10	10	DON'T STAND ANOTHER CHANCE M.JACKSON/A&M 2660	JANET JACKSON
10	5	5	12	YOU GET THE BEST FROM ME K.MCCORD/MCA 52425	◆ ALICIA MYERS
11	7	4	13	THE LAST TIME I MADE LOVE J.OSBOURNE A&M 2656	JOYCE KENNEDY & JEFFREY OSBORNE
12	15	25	4	JUNGLE LOVE M.DAY/WARNER BROS. 7 29181	◆ THE TIME
13	16	22	9	IN THE NAME OF LOVE R.MACDONALD D.POLYDOR 881221 7	RALPH MACDONALD WITH BILL WITHERS
14	13	12	8	TORTURE J.JACKSON/EPIC 34-04575	◆ JACKSONS
15	12	6	17	YOU, ME AND HE J.MTUME/EPIC 34 04504	◆ MTUME
16	14	13	13	DYNAMITE J.JACKSON/ARISTA 1 9190	◆ JERMAINE JACKSON
17	24	29	8	YOU'RE MY CHOICE TONIGHT (CHOOSE ME) L.VANDROSS/ASYLUM 7-69696/ELEKTRA	◆ TEDDY PENDERGRASS
18	25	36	2	BETTER BE GOOD TO ME R.HINE/CAPITOL 5387	◆ TINA TURNER
19	17	14	21	WHAT'S LOVE GOT TO DO WITH IT T.BRITTEN/CAPITOL 5354	◆ TINA TURNER
20	18	9	14	JUST THE WAY YOU LIKE IT J.JAM/TABU 4-04523/EPIC	◆ THE S.O.S. BAND
21	30	39	5	PRETTY MESS B.WOLFER/MOTOWN 1752	◆ VANITY
22	20	20	10	THERE GOES MY BABY M.OMARTIAN/GEFFEN 7 29291/WARNER BROS.	◆ DONNA SUMMER
23	28	34	5	OFF AND ON LOVE CHAMPAIGN/COLUMBIA 38-04600	CHAMPAIGN
24	27	33	5	TENDERONI L.HAYWOOD/MODERN 7-99708/ATCO	LEON HAYWOOD
25	19	17	17	GHOSTBUSTERS R.PARKER, JR./ARISTA 1-9212	◆ RAY PARKER JR.
26	32	41	4	SOLID N.ASHFORD/CAPITOL 5397	ASHFORD AND SIMPSON
27	58		2	PURPLE RAIN UTION PRINCE AND THE REVOL./WARNER BROS. 7 29174	PRINCE AND THE REVOLUTION
28	33	42	8	I OWE IT TO MYSELF J.HAMILTON/TOTAL EXPERIENCE 1-2407/RCA	PRIME TIME
29	26	26	10	GET OFF (YOU FASCINATE ME) ▲ C.MIMS, JR./ELEKTRA 7 69702	◆ PATRICE RUSHEN
30	29	24	15	TAKE A CHANCE R.D.MILLER/4TH & B'WAY 7403/ISLAND	NUANCE FEATURING VIKKI LOVE
31	34	38	5	SLIPPERY PEOPLE M.PICCIRILLO/PRIVATE 1 4-04583/EPIC	THE STAPLE SINGERS
32	43	51	7	FRIENDS/FIVE MINUTES OF FUNK L.SMITH/JIVE, ARISTA JS19276	WHODINI
33	38	49	5	SHOW ME L.COPE/RCA 13873	GLEN JONES
34	37	47	5	ARE YOU THE WOMAN KASHIF/ARISTA 1-9263	KASHIF
35	36	40	5	CRUSHED N.JOHNSON/MCA 52450	THE CONTROLLERS
36	22	18	15	17 RICK JAMES/GORDY 1730/MOTOWN	RICK JAMES
37	39	44	7	MAKE MY DAY LAKESIDE/SOLAR 7-69695/ELEKTRA	LAKESIDE
38	35	35	5	SLOW DANCIN' P.BRYSON/ELEKTRA 7-69699	PEABO BRYSON
39	31	27	21	THE GLAMOROUS LIFE SHEILA E./WARNER BROS. 7 29285	◆ SHEILA E.
40	53	65	3	DON'T STOP G.DUKE/A&M 2687	JEFFREY OSBORNE
41	44	48	8	I CAN'T FIND W.S.WASHINGTON/TAMLA 1756/MOTOWN	SMOKEY ROBINSON
42	52	60	5	TEARS T.SILVERMAN/TOMMY BOY 848	FORCE MD'S
43	48	54	4	LUCKY STAR R.LUCAS/SIRE 7-29177/WARNER BROS.	◆ MADONNA
44	72		1	PENNY LOVER J.A.CARMICHAEL/MOTOWN 1762	◆ LIONEL RICHIE
45	46	46	7	8 MILLION STORIES J.B.MOORE/MERCURY 380170 7/POLYGRAM	KURTIS BLOW
46	57	63	4	SEX SHOOTER A.POLLONIA 6/WARNER BROS. 7-29182	A.POLLONIA 6
47	56	64	3	SEX O MATIC A.A.JONES/MERCURY 880255 7/POLYGRAM	BAR-KAYS
48	60	75	3	JUST FOR THE NIGHT HAWK/RCA 13914	EVELYN "CHAMPAGNE" KING
49	63		2	LET IT ALL BLOW R.ANDREWS/MOTOWN 1760	THE DAZZ BAND
50	73		2	BLACK BUTTERFLY G.DUKE/COLUMBIA 38-04641	DENIECE WILLIAMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	51	55	6	WE DON'T WORK FOR FREE C.SAVAGE/SUGARHILL 32025	GRANDMASTER MELLE MEL & THE FURIOUS FIVE
52	54	61	4	HARMONY WIZ/GOLDEN BOY QUALITY 7122 QUALITY	R.J.'S LATEST ARRIVAL
53	74		2	LOOK THE OTHER WAY C.JASPER/CBS ASSOCIATED 4-04642 EPIC	ERNE ISLEY, CHRIS JASPER, MARVIN ISLEY
54	65	70	4	SOMEBODY A.MARDIN/LONDON 882008 7/POLYGRAM	JUNIOR
55	49	50	6	I WISH YOU WOULD F.MCFARLAND/VINYL DREAMS 03/PRELUDE	JOCELYN BROWN
56	21	16	16	YOUR LOVE'S GOT A HOLD ON ME P.LAWRENCE III/CAPITOL 5357	LILLO
57	55	56	9	I WONDER S.CLARKE/ALLEGIANCE RECORDS 3919	RODNEY SAULSBERRY
58	23	21	5	I'VE BEEN WATCHING YOU (JAMIE'S GIRL) R.PARKER, JR./MCA 52405	◆ RANDY HALL
59	41	31	5	COMPUTER AGE (PUSH THE BUTTON) J.WEBB/SUNNYVIEW 416	NEWCLEUS
60	50	43	10	HOT POTATO A.BAYAN/PRIVATE 1 4-04572 EPIC	LATOYA JACKSON
61	62	73	4	PHOTOGENIC MEMORY P.COLLINS/COLUMBIA 38-04607	PHILIP BAILEY
62	64	77	4	NO D.H.WOLINSKI/ATLANTIC 7-89653	AMUZEMENT PARK BAND
63	45	30	5	30 DAYS R.SIMMONS/PROFILE 7051	RUN-D.M.C.
64	81		2	OUT OF TOUCH D.HALL/RCA 13916	DARYL HALL & JOHN OATES
65	40	37	10	FRAGILE... HANDLE WITH CARE J.JAM/TABU 4-04596 EPIC	CHERRELLE
66	66	69	5	YOU ARE THE ONE A.ABRAHAMS/CAPITOL 5395	BEAU WILLIAMS
67	78	88	9	WHAT ABOUT ME? K.ROGERS/RCA 13899	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM
68	71	82	4	BECAUSE OF YOU C.YARBROUGH/TOTAL EXPERIENCE 1 2406 RCA	GOODIE
69	69	71	4	BLOODSTONE'S PARTY M.T.JACKSON/T.NECK 4-04592 EPIC	BLOODSTONE
70	70	74	4	SON OF BEAT STREET D.BELAFONTE/ATLANTIC 7-89620	JAZZY J
71	75	85	3	THE WORD IS OUT P.COLLINS/ARISTA 1-9256	◆ JERMAINE STEWART
72	NEW ▶			C.O.D. J.MTUME/EPIC 34-04657	MTUME
73	77	87	3	I PROMISE (I DO LOVE YOU) DREAMBOY/QWEST 7 29190	DREAMBOY
74	83		2	GO ON AND CRY O'BRYAN/CAPITOL 5414	O'BRYAN
75	76	80	5	MR. T'S COMMANDMENTS P.HENDERSON/COLUMBIA 38-04589	MR. T
76	NEW ▶			AFTER ALL J.GRAYDON/WARNER BROS. 7 29262	AL JARREAU
77	NEW ▶			OOHH J.DOUGLASS/ATLANTIC 7-99696 ATCO	SLAVE
78	88		2	JAILHOUSE RAP K.BLOW/SUTRA 027/BECKET	FAT BOYS
79	89		2	GOTTA GET YOU HOME TONIGHT M.FORTE/PHILLY WORLD 2021 ATCO	EUGENE WILDE
80	84		2	JAZZY LADY R.D.FIELDS/RCA 13900	RICHARD "DIMPLES" FIELDS
81	85	90	3	I'M GIVIN' ALL MY LOVE N.MARTINELLI/PHILLY WORLD 2020	◆ TERRI WELLS
82	82	86	3	SET IT OUT B.NAZARIAN/PERSONAL 49811	MIDWAY
83	NEW ▶			DON'T GIVE UP L.WILKINS/VIDCOM 844	TONY COMER & CROSSWINDS
84	87		2	PHYSICAL LOVER E.MORGENSON/TABU 4-04611 EPIC	DETROIT
85	NEW ▶			WATCH MY BODY TALK B.BOWLES/PRIVATE 1 4-04621 EPIC	BRENDA LEE EAGER
86	NEW ▶			SELF CONSCIOUS B.BRONNER/NEIGHBOR 005A12	BRONNER BROTHERS
87	NEW ▶			CHANGE (WE GO THROUGH) C.JAY/SPECIFIC RECORDS 229 FANTASY	DIVINE SOUNDS
88	NEW ▶			YOU TURN ME ON R.JAMES/MOTOWN 1763	RICK JAMES
89	59	59	8	LOVE EMERGENCY L.GOODMAN/POP ART 1404	MIKKI
90	NEW ▶			SECRET FANTASY M.STARR/ARISTA 1-9272	TOM BROWNE
91	68	68	8	I DON'T PLAY THAT H.BANKS/SOUND TOWN 0007	SHIRLEY BROWN
92	67	67	6	GIVE ME THE DANCE R.ROEDER/ARWARD 7784008	KYM
93	91	76	6	A NIGHT WITH THE BOYS B.OSBORNE/RED LABEL 7000	LINDA CLIFFORD
94	61	53	9	PARTYLINE R.MULLER/CAPITOL 5382	BRASS CONSTRUCTION
95	42	32	13	NEXT LOVE G.DUKE/COLUMBIA 38-04537	DENIECE WILLIAMS
96	79	72	6	RE-RON B.LASWELL/ARISTA 1 9253	GIL SCOTT-HERON
97	47	28	16	STUCK ON YOU L.RICHIE/MOTOWN 1746	LIONEL RICHIE
98	90	84	7	EGYPT, EGYPT EGYPTIAN LOVER/FREAKBEAT 00661	THE EGYPTIAN LOVER
99	86	23	19	WHEN DOVES CRY ▲ PRINCE/WARNER BROS. 7-29286	◆ PRINCE
100	80	66	9	FOX TRAPPIN' L.J.DAVIS/HODISK 9009 ALLEGIANCE	NUMONICS

Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

# INDIE LABELS IGNITE BRITISH SOUL REISSUES

BY ADAM WHITE

LONDON The rich legacy of American rhythm & blues and soul music from the '50s and '60s has been kept alive in Europe by hundreds of reissues and anthologies during the past 10 years. Much of this repertoire has been made available anew by independent U.K. record companies, obtaining it from various, and often equally independent, sources in the U.S.

Now that major labels here, such as WEA and MCA, are showing greater willingness to sublicense their r&b/soul catalogs to these indies—the subject of an earlier report (Billboard, Sept. 22)—the reissue trend appears to be gaining momentum.

Charly Records, for example, released close to a dozen compilations drawn exclusively from Atlantic Re-

cords earlier this year. Among them were 16-track packages by Solomon Burke, William Bell, Ray Charles, Lavern Baker, Percy Sledge, Clyde McPhatter and Otis Redding.

Demon Records has also mined the Atlantic vaults, and issued 16-cut collections by Ben E. King, Rufus Thomas, Don Covay, the Drifters with Clyde McPhatter, Clarence Carter and the Clovers under its Edsel logo.

From Ace Records' Kent imprint, there have been albums drawn from MCA-owned catalogs. These include various-artist compilations featuring Patti Austin, Bobby Bland, Ike & Tina Turner, the O'Jays, the Showmen, the Impressions, Willie Hutch and Z.Z. Hill, among others.

Much of this repertoire saw little or no commercial action when first made available in Britain; some was not available at all. Likewise, many

Yet their appeal seems undiminished today, judging by the U.K. in- of the recordings disappeared into obscurity upon release in the U.S. dies' reissue programs.

"A few years ago, this type of music appealed to a small, well-defined cult market, mostly made up of collectors," says Cliff White, product manager for Charly Records. "Today, it goes beyond that. There's an increasing amount of interest in an artist like Solomon Burke, to take one example, among Britain's Jamaican blacks.

"Then there are white youngsters who are exposed to the music for the first time in clubs and discos. And there are pop fans, turned on to vintage r&b and soul through Paul Weller (of the Style Council), Elvis Costello and other performers, who frequently plug our releases and what we're doing."

Roger Armstrong, director of Ace's Kent Records, has similar views. "There's a tremendous interest in oldies from younger kids," he says. "It's not just collectors who buy these albums, not just the people who've been following the soul scene for years." As an example, he cites the positive effect on one of Kent's compilations, "Time Is On My Side" by Irma Thomas, when it received a generous and favorable print review in Britain's leading rock weekly, New Musical Express.

Independent licensing consultant Bob Fisher agrees with White and Armstrong, while drawing a link with the past. "When the Beatles first happened here, they'd be asked about their favorite artists. Invariably, they mentioned Mary Wells or Marvin Gaye or other black performers. It helped generate interest among pop record buyers in these

stars, before they were widely known in England. What's occurring today is much the same."

The nature of the audience for '50s and '60s black music influences the way in which compilations are assembled. Notes Cliff White: "The new generation of fans coming to this music is more open-minded than its predecessors. To a young record buyer today, the chart history of an artist is generally irrelevant." Thus, the Charly executive says, he feels no need to include every hit by a performer in a reissue package.

"Do Right Man" by William Bell exemplifies this approach, he suggests. It begins with the Stax singer's first 45, "You Don't Miss Your Water" from 1961, and closes with his homage to labelmate Otis Redding, "Tribute To A King" from 1968. In between, the 16-track long-player (Continued on page 55)

FOR WEEK ENDING OCTOBER 20, 1984

Billboard

## TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	15	PRINCE AND THE REVOLUTION WARNER BROS 25110-1	Weeks at No. One: 3 PURPLE RAIN
2	2	2	18	TINA TURNER ▲ CAPITOL ST-12330	PRIVATE DANCER
3	3	4	11	BILLY OCEAN JIVE/ARISTA JLB-8213	SUDDENLY
4	7	11	4	STEVIE WONDER MOTOWN 6108ML	SOUNDTRACK-WOMAN IN RED
5	5	7	8	MTUME EPIC FE-39473	YOU, ME AND HE
6	4	3	13	THE TIME WARNER BROS. 25109-1	ICE CREAM CASTLE
7	8	8	50	LIONEL RICHIE ▲ MOTOWN 6059ML	CAN'T SLOW DOWN
8	6	6	8	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
9	9	9	9	LILLO CAPITOL ST-12346	ALL OF YOU
10	10	5	15	KASHIF ARISTA ALB-8205	SEND ME YOUR LOVE
11	12	12	18	TEDDY PENDERGRASS ● ASYLUM 60317-1/ELEKTRA	LOVE LANGUAGE
12	18	25	3	DIANA ROSS RCA AFL1-5009	SWEPT AWAY
13	15	16	8	ALICIA MYERS MCA 5485	I APPRECIATE
14	14	15	17	SHEILA E. WARNER BROS. 25107-1	THE GLAMOROUS LIFE
15	13	14	23	JERMAINE JACKSON ● ARISTA ALB-8203	JERMAINE JACKSON
16	16	17	48	POINTER SISTERS ● PLANET BXL1-4705/RCA	BREAK OUT
17	17	19	8	JOYCE KENNEDY A&M SP-4996	LOOKIN' FOR TROUBLE
18	19	13	13	JACKSONS ▲ EPIC QE 38946	VICTORY
19	11	10	8	RICK JAMES GORDY 6095GL /MOTOWN	REFLECTIONS
20	23	40	3	VANITY MOTOWN 6102ML	WILD ANIMAL
21	24	27	5	JANET JACKSON A&M SP-4962	DREAM STREET
22	20	20	55	MADONNA ● SIRE 23867-1/WARNER BROS	MADONNA
23	26	32	5	KURTIS BLOW MERCURY 822420-1M-1 /POLYGRAM	EGO TRIP
24	27	31	3	DONNA SUMMER GEFEN GHS 24040 /WARNER BROS	CATS WITHOUT CLAWS
25	22	22	22	O'BRYAN CAPITOL ST-12332	BE MY LOVER
26	21	21	18	PEABO BRYSON ELEKTRA 60392	STRAIGHT FROM THE HEART
27	25	26	16	NEWCLEUS SUNNYVIEW SUN 4901/BECKET	JAM ON REVENGE
28	28	18	24	RUN-D.M.C. PROFILE PRO 1201	RUN-D.M.C.
29	29	24	18	PATRICE RUSHEN ELEKTRA 60360-1	NOW
30	32	36	5	RALPH MACDONALD POLYDOR 823323-1Y-1 /POLYGRAM	UNIVERSAL RYTHYM
31	31	23	15	SOUNDTRACK ▲ ARISTA ALB-8246	GHOSTBUSTERS
32	33	33	13	LAKESIDE SOLAR 60355 /ELEKTRA	OUTRAGEOUS
33	60		2	NEW EDITION MCA 5515	NEW EDITION
34	42	60	3	SAM HARRIS MOTOWN 6103ML	SAM HARRIS
35	36	37	13	BRASS CONSTRUCTION CAPITOL ST-12327	RENEGADES
36	39	39	8	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO	LEGEND
37	30	30	7	RANDY HALL MCA 5504	I BELONG TO YOU
38	34	29	12	THE BROTHERS JOHNSON A&M SP-4965	OUT OF CONTROL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
39	35	28	26	ONE WAY MCA 5470	LADY
40	40	34	8	HERBIE HANCOCK COLUMBIA FC-39478	SOUND-SYSTEM
41	38	35	9	BOBBY BLAND MCA 5503	YOU'VE GOT ME LOVING YOU
42	43	43	27	BAR-KAYS MERCURY 818-478-1 /POLYGRAM	DANGEROUS
43	37	38	20	DENIECE WILLIAMS COLUMBIA FC39366	LET'S HEAR IT FOR THE BOY
44	41	41	20	SOUNDTRACK ▲ POLYDOR 821919-1Y-1 /POLYGRAM	BREAKIN'
45	NEW ▶			REBBIE JACKSON COLUMBIA FCBFC 39238	CENTPEDE
46	46	42	8	RAMSEY LEWIS AND NANCY WILSON COLUMBIA FC-39326	THE TWO OF US
47	45	46	19	CHERRELLE TABU BFZ 39144	FRAGILE
48	48	53	4	GIL SCOTT-HERON ARISTA ALB-8248	THE BEST OF GIL SCOTT-HERON
49	52		2	GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL SH-9205	GRANDMASTER MELLE MEL & THE FURIOUS FIVE
50	51	45	96	MICHAEL JACKSON ▲ EPIC QE-38112	THRILLER
51	58	65	6	SADAO WATANABE ELEKTRA 60371	RENDEZVOUS
52	44	44	20	SOUNDTRACK ● ATLANTIC 80154	BEAT STREET
53	50	50	11	THE VALENTINE BROTHERS A&M SP-4989	HAVE A GOOD TIME
54	55	57	18	SMOKEY ROBINSON TAMLA 6098TL /MOTOWN	ESSAR
55	57	59	11	LITTLE MILTON MALACO 7419	PLAYING FOR KEEPS
56	NEW ▶			SOUNDTRACK ATLANTIC 80158	BEAT STREET VOL. II
57	49	49	44	LUTHER VANDROSS ▲ EPIC FE-39196	BUSY BODY
58	NEW ▶			THE STAPLE SINGERS PRIVATE I FZ 39460/EPIC	TURNING POINT
59	NEW ▶			GLENN JONES RCA NFL1-8036	FINESSE
60	NEW ▶			THE CONTROLLERS MCA 5514	THE CONTROLLERS
61	61	62	68	MIDNIGHT STAR ▲ SOLAR 60241-1/ELEKTRA	NO PARKING ON THE DANCE FLOOR
62	64	66	7	BEAU WILLIAMS CAPITOL ST-12344	BODACIOUS
63	47	48	28	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5700/RCA	BE A WINNER
64	54	51	32	CAMEO ● ATLANTA ARTISTS 814984-1M1/POLYGRAM	SHE'S STRANGE
65	65	68	46	Z.Z. HILL MALACO 7415	I'M A BLUES MAN
66	66	63	59	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK
67	71	58	21	GEORGE HOWARD TBA TB201/PALO ALTO	STEPPIN' OUT
68	53	52	43	PATTI LABELLE ● P.I.R. FZ-38539 /EPIC	I'M IN LOVE AGAIN
69	62	54	35	DENNIS EDWARDS GORDY 6057GL /MOTOWN	DON'T LOOK ANY FURTHER
70	56	47	20	ROGER WARNER BROS. 23975 1	THE SAGA CONTINUES
71	70	69	16	TYZIK POLYDOR 821605-1Y1 /POLYGRAM	JAMMIN' IN MANHATTAN
72	59	55	63	JEFFREY OSBORNE ● A&M SP-4940	STAY WITH ME TONIGHT
73	63	56	26	THE CRUSADERS MCA 5429	GHETTO BLASTER
74	75	75	47	DAVID SANBORN WARNER BROS 23906-1	BACKSTREET
75	72	67	22	WOMACK & WOMACK ELEKTRA 60293-1	LOVE WARS

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.



# HOT BLACK SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 3	
1	1	1	10	I JUST CALLED TO SAY I LOVE YOU	◆ STEVIE WONDER	
2	2	4	7	I FEEL FOR YOU	◆ CHAKA KHAN	
3	3	6	9	SWEPT AWAY	DIANA ROSS	
4	5	8	8	COOL IT NOW	NEW EDITION	
5	7	11	8	CENTPEDE	REBBIE JACKSON	
6	12	15	6	JUNGLE LOVE	◆ THE TIME	
7	4	3	12	LET'S GO CRAZY	◆ PRINCE AND THE REVOLUTION	
8	8	9	10	THE MEDICINE SONG	◆ STEPHANIE MILLS	
9	9	10	11	DON'T STAND ANOTHER CHANCE	JANET JACKSON	
10	27	58	3	PURPLE RAIN	PRINCE AND THE REVOLUTION	
11	18	25	6	BETTER BE GOOD TO ME	◆ TINA TURNER	
12	6	2	18	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	◆ BILLY OCEAN	
13	13	16	10	IN THE NAME OF LOVE	RALPH MACDONALD WITH BILL WITHERS	
14	10	5	13	YOU GET THE BEST FROM ME	◆ ALICIA MYERS	
15	26	32	5	SOLID	ASFORD AND SIMPSON	
16	17	24	9	YOU'RE MY CHOICE TONIGHT (CHOOSE ME)	◆ TEDDY PENDERGRASS	
17	23	28	7	OFF AND ON LOVE	CHAMPAIGN	
18	21	30	8	PRETTY MESS	◆ VANITY	
19	11	7	14	THE LAST TIME I MADE LOVE	JOYCE KENNEDY & JEFFREY OSBORNE	
20	16	14	14	DYNAMITE	◆ JERMAINE JACKSON	
21	14	13	10	TORTURE	◆ JACKSONS	
22	24	27	8	TENDERONI	LEON HAYWOOD	
23	28	33	9	I OWE IT TO MYSELF	PRIME TIME	
24	32	43	8	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	
25	34	37	6	ARE YOU THE WOMAN	KASHIF	
26	33	38	6	SHOW ME	GLEN JONES	
27	31	34	8	SLIPPERY PEOPLE	THE STAPLE SINGERS	
28	40	53	4	DON'T STOP	JEFFREY OSBORNE	
29	44	72	3	PENNY LOVER	◆ LIONEL RICHIE	
30	35	36	9	CRUSHED	THE CONTROLLERS	
31	19	17	22	WHAT'S LOVE GOT TO DO WITH IT	◆ TINA TURNER	
32	15	12	18	YOU, ME AND HE	◆ MTUME	
33	49	63	3	LET IT ALL BLOW	THE DAZZ BAND	
34	20	18	15	JUST THE WAY YOU LIKE IT	◆ THE S.O.S. BAND	
35	46	57	5	SEX SHOOTER	APOLLONIA 6	
36	50	73	3	BLACK BUTTERFLY	DENIECE WILLIAMS	
37	37	39	8	MAKE MY DAY	LAKESIDE	
38	47	56	4	SEX O MATIC	BAR-KAYS	
39	48	60	4	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	
40	42	52	6	TEARS	FORCE MD'S	
41	41	44	9	I CAN'T FIND	SMOKEY ROBINSON	
42	43	48	5	LUCKY STAR	◆ MADONNA	
43	53	74	3	LOOK THE OTHER WAY	ERNIE ISLEY, CHRIS JASPER, MARVIN ISLEY	
44	22	20	11	THERE GOES MY BABY	DONNA SUMMER	
45	45	46	8	8 MILLION STORIES	KURTIS BLOW	
46	29	26	11	GET OFF (YOU FASCINATE ME)	◆ PATRICE RUSHEN	
47	38	35	10	SLOW DANCIN'	PEABO BRYSON	
48	52	54	5	HARMONY	R.J.'S LATEST ARRIVAL	
49	54	65	1	SOMEBODY	JUNIOR	
50	39	31	22	THE GLAMOROUS LIFE	◆ SHEILA E.	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 3	
51	30	29	16	TAKE A CHANCE	NUANCE FEATURING VIKKI LOVE	
52	64	81	3	OUT OF TOUCH	DARYL HALL & JOHN OATES	
53	25	19	18	GHOSTBUSTERS	◆ RAY PARKER JR.	
54	71	75	4	THE WORD IS OUT	◆ JERMAINE STEWART	
55	36	22	16	17	RICK JAMES	
56	55	49	8	I WISH YOU WOULD	JOCELYN BROWN	
57	78	88	3	JAILHOUSE RAP	FAT BOYS	
58	72	-	2	C.O.D. (I'LL DELIVER)	MTUME	
59	77	-	2	OOOHH	SLAVE	
60	76	-	2	AFTER ALL	AL JARREAU	
61	67	78	4	WHAT ABOUT ME?	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	
62	62	64	5	NO	AMUZEMENT PARK BAND	
63	73	77	4	I PROMISE (I DO LOVE YOU)	DREAMBOY	
64	66	66	6	YOU ARE THE ONE	BEAU WILLIAMS	
65	79	89	3	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	
66	88	-	2	YOU TURN ME ON	RICK JAMES	
67	68	71	5	BECAUSE OF YOU	GOODIE	
68	51	51	7	WE DON'T WORK FOR FREE	GRANDMASTER MELLE MEL & THE FURIOUS FIVE	
69	74	83	3	GO ON AND CRY	O'BRYAN	
70	80	84	3	JAZZY LADY	RICHARD "DIMPLES" FIELDS	
71	90	-	2	SECRET FANTASY	TOM BROWNE	
72	81	85	4	I'M GIVIN' ALL MY LOVE	◆ TERRI WELLS	
73	61	62	5	PHOTOGENIC MEMORY	PHILIP BAILEY	
74	<b>NEW</b>			LOVER GIRL	TEENA MARIE	
75	85	-	2	WATCH MY BODY TALK	BRENDA LEE EAGER	
76	87	-	2	CHANGE (WE GO THROUGH)	DIVINE SOUNDS	
77	86	-	2	SELF CONSCIOUS	BRONNER BROTHERS	
78	83	-	2	DON'T GIVE UP	◆ TONY COMER	
79	<b>NEW</b>			A GENTLEMAN	RANDY HALL	
80	82	82	4	SET IT OUT	MIDWAY	
81	<b>NEW</b>			TREAT HER LIKE A LADY	THE TEMPTATIONS	
82	<b>NEW</b>			50/50 LOVE	C.L. BLAST	
83	<b>NEW</b>			(CAN'T TAKE HALF) ALL OF YOU	LILLO THOMAS	
84	84	87	3	PHYSICAL LOVER	DETROIT	
85	<b>NEW</b>			NIGHTIME	PRETTY POISON	
86	<b>NEW</b>			CHANGE YOUR WICKED WAYS	PENNYE FORD	
87	<b>NEW</b>			STRONGER THEN BEFORE	JOYCE KENNEDY	
88	<b>NEW</b>			THE WAR SONG	CULTURE CLUB	
89	<b>NEW</b>			STREET LOVE	TWILIGHT 22	
90	<b>NEW</b>			DON'T STOP	ONE WAY	
91	75	76	6	MR. T'S COMMANDMENTS	MR. T	
92	92	67	7	GIVE ME THE DANCE	KYM	
93	57	55	10	I WONDER	RODNEY SAULSBERRY	
94	56	21	17	YOUR LOVE'S GOT A HOLD ON ME	LILLO THOMAS	
95	59	41	12	COMPUTER AGE (PUSH THE BUTTON)	NEWCLEUS	
96	58	23	16	I'VE BEEN WATCHING YOU (JAMIE'S GIRL)	◆ RANDY HALL	
97	65	40	11	FRAGILE... HANDLE WITH CARE	CHERRELLE	
98	69	69	5	BLOODSTONE'S PARTY	BLOODSTONE	
99	70	70	5	SON OF BEAT STREET	JAZZY J	
100	60	50	11	HOT POTATO	LATOYA JACKSON	

Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.



**The Conversational Life.** Warner Bros. recording artist Sheila E. chats with label vice presidents Carl Scott, left, and Rich Fitzgerald, right, following her sold-out performance at the Los Angeles Palace. Center is manager Steve Fargnoli.



**Manhattan Moment.** New York mayor Ed Koch displays the city's Certificate of Appreciation presented to singer Roberta Flack for musical accomplishments and her involvement with many charitable and community organizations. The special ceremony took place at City Hall Plaza, with Susan Taylor, editor-in-chief of Essence magazine, as MC. Pictured from left are Taylor, Koch, Jimmy Tate, Flack, Yoko Ono and Hinton Battle. Tate and Battle are cast members of Broadway's "The Tap Dance Kid."



**It's Made.** Producer Eumir Deodato, seated, accepts thanks from RCA recording artist Denroy Morgan for his work on the singer's new album, "Make My Day." Deodato produced three of the tracks; the record is Morgan's label debut.

FOR WEEK ENDING OCTOBER 27, 1984

Billboard

# TOP BLACK ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	16	PRINCE AND THE REVOLUTION WARNER BROS. 25110-1	Weeks at No. One: 4 PURPLE RAIN
2	2	2	19	TINA TURNER ▲ CAPITOL ST-12330	PRIVATE DANCER
3	4	7	5	STEVIE WONDER MOTOWN 6108ML	SOUNDTRACK-WOMAN IN RED
4	3	3	12	BILLY OCEAN JIVE/ARISTA JL8-8213	SUDDENLY
5	6	4	14	THE TIME WARNER BROS. 25109-1	ICE CREAM CASTLE
6	7	8	51	LIONEL RICHIE ▲ MOTOWN 6059ML	CAN'T SLOW DOWN
7	5	5	9	MTUME EPIC FE-39473	YOU, ME AND HE
8	8	6	9	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
9	10	10	16	KASHIF ARISTA AL8-8205	SEND ME YOUR LOVE
10	11	12	19	TEDDY PENDERGRASS ● ASYLUM 60317-1/ELEKTRA	LOVE LANGUAGE
11	9	9	10	LILLO CAPITOL ST-12346	ALL OF YOU
12	12	18	4	DIANA ROSS RCA AFL1-5009	SWEPT AWAY
13	13	15	9	ALICIA MYERS MCA 5485	I APPRECIATE
14	15	13	24	JERMAINE JACKSON ● ARISTA AL8-8203	JERMAINE JACKSON
15	14	14	18	SHEILA E. WARNER BROS. 25107-1	THE GLAMOROUS LIFE
16	18	19	14	JACKSONS ▲ EPIC QE 38946	VICTORY
17	33	60	3	NEW EDITION MCA 5515	NEW EDITION
18	20	23	4	VANITY MOTOWN 6102ML	WILD ANIMAL
19	21	24	6	JANET JACKSON A&M SP-4962	DREAM STREET
20	16	16	49	POINTER SISTERS ▲ PLANET BXL1-4705/RCA	BREAK OUT
21	17	17	9	JOYCE KENNEDY A&M SP-4996	LOOKIN' FOR TROUBLE
22	22	20	56	MADONNA ● SIRE 23867-1/WARNER BROS.	MADONNA
23	23	26	6	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM	EGO TRIP
24	24	27	4	DONNA SUMMER GEFEN GHS 24040/WARNER BROS.	CATS WITHOUT CLAWS
25	25	22	23	O'BRYAN CAPITOL ST-12332	BE MY LOVER
26	NEW			STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM	I'VE GOT THE CURE
27	30	32	6	RALPH MACDONALD POLYDOR 823323-1Y-1/POLYGRAM	UNIVERSAL RYTHYM
28	28	28	25	RUN-D.M.C. PROFILE PRO 1201/POLYGRAM	RUN-D.M.C.
29	19	11	9	RICK JAMES GORDY 6095GL/MOTOWN	REFLECTIONS
30	26	21	19	PEABO BRYSON ELEKTRA 60392	STRAIGHT FROM THE HEART
31	29	29	19	PATRICE RUSHEN ELEKTRA 60360-1	NOW
32	27	25	17	NEWCLEUS SUNNYVIEW SUN 4901/BECKET	JAM ON REVENGE
33	NEW			CHAKA KHAN WARNER BROS. 25162-1	I FEEL FOR YOU
34	34	42	4	SAM HARRIS MOTOWN 6103ML	SAM HARRIS
35	45	—	2	REBBIE JACKSON COLUMBIA FCBC 39238	CENTIPEDE
36	36	39	9	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO	LEGEND
37	37	30	8	RANDY HALL MCA 5504	I BELONG TO YOU
38	39	35	27	ONE WAY MCA 5470	LADY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	43	28	BAR-KAYS MERCURY 818-478-1/POLYGRAM	DANGEROUS
40	31	31	16	SOUNDTRACK ▲ ARISTA AL8-8246	GHOSTBUSTERS
41	32	33	14	LAKESIDE SOLAR 60355/ELEKTRA	OUTRAGEOUS
42	NEW			JEFFREY OSBORNE A&M SP-5017	DON'T STOP
43	49	52	3	GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL SH-9205	GRANDMASTER MELLE MEL & THE FURIOUS FIVE
44	35	36	14	BRASS CONSTRUCTION CAPITOL ST-12327	RENEGADES
45	48	48	5	GIL SCOTT-HERON ARISTA AL8-8248	THE BEST OF GIL SCOTT-HERON
46	51	58	7	SADAO WATANABE ELEKTRA 60371	RENDEZVOUS
47	38	34	13	THE BROTHERS JOHNSON A&M SP-4965	OUT OF CONTROL
48	43	37	21	DENIECE WILLIAMS COLUMBIA FC39366	LET'S HEAR IT FOR THE BOY
49	NEW			APOLLONIA 6 WARNER BROS. 25108-1	APOLLONIA 6
50	50	51	97	MICHAEL JACKSON ▲ EPIC QE-38112	THRILLER
51	56	—	2	SOUNDTRACK ATLANTIC 80158	BEAT STREET VOL. II
52	58	—	2	THE STAPLE SINGERS PRIVATE I FZ 39460/EPIC	TURNING POINT
53	54	55	19	SMOKEY ROBINSON TAMLA 6098TL/MOTOWN	ESSAR
54	59	—	2	GLEN JONES RCA NFL1-8036	FINESSE
55	55	57	12	LITTLE MILTON MALACO 7419	PLAYING FOR KEEPS
56	57	49	45	LUTHER VANDROSS ▲ EPIC FE-39196	BUSY BODY
57	60	—	2	THE CONTROLLERS MCA 5514	THE CONTROLLERS
58	41	38	10	BOBBY BLAND MCA 5503	YOU'VE GOT ME LOVING YOU
59	61	61	69	MIDNIGHT STAR ▲ SOLAR 60241-1/ELEKTRA	NO PARKING ON THE DANCE FLOOR
60	NEW			GROVER WASHINGTON JR. ELEKTRA 60318	INSIDE MOVES
61	40	40	9	HERBIE HANCOCK COLUMBIA FC-39478	SOUND-SYSTEM
62	47	45	20	CHERRELLE TABU BFZ 39144/EPIC	FRAGILE
63	65	65	47	Z.Z. HILL MALACO 7415	I'M A BLUES MAN
64	46	46	9	RAMSEY LEWIS AND NANCY WILSON COLUMBIA FC-39326	THE TWO OF US
65	72	59	64	JEFFREY OSBORNE ● A&M SP-4940	STAY WITH ME TONIGHT
66	66	66	60	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK
67	52	44	21	SOUNDTRACK ● ATLANTIC 80154	BEAT STREET
68	68	53	44	PATTI LABELLE ● P.I.R. FZ-38539/EPIC	I'M IN LOVE AGAIN
69	70	56	21	ROGER WARNER BROS. 23975-1	THE SAGA CONTINUES
70	62	64	8	BEAU WILLIAMS CAPITOL ST-12344	BODACIOUS
71	71	70	17	TYZIK POLYDOR 821605-1Y1/POLYGRAM	JAMMIN' IN MANHATTAN
72	67	71	22	GEORGE HOWARD TBA TB201/PALO ALTO	STEPPIN' OUT
73	44	41	21	SOUNDTRACK ▲ POLYDOR 821919-1Y-1/POLYGRAM	BREAKIN'
74	53	50	12	THE VALENTINE BROTHERS A&M SP-4989	HAVE A GOOD TIME
75	63	47	29	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5700/RCA	BE A WINNER

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. \*CBS Records does not issue a suggested list price for its product.



## JVC Steps Up Production Of VHD Videodisk Titles

TOKYO—Victor Co. of Japan (JVC) is looking to double its sales of VHD videodisk players and quadruple software sales during the current fiscal year, which ends next March. To meet the target, JVC is increasing the number of its VHD titles, now slightly more than 600, to 1,000 by the end of the fiscal year.

Apart from the movie and music packages which have dominated the release lists thus far, the firm intends to concentrate heavily on educational software. Some 50 new titles will be released each month, and the company is projecting sales of four million units in the year.

On the hardware side, JVC plans to slant its promotion to people currently renting videocassettes, in the belief that at least 10% of them are potential buyers of videodisk players. A target of 200,000 hardware unit sales has been set.

As of July 1, the LaserVision software produced by Pioneer comprised 900 titles, compared to JVC's 637. Nine music titles are in the new batch, including packages from Donna Summer, the Mal Waldron Quintet, Phil Collins, Kenny Loggins, Thomas Dolby and Ashford & Simpson. The movie titles include Elvis Presley's "Viva Las Vegas" and "Elvis On Tour" and the John Travolta feature "Staying Alive."

Meanwhile, production of Pioneer LaserVision videodisks, currently running at 400,000 units a month, will be increased to 500,000 by year's end and 800,000 by next March or April.

The increase, says Pioneer, is intended to cater to "steadily increasing demand" for videodisks alongside continuing high sales of players. Pioneer promotion chief Motoharu Terada says there's a very strong increase in demand for videodisks for industrial purposes and for the "karaoke" sing-along type of entertainment, which has burgeoned in Japan in the past decade.

Pioneer plans to spend some \$3.3 million on new production facilities for the LaserVision format. The only company pressing this range of software, it handles a substantial amount of pressing for outside companies.

As of last September, Pioneer had pressed five million units, and the company expects to pass the 10 million mark around the end of the year. Pioneer's hardware production is currently running at 30,000 units a month, mostly of the LD-700 unit with random access, retailing here at around \$825. A cheaper model, the LD-5000, without random access went on sale in June at just over \$700.

## Record Turnout At Ninth North Sea Jazz Festival

• Continued from page 9

streamlined jazz-rock of the Japanese quartet Caseopia, whose appearance in the Garden Pavilion drew as packed an audience as that for the Miles Davis set.

For blues lovers there was the magnificent B.B. King and sets by the Robert Cray Blues Band, Luther Allison, Magic Slim, Little Milton and Jimmy Johnson. The mainstream segment of the jazz spectrum was admirably represented by the Texas Tenors (Illinois Jacquet, Arnett Cobb and Buddy Tate) with the Ray Bryant/Clark Terry Quintet, the Hall of Fame All-Stars (Billy Butterfield, Johnny Mince, Bud Freeman and George Masso with the Joe Bushkin Trio) and the elegant Benny Carter and the blowtorch tenor saxophone of Georgie Auld, each of whom played with a Dutch rhythm section.

Weather Report, Spyro Gyra, the Mahavishnu Orchestra, the Jasper van't Hof Quartet (with Alphonse Mouzon), Steps Ahead, the bands of David Sanborn and Randy Brecker and the Chris Hinze Combination were the principal representatives of

electronic fusion music. And the more adventurous realms of contemporary improvised music were represented by the Cecil Taylor-Steve Lacy Duo, the Carla Bley Band, the the Leaers (Arthur Blythe, Don Cherry, Chico Freeman, Hilton Ruiz, Cecil McBee and Don Moye) and Lester Bowie's Brass Phantasy.

One of the most emphatic successes of the festival was that of the British singing group Wall Street Crash, whose polished, well staged and consistently entertaining show brought them a standing ovation. Also impressive in the vocal department were Vocal Summit (with Jeanne Lee, Jay Clayton, Bob Stoloff, Ursula Dudziak and special guest Bobby McFerrin), the remarkable Adelaide Hall, positively sparkling at a mere 75 years of age, and the ever-dependable Cleo Laine.

Although the festival, like all major European jazz festivals, tends to be dominated by the established American stars, there were some extremely engaging performances by European musicians as well, adding to the growing store of musical evidence that Europe is now producing jazz exponents who can hold their own with the best of the Americans.

The France d'Andrea Quartet from Italy, featuring the highly inventive piano playing of its leader and superb saxophone work from Tino Tracanna, was outstanding. So, too, was the work of young Dutch pianist Karel Boehlee and the Django Reinhardt-style guitar of Bireli Lagrene.

In addition to the live performances, there were daily showings of jazz films and videos and the customary basement shopping center, which did a brisk trade in sales of jazz records and books.

The final day of the festival featured a special presentation by Windham Hill Records, with guitarist Alex de Grassi, pianist Liz Story and the Andy Narell Quintet.

## Trade Rocked By Devaluation; Growth Of CD May Be Slowed

By KIRK LaPOINTE

OTTAWA—The latest devaluation of the Canadian dollar has renewed pressures on the concert and record import sectors of the industry, and threatened to force Compact Disc prices up and slow the development of CD marketing here.

In the last two months, the dollar has been devalued an additional 10%. The U.S. dollar now is worth about \$1.30 in Canada, and analysts say the slide of the Canadian dollar may not be over.

Donald Tarlton, president of Donald K. Donald Productions of Montreal, says the 30% premium is murder for the concert promotion business. Norman Miller, director of CBS Masterworks in Canada, says he's looking to Europe as a possible source for classical record imports, which comprise half the CBS import catalog.

Miller, who also oversees CD marketing for CBS Canada, says the devalued dollar is compounding troubles for the CD business. Since their introduction into the market more than a year ago, companies have complained that the federal Revenue Department has placed onerous duty charges on imported CDs for no apparent reason.

The duties are usually assessed to protect Canadian manufacturers from product dumping and underpricing by foreign competitors. But in this case, notes Miller, "There's no CD industry to protect."

CBS Records president Bernard DiMatteo met this month with revenue officials in Ottawa to complain about the duty. CBS is in a particularly unusual position among companies importing CDs, because it acquires stock from the CBS-Sony international pool, but the intra-company sale is taxed nevertheless.

Duty is assessed on the disks from Japan (a fair market value of \$10 U.S. is applied to each disk and a 15% duty assessed) and inserted product information from the U.S.,

both of them from company sources. CBS then assembles the product, using a Canadian-made plastic pack.

Even though CBS is the lowest-priced CD supplier in Canada, Miller says, "We'd like to get the ball rolling as soon as possible" on price reductions. Canadians can't purchase CDs for less than \$23. It is estimated that the duty, when compounded by the wholesale and retail system, results in about nine dollars of the CD price. The devaluation has added to the duty assessment and "the pressure is certainly there" on CD pricing, Miller says.

A Revenue Department spokesman would not comment on what might result from the representations made by the CBS officials.

The slide of the dollar has been slowed somewhat by the Bank of Canada, the government agency which controls the country's bank rate. But the cost of such a slowing

has been high interest rates.

A representative of one Canadian independent record firm in Toronto, who asked not to be named, says the company holds "six-figure" loans with floating interest rates.

"Any profit I had last week was taken away, and more, by the new rate," he says. The prime rate banks give is 13.5%.

For CBS's Miller, though, the traditionally quiet summer months in the classical business have given him a chance to rethink his operations. "I'm looking seriously at other sources," he says.

If he can't import from Europe, it may mean cutting the number of import titles in the Masterworks catalog, Miller says. But he hopes he won't have to.

CBS manufactures in Canada about half the classical titles it distributes and imports only those with a low anticipated sales level.

## Big Valley, Montreal Fests Make For A Musical July

CRAVEN, Sask.—July has been a banner month for Canadian music festivals. More than 125,000 flooded this small village to hear three days of country music at the Big Valley Jamboree, July 14-16. Earlier in the month, an estimated 300,000 took in the fifth Montreal International Jazz Festival over a 10-day period.

The crowds at the Big Valley Jamboree caught even organizers by surprise. The event, featuring 17 performers including Glen Campbell, the Gatlin Brothers, Conway Twitty and Tanya Tucker, drew about 25,000 July 14 and 50,000 on each of the next two days. Parking was a problem, and area farmers had to contribute extra land at the last minute to accommodate the overflow of campers.

At presstime, it was not known how much money the event had raised for its cause, the Bosco Soci-

ety, an agency which houses and helps troubled teenagers.

In Montreal, meanwhile, organizer Alain Simard estimates that this year's jazz festival made up its \$73,000 loss of last year "and then some." More than 70,000 tickets were sold to the event, which included free shows on the streets of Montreal.

More than 300 musicians from four continents played the festival. Guitarist Pat Metheny had high praise for the event, calling it "easily the best festival in the world now, not only because of the lineup but from the way it is organized and the kind of respect the musicians get."

Metheny played eight sold-out shows over five nights at the festival, which was capped off by a Montreal Forum gala featuring Oscar Peterson, Jean-Luc Ponty and the Montreal Symphony Orchestra.

### FOLLOWING STORE RAIDS

## Three Drop Jackson Product

TORONTO—Three major retailers here agreed Monday (16) to stop selling bootleg Michael Jackson merchandise, and two of them have promised to reveal the supplier of the goods and disclose sales records to Jackson's agents by the end of the month.

Honest Ed's Ltd., Bi-Way Stores Ltd., and Zellers Inc. told the Supreme Court of Ontario they no longer will sell merchandise not distribut-

ed by Better T-Shirt Co., the authorized Canadian distributor for Jackson's material.

Honest Ed's and Bi-Way say they will disclose the supplier and hand over sales records to Jackson's agents. Zeller's has not agreed to do so, but a lawyer representing Jackson said last week he will seek a court injunction forcing it to do so Aug. 27 when the matter resumes in court.

The Monday move followed a sweep one week earlier of 11 smaller Toronto retailers by Jackson's agents and private investigators, armed with an unusual court order allowing them to search and seize goods (Billboard, July 21). The case is seen as an important precedent in distributors' attempts to stem the tide of illegal merchandise.

Hundreds of counterfeit T-shirts, sweatshirts, buttons and other material were seized. Ian Tod, a lawyer for Jackson's Canadian merchandise distributor, contends that Better T-Shirt Co. has sold only \$1 million worth of merchandise in the last two months, but could have sold \$10 million worth had there not been illegal material in the market. All companies still face legal action for compensation from selling unauthorized

merchandise.

The injunction Tod and investigators were given July 6 was supposed to expire last Monday. However, Madame Justice Mabel Van Camp extended the order, which forces retailers to stop selling unauthorized material, until a court date for the compensation issue has been set.

Zeller's and Bi-Way have promised to keep their Jackson inventory for the singer's agents to inspect. Honest Ed's says its material has already been returned.

Tod says the supplier's name will not be released until it has been served with a notice for civil court action. KIRK LaPOINTE

## May Record, Tape Production Rises

OTTAWA—Record and tape production was up slightly in May from a year earlier, Statistics Canada reports. A total of 3,938,254 records were manufactured, up from 3,762,686 in May, 1983, while 2,385,985 tapes were made, up from 2,227,156, according to the government compilation agency.

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