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

New Faces Of 1984
ON THE RACKS NOW!

W.A.S.P.
EDITORIAL 1984’s New Faces — Another Fall Harvest

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

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

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

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

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

Our past New Faces issues have featured Men At Work, Laura Branigan, Alabama, Scandal, Jeffrey Osborne and others. Each continued development and success of these artists as their careers progress is gratifying to all who have been directly or indirectly involved with them. The spotlight on New Faces will continue to be a Cash Box tradition.
MTV Share Sale Received By Cautious Stock Market
by Peter Holden

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

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

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

The announcement made by Turner Broadcasting came the day before MTV's stock offering was to be made, and though Scott Sassa, chairman of MTV, said the proposed Turner Broadcasting video channel — remarked that the timing was "purely coincidental, there were more cautious words and gestures from the finance community than MTV." It did have an effect on the market for MTV Network's stock.

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

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

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

Home Videocassette Ratings Announced By MPAA

LOS ANGELES — In a move that preempted an expected increase in state legislation, the Motion Picture Foundation of America has engineered an arrangement that ensures the official ratings for home videocassette. In direct cooperation with the MPAA decision is the Video Software Dealers Association, which has agreed to enforce the new mandate. The agreement is said to have been arrived at in an attempt to head off further legislation similar to laws passed last month in Tennessee and Maryland which required the MPAA to rate all videocassettes and discs of theatrical releases.

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

(continued on page 28)

L.A. Clubs: Competition Benefits City's Audiences
by David Adelson

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

The city’s top club for various types of popular music is the Palace located on Vine St. in Hollywood. The 1200-person capacity building has several bars, a separate jazz club and a restaurant. The Palace is the only venue of its type in the city, hosting acts such as Frank Zappa (a six-night stand). Midnight Oil, The Blazers, as well as reggae acts like Judy Mowatt, Toots and The Maytals, Linton Kwesi Johnson and others. In addition the Palace has recently expanded its booking policy, to include MOR acts like Roger Williams and Ornette Coleman. The Palace is now at risk to remain open until 4 a.m. The Palace draws many people after the live show ends (usually around 11), just want to dance and take in the atmosphere.

According to John Harrington who books the club, "the room is nice enough and elegant enough so that we can accommodate a lot of different audiences." Harrington began at the Palace two months after it opened in October of 1982 and has seen it through a lot of changes. "It was a real struggle for the first six months," he said. "We weren't getting every act and then it started to snowball and the reputation started to develop." Harrington pointed out that one of the strengths of the club is its adaptability. It is frequently used for film and music industry functions such as the opening night party for Prince's Purple Rain. Films and television tapings often utilize the Palace and it is usually the place where labels showcase new acts. Harrington plans to take advantage of the clubs size by bringing in more middle of the road

(continued on page 13)
NORM 1984-55 Manufacturers Advisory Committee Set

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


Also, Lou Maglia, Elektra Records; Lou Mann, Arista Records; Richard Palmese, MCA Records; Bob Reiman, A&M Records; George Ross, Warner/Elektra/Atlantic; and John Seabury, CBS Records; David Steffen, A&M Records; and Dennis White, Capitol Records.

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

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

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

The donation to the BMA is explained by RIAA president, Stanley Gottsik as part of a long-standing international strategy to encourage legitimate markets throughout the world. The fund will enable the RIAA to raise awareness of the dangers of sale of U.S. recordings. Contributions from the fund will be distributed among other international organizations (RIAA member companies to IFPI (the international association of associations in the recording industry) already have supported anti-piracy programs in Latin America, southeast Asia, the middle east, and Mediterranean areas.

MTV To Air In Japan

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

AM Radio Settlement Reached

NEW YORK — The Daytime Broadcasters Association (DBA) and the Association for Broadcast Engineering Standards, Inc. (ABES) have reached a compromise on post-sunset technical standards for daytime-only AM radio stations. In a joint statement, DBA and ABES said, in part, “Under the terms of the settlement, DBA and ABES have asked the FCC to modify its orders in the post-sunset extended hours proceeding to minimize interference to full-time Class III (Regional) AM stations while still providing for operation by daytime stations up to two hours after sunset with power adequate in most cases to serve their local communities. The compromise provides that power levels of Class III daytime-only stations be determined for the period from 10 a.m. to 6 a.m. with the levels limited to around the basis of the diurnal curve values for one-half hour, one hour, two hours after sunset with minimum power levels established to insure adequate service to the local community in most cases. The proposed standards differ from those adopted by the FCC in April of this year. The new standards will be published in the Federal Register in the near future.”

NY Pops Sets Second Season

NEW YORK — The New York Pops Orchestra, led by founder and music director Skitch Henderson, has scheduled its second Carnegie Hall Season. The program will be "An Evening of Gershwin and Ellington" with Clark Terry, Montrey Ellington and the Duke Ellington Orchestra (11/30); "Lerner and Lowe Remembered" with John Raitt, others (11/16); "Jazz at the NY Pops" with Lionel Hampton and Gerry Mulligan (2/22/85); "A Vianna Bouquet" with Jon Garrison, Suzanne McCormick, others (4/25); and "An American Salute" with Peter, Paul and Mary (5/9/85). Subscriptions, priced between $12.00 to $60.00, are available from Carnegie Hall; 881 Seventh Ave.; New York, NY 10019 (212-903-9700).

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

NEW YORK — It sounds familiar, but listen closely the next time you see Elton John on TV. His "Sad Songs (Say So Much)" has been reworked to "Sissix (Says So Much)." The clothing company is sponsoring his latest tour and it’s using the new version to showcase its new suit line. The suit company, T-Shirtz, Inc. in collaboration with the advertising agency of the same name, created the "Guide To FCC Broadcast Regulations," a "comprehensive, one-volume summary of broadcast law and FCC regulations." It’s $96 for members and $200 for non-members from T-Shirtz, Inc., 1616 West 30th Street, Los Angeles, CA 90008-5644. PolyGram’s monthly compact disc sales totaled $1 million for the first five months of the year, according to Bill Palmer, PR Director of PolyGram’s Record Group. Palmer & Co., one of the leading computer musicians working in television and radio commercials, will demonstrate the capabilities of computer-controlled synthesizers and samplers at the 7th Annual Conference of Television Arts and Sciences drop in lunchen, Wed, Aug. 29, at the Copacabana ... Signings: Picture Music International, "the world’s leading producer of music video programming," has signed an exclusive agreement to represent director Peter Hoot for "incredible music videos and other endeavors." Allied Artist Records have signed Luis Cardenas, drummer for Renaissance, to a solo pact. And singer/songwriter Jansen Blume has penned a personal management agreement with Adam M. Sandler of the Morse Group Entertainment Company. ... This year’s Georgia Music Festival is looking for "another Ray Charles, Ronnie Milsap or Brenda Lee" for the Sept. 16-23 festival. Send an audio cassette to Voice of Georgia, P.O. Box 723127, Atlanta, GA, 30339.

HARRIS NAMED AT MCA

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

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

EXECUTIVES ON THE MOVE

Bleichweiss Feldman Steele Gallo

Polygram Strengths Marketing Department — Polygram has strengthened its marketing department with the creation of two key positions. Richard Bleichweiss, former Polygram’s manager of catalog exploitation, will become product manager, pop catalog, reporting to Bleichweiss. Grove join Universal Television, Harris served as a program executive for ABC Television for over two years. Prior to joining ABC, Harris worked at KABC-TV, Los Angeles as executive producer of Eyewitness News.
New Generation...
New Dream...
NEW STAR...
## Reviews

### Albums

**OUT OF THE BOX**

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<th>Artist</th>
<th>Album Title</th>
<th>Year</th>
<th>Label</th>
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<tbody>
<tr>
<td>Julio Iglesias</td>
<td>Columbia QC 31517</td>
<td>1982</td>
<td>Capitol</td>
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<tr>
<td>STRANGE FRONTIER</td>
<td>Roger Taylor</td>
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<td>Columbia</td>
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**NEW AND DEVELOPING**

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<tr>
<td>SHEENA EASTON</td>
<td>EMI America B-8227</td>
<td>1982</td>
<td>Columbia</td>
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<tr>
<td>HELIX</td>
<td>(Capitol B/P-5391)</td>
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### Singles

**OUT OF THE BOX**

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<tr>
<td>JULIO IGLESIAS</td>
<td>&quot;Neutron Love&quot;</td>
<td>1982</td>
<td>Columbia</td>
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**NEW AND DEVELOPING**

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<th>Artist</th>
<th>Title</th>
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<tr>
<td>RICK SPRINGFIELD</td>
<td>&quot;Bop Til You Drop&quot;</td>
<td>1982</td>
<td>Columbia</td>
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### Feature Picks

**Reflections**

- Rick James: "Gordy 6095GL" (Producer: Various)
- Jimmy Jam: "CBS 39332" (Producer: Jimmy Jam)
- George Carlin: "Eardrum 1001" (Producer: George Carlin)

**Beyond the Pale**

- Passion Puppets: "MCA 39023" (Producers: Peter Walsh)
- Bobby And The Midnight: "Columbia QC 39276" (Producer: Jeffrey Baxter)

**Where the Beat Meets The Street**

- "The Beat" by Bobby Goldsboro: "Capitol B/C 3871" (Producer: Bob Crewe)

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**ALBUMS**

1100 BEL AIR PLACE — Julio Iglesias
- Columbia QC 31517 — Producers: Richard Perry, Raymond Arcusa — Bar Coded

Julio Iglesias displays why he has established himself as the new heartthrob of millions of young ladies worldwide. Iglesias' gentle vocal work is the perfect vehicle for this assortment of ballads penned by such notables as Hal David ("To All The Girls," "Lovelorn"").

**NEW AND DEVELOPING**

**FREE Picks**

RICK SPRINGFIELD (RCA J-K-13861)
- Bop Til You Drop (Vogue Music/BMI) (R. Springfield) (Producers: R. Springfield)

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

MADONNA (Sire J-29177)
- Lucky Star (WB Music Corp./Blu Disc Music-Webo Girl/ASCAP) (Madonna) (Producer: Reggie Lucas)

"Lucky Star" is the third single from Madonna's self-titled LP on Sire and while the cut has gotten play in the past as a single, the time is now right for it to really take off. Madonna's distinctive vocals and lyrical knack are "Lucky Stars"!

JEFFERSON STARSHIP (Grunt B/C 3872)
- Layin' It On The Line (407) (Lunatunes-BME) (Chaoquico-Thomas) (Producer: Ron Nevison)

Jefferson Starship reasserts its commitment to hard-driving, straight-ahead rock and roll with this single off the "Nuclear Furniture" album. Paced by Mickey Thomas' high-pitched powerful vocals and Craig Chaquico's singing guitar leads, "Laying It On The Line" is a no-problem, 4-on-the-floor hit.

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

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

SHERYL LEE RALPH (New York Music 10A0)
- In The Evening (3:50) (CBS Congs-F M. Music/BMI) (Lawrence-Musikler) (Producer: Trevor Lawrence)

In "The Evening" shows off the wide-ranging and powerful voice of "The Dream Girls" lead vocalist Sheryl Lee Ralph. The cut's high-energy beat and narrative lyric might make it a perfect pop and dance vehicle for Ralph and Trevor Lawrence's inventive and restrained production honed the track to smooth effectiveness. A strong indie release that should crossover to the 12" format.
BMI. WHERE QUIET RIOT FINDS PEACE OF MIND.

Call and find out why you should be a BMI affiliate, too.

Wherever there's music, there's BMI.
CONTAS-ING ON KISS — Percussionist Paulinho da Costa is seen in the KISS studios with air personality Rick Does (I). During the taping, Paulinho recounted how he had met with the Brazilian’s latest Pablo disc "Sunrise." The show stores now. In speaking with drummer Dunbar and lead vocalist Michael Rose, we asked about the remix which has caused a buzz in many reggae circles. Dunbar noted that the remix rarefied the reggae vibe of the music. "It’s the sound of the music that the youth here is listening to is like this. It is the first film of a reggae album, so it is something unusual and at first I didn’t like the idea of it being remixed, but when I started playing the cassette, I thought of all the breaking music on the radio. I think the music is more like a mixture of the Stones last year in Europe and the realization that “many times a lot of the people that come to our shows are rock fans and so sometimes we like to break into that Rock ‘n’ Roll is really very close to reggae, it’s almost the same beat. You just change the snare beat around. It think it fits into the same paradigm. Rose agreed that this mix might appeal more to the American crowd. “The first mix that Sly & Robbie did, the Jamaicans all loved it. But this mix is for the American perspective. It’s a Groove of Soul jazz musical people. We do reggae for everybody.”

One of the highlights of the live show came at the end of two songs when Uhhun’s rhythm section inverted its natural upbeat groove and turned on some hard rock fire. Dunbar included an extended solo, which is rare in rock concerts. Aside from forays into bluster-rock, was inspirational as far as commitment to meaningful songs and uplifting spirit goes, but it was also a clinician for musicians of ANY persuasion. Most of the segues between songs were done without a break, the subtle tempo changes of the music occurring with breakneck accuracy. The sound was also amazingly clean due to the decision by the band to pare down its roster and use only one guitarist, one keyboardist and one percussionist. With this kind of show coming to many cities across the States, reggae can expect to scoop up new fans by the thousand. Dunbar agreed, “People do seem to be more aware and more into reggae this time around. Our names have been seen and heard by more people through the press, and I think even a little closer to the Stones and Dylan. People used to think reggae was just a goofy sound, but they are seeing it every night, and I think it better and understanding it; they are taking it seriously.”

A SLICE OF FRY — Guitarist extraordinario and musical archivist Coo Cooder led a crack band — Van Dyke Parks, Jim Keltner, and Sly & Robbie — in a joyous musical romp last weekend at the Palace. The band stays together long enough for more fun.

A TEAM OF THE WEST — Musician Simon is one of the top songwriters around, and his blend of music is a score of wonderful and simple schemes. Simon will continue to work on the second part of the album. "Malicious." He’s close to the end of the project. His last release, "Toby the Soldier," was a song about a soldier's experiences in service. The band has been together for about six months, and they’ve already released several singles and an EP. The band is planning to release a full-length album in the near future. They have been performing at various venues around the city, gaining a loyal following. The band is composed of Simon, guitar and vocals; Coo Cooder, percussion and vocals; and a host of other musicians.

Triad Forms To Combine Talent

LOS ANGELES — With the formation of Triad Artists, Inc. from three of the largest independent talent agencies — Regency Artists, Ltd., Adams Ray & Co., Ltd., and David, Hunter, Kimbro, Parseghian & Rifkin — the entertainment industry is witnessing the birth of a major new force in talent management. Comprising the likes of William Morris, International Creative Management and Creative Artists Agency. Triad was launched last week, and it has already closed deals to manage such talents as Daim, Trends and B. Brown, a singer/songwriter/musician, who has signed to the label. The agency has already closed deals to manage such talents as Daim, Trends and B. Brown, a singer/songwriter/musician, who has signed to the label. The agency has already signed numerous clients, including some of the industry’s biggest names, and is expected to expand its roster in the near future.

Each of the combining agencies has a different emphasis, with Regency handling a variety of recording artists, Tina Turner, Ollie John, and Prince. Adams Ray & Co. specializes in management and promotion services. David, Hunter, Kimbro, Parseghian & Rifkin represents established and rising musicians, with clients like the Pointer Sisters and many others. — Adams Ray & Rosenberg specialize in the promotion and marketing of their artists, focusing primarily on actors and actresses with a roster that includes William Hurt, Amy Irving, Kevin Bacon and others. Peter Grosslight, Regency head with Richard Rosenberg, noted that this variety of artists is Triad’s strength. “Through the Triad merger we can blend all of our different services and broaden the scope of our clients and the scope of the company.”

Grosslight also remarked that Triad will have the ability to create talent packages. “The merger effectively allows us to package our clients any way we can, be marketed as a band, as a solo artist, in a super recording studio,” Lushus offers unhesitatingly, “but all I do, and want to do, is music.”

Lushus Daim

Two years passed. Lushus gathered a group of four musicians: drummer, guitarist, keyboard player and a bass player, moved to Los Angeles, set up her own home recording studio and got to serious work. The result is 30 songs, about ten of which will be on "Midnight Lust," what she says, "is magical."

They begin their sessions about noon each day and work eight to ten, or more, hours. Lushus writes all the lyrics and co-authors the music. "My creative process is spontaneous," she notes, "and since I moved to L.A. about a year and a half ago, I’ve been writing a lot of the old movies that feature Lauren Bacall, Bette Davis and Mae West. They were strong women, tough, says, "and a lot of the music they do."

We watch Lushus tackle all aspects of her professional career. Not content to be just "a singer/songwriter/musician, she designed the band’s and her own visual style. "I created a "military" look," she says. "I came up with the idea and she came up with it."

They go through all their moves, all night. Lushus has a philosophy about music: "A woman can be a great song, she knows.""
Enough Said
STUDIO PROFILE

Sigma Sound Studios

NEW YORK — Sixteen years ago, Joe Terasia was engineering sessions for Chubby Checker and Dick Clark’s “American Bandstand” at Cameo-Parkway Records in Philadelphia. When Clark relocated to the west coast, he turned Terasia’s business into the leading facility it is today, with a New York branch, a combined staff of 50, and over 100 gold and platinum records.

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

Sigma has also expanded into advertising and radio promotion. Voice-overs, music and dialogue and other phases of commercial production come out of Sigma Philadelphia as well. Sigma New York has three studios, with dubbing and video post production facilities. Though the New York operation cars primarily to television, Sigma’s equipment accommodates video and advertising production as well. Sigma Sound also has a New York branch. Audio, Sigma New York boasts three primary studios and an editing room, all featuring state-of-the-art equipment. The list below is for Sigma’s Studio 5.

Room Dimensions
Control Room — 18’x20’x10’
Stereo — 39’x29”x10’
Mixer
1 SSL Series 6000 E Console (36 in/32 out automated, 8 in/8 out unmatted)
2 Studer A8000 Mark III 24-Track Machines
1 ATR 100 4-Track Machines
1 ATR 100 Stereo 8-Track Machines
Monitors
Altice E22’s with Sigma-modified acoustic treatment, “Red Series” Active Crossovers

34th CISAC Congress in Tokyo Set

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

A SINGER’S DREAM!

THREE FROM PEARL — “If you’re looking for a warm, immediate record, and that’s how people describe Pearl, you’ll be very satisfied,” insists Michael Pare, featuring eight tracks written and performed by John Cafferty and the Beaver Brown Band.

BRIELEY’S PEOPLE — Mercury/Polygram artist Martin Briley (“Salt In My Tears”) confers with producer Phil Ramone to create back-up vocals on Briley’s new album, “Dangerous Moments.” Shown are (l-r) sealed Briley and Ramono, looking on at John Pare, Luda Jackson and A&R, PolyGram Records and Mike Lombo, Briley’s manager.

METAL IN PRINT — Hit Parader magazine, along with its sister publication Gang Hits, used to be the manna from Heaven to confused and frustrated vocalists who would turn in search of accurate lyrics to the latest pop hit they were learning. (Of course the official published version was not always what you heard on the disc.) Hit Parader. In fact, it had its focus to the heavy metal crowd, and the move has paid off. The magazine increased its pages from 84 to 80 with the September issue and has just been awarded a platinum record by one of its hottest subjects, Motley Crue. The group, which was featured in the magazine’s largest selling issue in 80 years last June, presented the award commemorating its “Shout At The Devil” LP. Said bass player Nikki Sixx, “Andy Secher (editor of Hit Parader) is the only journalist who wanted us in their last shoot. And then, they produced a rock cover, and we’ve never forgotten it. And, besides, he’s the only writer who can keep up with us!” This relates to Motley Crue’s well-known “outrageous antics and rock hi-jinx,” according to publicist Ida Langsam.

CRUISIN’ BACK AROUND — The film Eddie And The Cruisers was released a year ago to unanimous unadulterated bad reviews. The soundtrack of the film, which starred Michael Pare, featured eight tracks written and performed by John Cafferty and the Beaver Brown Band. Cafferty’s lead vocals were dubbed in for Pare during the film’s performance sequences. Three months after the album’s release, approximately 200,000 copies had been sold, but sales dropped off sharply when the film was removed from theatrical distribution. But in July, 1984, Eddie and the Cruisers was shown seven times on Home Box Office and things took a turn for the better. Television audiences responded to the film’s music in ways the theatrical audience didn’t even (or weren’t given time to). Immediately following the film’s appearance on HBO, album sales had been averaging 750 copies per week. But after the film’s initial airing the week of July 13, 8,000 copies were shipped; 30,000 copies shipped the following week; and 50,000 copies shipped during the last week of July — 100,000 copies in less than a month, and Scotti Brothers/CBS, the record’s label, reports that orders are still coming in. The upturn in sales has prompted the release of a new single from the film, “When Summer Nights.” John Cafferty and the Beaver Brown Band are currently in the studio recording a new album, “A Life Of Sorrows,” and have been given the go-ahead to record a new album of their own. The group, which recorded an album for RCA in 1982 titled Back For The First Time, has been a favorite of audiences and critics alike. The group’s third album is expected to be released next spring.

ICICLE WORKS FOR ASCAP — Icicle Works, a member of the PHS which licenses its songs in the U.S. through ASCAP, was visited backstage at the Ritz by ASCAP’s Rick Morrison. Here (l-r) are: Chris Shurrock and Chris Layne, Ray Moore’s and Ian McNabb of the band.

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

(continued on page 20)

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THE SCHER THING, THE GOLDEN TOUCH — Richard Scher and Leith Golden believe the song is the most important element in the production of a successful record. “It starts with the song,” says Golden, “The production and the eventual mix are the logical next steps.” Adds Scher, “Anything that challenges the natural sound of the recording will simply be something that diminishes the recording.” In this assessment, given the various vehicles via which the songwriting/producing team has successfully marketed its music; Scher and Golden have created a formula under which the recording gets a chance to stand up and be heard. But in this formula, they were the brains behind Warp 9, the production group which created the dance hits “Nunk,” “Light Years Away,” “Bent Wave” and “No Man Is An Island.” Warp 9 is a departure from the A&R. The group actually has faces! Which proves that the producers have more up their sleeves than the automatic creation of synthetic music and imaginary performers. “We wanted Warp 9 to have a discriminating reaction to the instrumental complement to Golden’s throat. Warp 9’s following has been so great that Island Records has signed it to a worldwide recording deal (Prism/Island in the U.S.). But whether faceless automatons or charismatic parties, the budget was the same. Richard and Leith Scher and Golden know they’re working for songwriters first. The duo, who recently signed an international publishing deal with Island, has just made their mark with Sharon Brown’s “I Specialize In Love” in 1982. Since then, in addition to their various songwriting arrangements, they’ve been songwriting deals for their studio creations, the chart entries having prominently in a number of projects with other acts, including Scher’s co-writing with Morris Brown on Melba Moore’s “How’s Love Been Treating You,” Golden’s composition for Frankie’s “Can’t Help My Love Off You,” and the duo’s writing of “The Star All Over Again” for the Manhattans. Currently, the pair has finished remixing Nina Hagen’s latest Columbia release, entitled “Zarrah,” and the tracks “Hey Boy” and “Vis Afrika” from EMI. It has also written two tunes for the upcoming Michael McDonald & LP and are composing both backing and top work. Despite their multi-talented capabilities, however, the song comes first. “The song is the focal point,” says Scher. We write for artists, we get into their voices and their vocal sensibilities.” Ultimately, they get patch and sheet out, and that’s what it’s all about. Next up for the successful team is a coproduction with Arthur Baker for Brenda Starr and the Prism/Island “I Can’t Help It On Love,” as well as arranging and producing for Alphonse Ribeiro (The “Tap Dance Kid,” “The Pepsi Kid”)

BURLINGTON — There is a new voice in the Burlington, Vermont area, and it’s a very young one. Jayne Reynolds, 13, has recently signed with Atlantic Records and will be releasing her first album later this year. Jayne’s voice is described as “unique” by her manager, who has worked with such artists as Harry Belafonte and Bette Midler. The album, which is titled “Jayne in Burlington,” features eight songs written and produced by Jayne herself. The album is scheduled for release in the spring of 1985 and is expected to be a major hit. The album includes such popular hits as “Don’t Stop Believin’,” “I Will Survive,” and “What’s Up?” The album has been well-received by critics and fans alike, and is expected to do well on the charts. Jayne’s manager is very excited about the album and is looking forward to its release. He predicts that it will be a big hit and that Jayne will go on to have a successful career in the music industry. The album is currently being promoted through radio and television commercials, and is also available for purchase at record stores throughout the country. The album provides an opportunity for Jayne to share her talent with a wider audience and is expected to make a significant impact on the music world.
Paulinho da Costa Keeps The Beat

by Peter Holden

LOS ANGELES — What do Michael Jackson's "Thriller," Lionel Richie's "Can't Slow Down," the Pointer Sister's "Break Out" and such diverse artists as Otis Redding, Neil Diamond, Herbie Hancock, Ella Fitzgerald and Julio Iglesias have in common? Besides having a stack of number one hits, the answer is that they all have had the perseverance and respect of Paulinho da Costa behind them. After being invited to come to the United States by Sony's "Thriller," in 1973, da Costa has produced on more than 110 hits with more artists than he can count. Yet he is one of hundreds of session players who are really the unsung heroes of popular music. While their names may not be known to the public, they are given credit on the liner notes. It's like being a big fish in a small pond — a good job, he gets more jobs! Clearly this is how da Costa's amazing success has been built. Explaining how he got his start in America, the Brazilian says, "I was playing in Rio at the Number One Club, the most popular club in the city and Sergio heard me play. He invited me to come back to the U.S. and I played on three or four of his albums. Then the studio sessions just started — he was quick to find out that even if you are the best player in the world, if you don't play on a hit record, it's really hard." Well, da Costa obviously didn't have much trouble playing on hits and the doors to more sessions have stayed open. His most prestigious recording to come through his work with Quincy Jones and Michael Jackson on the "Off The Wall" and "Thriller" albums, has played with the best musicians and songwriters from nearly every musical genre. Most recently, he has been working on his own albums. The latest, called "Sunrise" on Pablo Records, captures the inimitable rhythm and beat of da Costa's native Brazil, his love for music, and his love of pop and jazz fistic that so the prolific percussionist is finding more than a measure of success on his own.

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

Turner Turns Gold

LOS ANGELES — The R.I.A.A. recently certified gold "Private Dancer," Tina Turner's debut album on Capitol Records. This makes only the second such certification for Turner, the first awarded to Ike & Tina's "What You Hear Is What You Get." In addition to the albums, Tina Turner was also named "Themetronome," a 1993 hit single.

Blues Performer Mayfield Dies

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

Mayfield was rushed to California Hospital in central Los Angeles early Saturday morning after complaining of chest pains. The singer had been ill the past couple of years but recently remarked to friends that he felt well enough to resume performing. Born August 12, 1920 in Minden, Louisiana, Mayfield travelled around the southern and mid-west throughout the 1930s and early 40s. In the mid 40s he recorded several tracks for the Supreme label in Los Angeles, after which he toured with several blues "package" shows on the west coast. He recorded and performed steadily through the 1950s and into the early 70s. In 1973 he was signed to record for Atlantic Records.

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

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

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

L.A. Clubs: Strong Competition

(from continued page 5)

acts. He remarked, "There are a lot of opportunities to record albums that pass on Los Angeles. Roger Williams hasn't played here in five years (a sold out night at Lee Hooker's). Bill Cushing in acts like Tony Bennett or Sammy Davis Jr. setting the club up cabaret style.

Less than five blocks from the Palace on Sunset Blvd is the 300-person capacity Club Lingerie. Kurt Fisher has owned the location since 1980, and has consistently booked an eclectic assortment of acts. The unassuming, intimate setting with two bars and a spacious dance floor has over the years spotlighted the best of the new and developing acts (Johanna Went, Red Hot Chili Pepper, X) while providing a place for older more established acts (Hank Ballard, Joe Ely, Eddie "Cleanhead" Vinson) to perform. According to Fisher, "we music took a noise dive during the disco era but we're back to where musicians now have an opportunity." Live music never really disappeared in Los Angeles, it was just kind of repressed for a while as the club owners found an easier way." Fisher added, "the club wasn't built with a splash. There's no marquis front, just a small gray sign — no chasing lights. It was built by the people themselves and we became known by word of mouth. That's the best kind of advertising." Over on the west side of town the aforementioned Music Machine will often feature some of the same artists who have appeared, or will appear at the Lingerie. With two bars, a large video screen and a big dance floor, the Music Machine has become the westside's premiere spot for live music. According to Jan Ballard "booking is a lot more selective now. It's a lot tighter, you have to watch everything you do now. Every move is a lot more calculated than it used to be." Ballard placed the emphasis on new music (although owner Bill Heller has increased the number of blues acts playing the venue tremendously). She stated, "I like everything that's a little off the norm base, anything that's off the circle of mainstream. There's enough other off-beat people out there. There are a lot of people looking for stuff that's a little bit different." There are over 100 bars and clubs in the Los Angeles area featuring live music. The three mentioned above have risen to prominence booking the top acts in the city. Los Angeles has never been better for live music, and the booking policies of these clubs is an important factor in

MTV Awards Finalists Announced

by Lee Jeske

NEW YORK — The five finalists in each category competing for the "1st Annual MTV Video Music Awards" have been announced. The winners will be announced during the live MTV telecast of the awards ceremony, hosted by Bette Midler and Dan Aykroyd and featuring live performances by David Bowie, Robert Palmer, Cyndi Lauper, The Police, Cyndi Lauper and Elton John.

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

General Categories Nominees

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

Best Male Video


Best Female Video


Best Stage Performance


Best New Artist In A Video


Best Overall Performance In A Video


Professional Category Nominees

Best Special Effects In A Video


Best Art Direction In A Video


Best Editing In A Video

Duran Duran — "The Reflex," Herbie Hancock — "Rockit,

James Consolidates

LOS ANGELES — Following her performance at the opening ceremonies of the summer Olympics in Los Angeles, Etta James has announced that she has been consolidated under the banner of Etta James Enterprises, P.O. Box 9690, N. Hollywood, California.
VIDEO

VIDEOLYMPICS — This is all the video age, and so it is a matter of course that the ’84 summer Olympic games would be packaged and ready for sale almost before the dust had settled at the Los Angeles Coliseum. That’s right, ABC Video Enterprises will have a surprise for you by late September that comes as no surprise: a VHS videocassette of the choicest footage of the XXIII Olympiad. What? After all the trouble I went through taping them? Yes, and that includes both the opening and closing ceremonies (we can only hope that at least some of those fireworks were edited). The program is produced by ABC Sports, and the videocassette will be distributed by Los Angeles based Continental Video. The decision to license Continental Video was arrived at, according to ABC Video vice president of sales and marketing Archie Purvis, due to the reputation of the company’s chairman, Jack Silverman, former head of Compton. “(Silverman) was well connected, and quite knowledgeable in the home video distribution area,” remarked Purvis, “and we felt that he was the ideal person with the right organization to represent this important product.” ABC and Continental mean serious business, and reports are that they intend to sell many more than just a few of the tapes. What makes them so sure? Well, for one thing, the list price is at only $29.95 — quite a bit less than what most paid to attend the events. “We believe it’s a heck of a value, considering you’re getting 90 minutes for just $29.95,” said Purvis. Continental is reportedly planning an initial release of 50,000 tapes, for which VHS is the only candidate. The Olympic logo, lest anyone should question the validity of it. The videocassette is, after all, the official ABC Sports Summer Games videocassette. You can bank on it. You certainly won’t be the only one.

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

MORE VIDEO MUSIC — Washington D.C.’s Black Entertainment Television plans to expand its coverage of video music this fall, beginning with new developments in its Video Soul program. Originally a one-hour show airing seven days a week, Video Soul will expand October 1 to begin two hours of programming daily, along with a new look that includes reshaping of its animation, new camera angles, and live phone-ins with celebrities. Previous guests on Video Soul have included companies such as Sony and Capitol Records, with posters and Sony Bota HiFi’s giveaways. Aside from Video Soul, which features the latest B/C videos, BET is also projected to expand its hours daily. According to the president of network operations Jeffery K. Lee, BET is making a “major commitment to video music programming and will include “anything that’s hot,” according to Lee, and not just the B/C-Urban format of the Video Soul program.

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

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

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

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

Nuptial Nightmare

MTV Awards Finalists Announced

(continued from page 13)

Best Direction

In A Video


Most Experimental Video


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

GSYD

gregory dobrin
DENIZE WILLIAMS (Columbia 44-05043)
Next Love (7:07) (Williams-Duke) (CBS Inc.) (Producer: George Duke) (Remix: John "Jellybean" Benitez)
On the heels of her smash hit single "Let's Hear It For The Boy" Denize Williams shows off her voice and her soul on this slickly produced dance cut. The groove is bottom heavy enough for hardcore funk clubs yet Williams is a dominant pop singer and "Next Love" is sure to hypnotize all dance fans. Benitez mixes the breakdown well while holding onto the melodic core.

CERRENO (Personal 48905)
Club Underworld (6:05) (Cerrone-Gaubert-O'Neill) (Cerrone Music-Parlaphone Music/ASCAP) (Producer: Cerrone)
Fusing synthesizer wave energy with a disco chorus and fusion riffs, jack-of-all-trades Cerrone has here created a genre-crossing rap cut that is breaking out in urban centers. Two strong grooves that are accentuated by some innovative percussion work and a nice backing vocal section help to make this indie a real find. Varied instrumentation and an insistent bass line round out this gem.

CHUCK MANGIONE (Columbia AS 903)
Diana D (6:46) (Mangione-Barnes-Barnes) (Gates Music/BMI) (Producer: Eumir Deodato)
Fusion and A/C horn player Mangione here steps out to a thoroughly danceable track that is gaining substantial club play. Nice high-hat ride slides into some deft playing and his - hop drum programming. While Mangione has always had a strong pop following, "Diana D" should break in with B/C and dance crowds.

FEATURE PICKS
CIRCUIT (4TH & B'Way 405)
Release The Tension (7:46) (Jarvis) (Boydv Music/BMI) (Producer: Boyd Jarvis)
ONE ON ONE (Ke Ke Wee 8409)
KATIE KISSOS (Jive 1-9247)
I Need A Man In My Life (6:43) (Gold-Dennie) (Zomba Enterprises) (Producers: Ken Gold-Pete O. Harris)
SECOND IMAGE (MCA 23514)
I Am And Shout (6:15) (Foster) (April Music/ASCAP) (Producer: Christopher Heatham)
ILLUSTRATED MAN (Capitol 9179)
Head Over Heels (6:05) (EMI Records) (Remix: Steve Thompson)

CD NEWS FROM POLYGRAM — Polygram Records will maintain the dealer discount wholesale unit prices for its compact disc established during the company's July promotion. The wholesale unit price of Polygram's CD's has been set at ten dollars for every pop and jazz CD and one dollar more for the "hard" classical titles on Deutsche Gramophone, Philips and London labels, announced Emiel Petrone, senior vice president/compact disc. Petrone commented that "the lower wholesale prices were originally established as part of a special dealer discount program for the month of July to mark the first anniversary of Polygram's introduction of compact disc software into America. With the rapidly growing compact disc market and the growing acceptance of this new technology, we are able to lower our prices now, far earlier than originally anticipated." Petrone also announced that Polygram will release a total of 52 new compact discs in August, 1984 bringing their total catalog to over 450 titles. These new releases mark the second largest month in Polygram's history. The largest release was last month when 60 new titles were made available. "The demand for new compact disc continues to grow and we feel it is essential to meet the ongoing expanding need for new titles," stated Petrone. "We are, therefore, releasing a wide variety of music from our various labels and we will continue to be aggressive in the marketing of our growing CD catalogue." The Polygram catalogue represents more than one-third of the total number of CD titles available in the United States from all the labels.

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

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

Billy Satellite Helix Icon
Illustrated Man
John Jarrett's Tribe
Janice Marie Johnson
Lillo Luba Marillion
The Nobodys Reflex W.A.S.P.
Fee Waybill Beau Williams
NEW FACES TO WATCH

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

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

As long as there are people born into this world, there will be new musical ideas and opportunities and the Cash Box is eager to find and nourish those sounds. Keeping that in mind, the recording industry has proven in the last year that constant need of supply and demand. As these new artists, particularly those featured in this special, continue to forge their own path in today's music, a new breed of artists will develop ready to contribute to the further evolution of popular music.

Cyndi Lauper

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

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

First some background: Lauper has been singing "almost from birth," hailing from the better boroughs of New York City. She attended various arts high schools but gravitated to pop culture. Having played guitar since the age of 12, Lauper began writing folk tunes, moving into the rock arena in the early '70s. Band-hopping for several years, Lauper met up with keyboardist/arranger David Hargis to form a group called Blue Angel. An LP was released through Polydor and the feedback was good, but Blue Angel was booted to the street and Lauper found her solo career that came to the attention of Portrait Records early in 1983. Lauper found "80s" and the power of her own but received support through collaboration with other songwriters, including Ellie Greenwich.

With the release of "Sho So Unusual" for Portrait in October of 1983, Lauper's solo talent was soon to be recognized in spades. Hitting the airwaves with the first single, "Girls Just Want To Have Fun," which has since gone gold, Lauper's popularity has risen to a point where she almost seems to be able to make an anti-cop video to further the point.

The rest is a story of such breadth we'd have to devote an entire issue to recite. It would include tales of her second single ("Time After Time"), touring 800,000 in sales, released late in England and Top 10 throughout Europe. "Time After Time" backed by the LP going Top 20 in Europe, the three hugely popular videos and the third single "Girls." A leading double platinum, not to mention the Madison Square Garden wrestling match in which Lauper's wrestler pinned her opponent to the mat.

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

Exile

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

But this is not so unusual considering that all of the band's members hail from one of country music's thresholds, J.P. Pennington, Terry Killian (lead vocals), Sonny Lemaire (bass/vocals) coming from Jefferson, IN, right across the river from Louisville.

The beginnings of Exile was formed in 1963 as a high school rock 'n roll band, the only remaining member of the original group being J.P. Pennington. Hargis joined in 1973, Goetzman, six years ago; Sonny Lemaire, five years ago and the most recent member is Les Taylor, joining the group in 1979.

Keyboardist Hargis notes, "It originally started as a rhythm and blues group. When I joined it had developed into a rock 'n roll band. I suppose because it was the thing to do at the time, even though we all grew up with country music; it's just the thing to do, to be in a country band. But basically we all started 20 years ago, as J.P. and Les. I guess you could say we've gone full circle and are now back where we started.

In 1978 the song "Kiss You All Over" was followed up with another Top 40 hit, but the group felt that its success was in the European market, not in the United States. During this time the group decided to make some changes. J.P. Pennington explained, "We all grew up with country music, but because we also grew up during the 1950s and 60s, we were heavily influenced by the rock 'n roll era. So when the band was formed in the mid-60s, rock was the most popular form of music to be doing. However, since 1978 we've been gradually getting back to the country side of it.

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

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

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

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

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

Branford Marsalis

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

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

"I like funk, I was playing in a funk band when I was 15," he said. "That's when I first started learning Charlie Parker solos — learning them because I couldn't. It wasn't because I loved jazz; it was because there was a saxophone player playing something that I couldn't play and my ego would not allow me to accept this." Marsalis enrolled in the Berklee School of Music in 1979 and it was there — thanks to his roommate, drummer Marvin "Smitty" Smith — that he seriously started listening to jazz, becoming deeply involved in the music of altoist Cannonball Adderley.

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

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

"I said, this is it, this is it," he said.

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

(continued on page NF-4)
**New Faces To Watch**

(continued from page M-3)

(See the brothers taking the summer of ’83 off to join Herbie Hancock’s VSOP II.) “I want to stay with Wynton’s band until the music reaches the place where it can’t go any further,” said Branford.

“Scenes in the City,” and Wynton’s LPs, Branford can be heard on the new Miles Davis album, “Decoy.” There was talk of Branford’s joining Davis, but he remained committed to Wynton (“Branford wanted to work with us, but I like to have somebody I can work with every day.”)

Currently Wynton Marsalis is in the midst of a classical concert tour (US — mainly 20th century compositions for the soprano saxo), so Branford Marsalis has formed a quartet.

Wynton’s New York City club debut Aug 21-26 at the augst Village Vangard.

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

Ratt

Ratt, the self-proclaimed rodent of rock and roll, has become one of the most successful bands of the year. With its debut Atlantic release “Out Of The Cellar” quickly approaching platinum status and throngs of screaming young ladies greeting it at every stop, this Los Angeles based metal/punk combo has established itself as more than just a curiosity. The group’s latest single, “Sunglasses At Night,” has just edged into the Top 10, thanks, in part, to the video being moved to MTV’s heavy airplay list. The EMI/America album, “First Offense,” is currently builing up the charts; the second single, “Lamp At Midnight,” is set for release, and Corey Hart is currently in the midst of a lengthy U.S. tour, opening for Rick Springfield.

I’m very, very excited,” said Corey Hart, who has often been described as the “next big thing” in music. “I’ve worked very hard for quite a while — even though I’m only 22 — it’s something I’ve always wanted to have success in America. I’m Canadian, but it’s always been my driving ambition to have chart success in America.”

Corey Hart spent his teens in Canada, touring the country and singing his songs. Once, he became dismayed at the prospect of finding a “rock and roll saxophonist” ... something like Richie Cannata from Billy Joel’s band. “Billy Joel was on tour and the night he played in Montreal, I put together a package of songs and I sent it down to BillyJoel’s manager, George Goldhaber, and he called me back and told me he'd sent it to Billy. It was expected, but I had no chance of getting it back. I was over the moon.”

The friendship led to Corey’s moving to New York for a year, after which — discouraged — he returned to Montreal, borrowed money from his mother, and put together his own band.

“I just lived the life of a rock star, but it was a good life,” Hart added. “We had to go up to New York again and it was a different story. I went back to the regular everyday occurrences of mainstream metal: a rivalry of sorts has developed between Ratt and the current era of Motley Crue. Hart shares a house with Motley Crue’s guitarist. It all started after a show in Salt Lake City when the Crue kidnapped Corey for four days, doing whatever those rock and roll stars do on the road for four days.

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

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

The band has just finished a series of appearances with Atlantic’s other top-selling rockers Twisted Sister, new to playing anything less than a packed house of crazed, screaming teenagers. So far, the band’s videos and concerts as new singles are released, new videos aired and more concerts performed. According to Corey, “I think the next album will be a lot rougher and more straightforward. Not necessarily heavier, just more of an attitude.”

**The Judds**

The Judds, RCA’s lovely and talented mother/daughter duo, have in one year successfully launched their recording career with their first single, “Had A Dream,” going to the Top 20s of the country music charts and their second single, “Mama He’s Crazy,” going to the Top 15 of the country singles charts.

The two ladies, who began singing together as a form of entertainment, in the small Kentucky town they lived in, have taken on the country music scene with success beyond their wildest dreams.

After moving to Hollywood from the small town of Ashville, Kentucky and after a divorce that followed, Naomi and Wynonna Judd embarked on a career that seemed impossible at the time. They were a mother and daughter, and both were talented. Wynonna was the popular singer and Naomi was the more polished, more business-oriented member.

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Wynonna had learned to sing during a childhood spent at her grandmother’s piano, and she started putting together a band of her friends, including her sister, Wynonna. They began performing at local country music clubs in the area, and their popularity grew.

Wynonna was signed to a recording contract with RCA Records, and she released her first album, "Wild Woman of the West," in 1983. She had a hit with the single "Cool Water."

Naomi was also signed to RCA Records, and she released her first album, "The Judds," in 1983. She had a hit with the single "Mama He’s Crazy."

The Judds continued to tour and record, and their success grew. They released several more albums, including "Wanted: The Judds," "These Days," and "Love Is Alive." They also starred in the movie "Phantasmagoria," and they appeared on the television show "The Tonight Show with Johnny Carson."

Their music was a blend of country, rock, and pop, and they became known for their harmonies and their powerful vocals.

The Judds were inducted into the Country Music Hall of Fame in 2014, and they continue to perform and record music today. They have also released several children's albums, and they have been involved in various philanthropic endeavors.
Once again Columbia Artist Development is turning New Faces into New Favorites.

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

The debut album of **Fastway** sold over 300,000 copies and left Fastway fans hot for more. Enter “All Fired Up”— FC 39373 3804591 the new album, single and music video that’s out to set the world afire. And you can expect Fastway’s current tour with Ratt, The Scorpions and Rush to fuel their popularity even further.

The **Bangles** are a West Coast girl group with a new debut album that’s “All Over The Place.” And everyone everywhere is taking notice. **Musician** magazine calls them “the best band working the pop side of post punk.” The first single is called “Hero Takes A Fall.” 3804479

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

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

And that’s what Artist Development is all about.
Gus Hardin

led to Bon Jovi intuitively. Bon Jovi explained, "I was playing piano and I was just really feeling it in my soul. I just laughed and walked away. But then I heard the guy play the rest is history. I gave it the title 'Runaway.'"

"Our songs are about love, not love; each song is as many of my favorite things to do."

Jason And The Scorchers

"We consider ourselves to be rock 'n' roll band obviously, but we owe a great debt to real country music," explained Jason Ringenberg of Nashville's Jason And The Scorchers. "I think we've seen the EMI America act perform live or heard its debut EP 'Fervor,' Ringenberg's ex-pundits insist. Although Scorchers are truly country — all of the band's members have been born and raised in the South — yet the spirit of the music is uncompromising and careening rock 'n' roll.

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

When Cash Box first profiled the band in February of this year, "Fervor" had already been released and "Absolutely Sweet Maria" was creating quite a stir on radio, yet the band had not really done any widespread tour. With six months of live performances behind them in America and in Europe — the Scorchers have taken the authentic 'country meets punk' energy to the people and the people have responded. The first round of live performances in England gathered such a crowd of fans that the band had to book a second match. This time, the Scorchers played some of its most in- spired live shows ever and at London's famed Marquee Club, 450 people were turned away including Stones bass-player Bill Wyman; Wyman reportedly was let in the second match by the band's manager.

The band is currently in the midst of recording its next album for EMI, which was tentatively scheduled for a March release. A surprise break-up the Scorchers had made a special trip to New York to play the New Music Seminar along with some other up-and-coming new faces as Run D.M.C., Talk Talk, General Public and D ominatrix. While Jason and the

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

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

Beau Williams

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

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

From this exposure, Williams was invited to sing at several festival concerts where he shared the bill with artists like Stevie Wonder, Ray Charles and Ella Fitzgerald. During this time, Williams also sent tapes to The Temptations, who managed to get an audition with the Bavarian company. It was during this audition that he was told his voice was fine, but they thought he wasn't tall enough for the lead singer's role. Two years later, after Williams had relocated to New York and had a recording contract, he was signed as a solo act, The Temptations offered him the job.

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

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

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

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

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

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

VINCE GILL is pure, live energy! The former powerhouse lead singer with Pure Prairie League has been turned loose with his first mini LP, entitled “TURN ME LOOSE.” His current single, and video, of the title cut is sending shock-waves through radio and retail.
vocalist had caught many of Williams' live shows and had great respect for the vocalist. Benson also produced the demo that eventually gained Williams the edge of Capitol executives and finally a recording contract. The self-titled LP produced by Johnny Pate gained Williams' extensive airplay as well as respectable position on the B/C album charts. This was followed by 1983's "Stay With Me" produced by Ron Kretay and which included guest performers such as Patrice Rushen, Jeffrey Osborne and The Temptations.

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

Helix

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

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

If sleeping curled up on the floor of a van is what it takes to make waves in the music industry, Helix is prepared to endure that, or most other inconveniences. Playing together for nearly 10 years, the band's core members, Vocalist/Bassist Dan Doskey and guitarist/vocalist Paul Hackman have seen plenty of changes since they first met at a Canadian battle of the bands and decided to get a local band going. "We got together at a practice hall," remembers Vollmer, "and we made some studio records. We just kept going."

And then, after a year of playing high schools we changed one guitarist, and in '86, '87, '88 we had a new keyboardist. That's when the keyboardist left to be replaced by Paul." But Helix survived these growing pains and lived to find its own musical identity, one which Vollmer described as "fun, melodic rock. We're not Black Sabbath, that's for sure," laughed Vollmer.

Vollmer describes his band's current direction as "deriving its inspiration, Vollmer lists The Scorpions, Def Leppard and Judas Priest as early influences, "but in a more commercial" sound," on the latest LP. But basically, Vollmer explained, "we drew our influences from wherever it happened at the time."

Most of the writing done by the band's core members, though bassist and vocalist Daryl Gray and drummer Greg Hinz have been the most prominent of late.

Meanwhile, Helix continues the rough rock 'n roll climb, currently engaged in a long string of U.S. and Canadian dates and opening for Quiet Riot on others. There was a recent interview on MTV, where the Rock You video is doing quite well, while MTV has put the Helix video on heavy rotation.

According to Vollmer, Helix's immediate plans focus mainly on recording, the band's opening for Quiet Riot on the road has increased the band's exposure. "I think it is the band's growing success is the bus travels in on this tour — no more cramped vans. It isn't air conditioned, but that too will come in time.

Cherelle

Cherelle burst on the scene three months ago with "I Don't Mean To Turn You On," which has been attracting a lot of attention from audiocen on the U.S. tour, has sold a quarter million copies of the album and has been in the Top 10 on the R&B charts for seven weeks. The album was produced by Issac Struthers and Michael Beginner. The first single to air on R&B charts is "I Don't Mean To Turn You On," which features the distinctive voice of bassist Tony Lewis, who with Cherelle have continued to blaze a trail out of the startling new hotbed of musical expression known as "new romantic.

Cherelle Norton was born in Los Angeles, where she had ample opportunity to become involved in the music business really began, however, when she moved with her mother to Detroit. There she met singer/bassist Michael Henderson, who was her neighbor. He invited her to the studio where he was working on his "In The Night" album. That album was Subsequently, Cherelle sang on the album and became a backup singer for Henderson on isolated road gigs. By the time she was 16, she and Henderson had run out of the studio talent time. She'd go to work all day, run into the recording studio when I got off, work there until the wee hours of the night and then try to get some sleep before I had to be back at my regular job. It was hard, but I wanted to sing. I didn't want to be a nurse or anything like that because I had a lot of good musicians there, and I started working.

A friend introducing the Tabu Records demo tape, Cherelle was introduced to Jam and Lewis, the original producers of The Time, where she went on to meet the charismatic musical spokespersons for the contemporary Black sound of Minneapolis. Jam and Lewis produced a singer. She didn't listen to music. Cherelle was produced by Issac Struthers and Michael Beginner. The first single to air on R&B charts is "I Don't Mean To Turn You On," which features the distinctive voice of bassist Tony Lewis, who with Cherelle have continued to blaze a trail out of the startling new hotbed of musical expression known as "new romantic."

The Bangles

The Bangles is a Los Angeles-based band that broke up after the band members decided to pursue other projects. The group's self-titled debut album was released in 1986 and featured the hit single "Manic Monday.

The Bangles' lineup was consisting of Susanna Hoffs (vocals/guitar), Vicki Peterson (vocals/guitar), and Debbi Peterson (vocals/bass). The band's sound was a blend of pop, rock, and new wave music, and they were known for their harmonies and catchy melodies.

The group released several more albums and singles throughout the 1980s, and they remained popular with fans and critics alike. However, by the late 1980s, the band members decided to pursue solo careers, and the group disbanded.

In the years since, each of the band members have continued to have successful solo careers, and they have reunited several times for tours and special events.

Karen Taylor Good

(continued on page 6)
Karen Taylor-Good

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

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

In 1972 after sending a demo tape to a record company and receiving positive feedback, she moved to Memphis. It was there that she joined the William Tanner agency and began to develop her skills at jingles. She commented on that early training, "I sang jingles and station IDs five days a week from 8:30 a.m. to 3:30 p.m. until we got behind and then we had to work evenings two times a week and Saturdays. It's excellent practice in reading music because they put music on the stand, you read it, they take it off and put another one on, so you learn to read fast. And then there's lots of call to sound like someone else. They bring in a rock jingle and tell you to sing rock 'n' roll, then they bring in a country jingle and they say sing country. Your pitch has to be really good and I learned to be very accurate.

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

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

She noted of her successful backup experience with reference to Janie Frick, also a backup vocalist and jingle singer before her own career blossomed, "By the 4th of July I knew what I knew when I knew who I was. When you came here from Tanner, because of people like Janie, a lot of folks knew you had developed good skills — plus Janie had started her own thing — so there was a nice, big space for background singers.

In 1979 she and manager Taylor Sparks formed Masa Records to which she was signed as the sole artist. Her first album from the label, "Karen," featured 12 songs that she co-wrote and in 1983 she was awarded SESAC's Vista Award, which is granted to new, up-and-coming artists/songwriters.

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

Dreamboy

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

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

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

(continued on page NF-10)
NEW FACES TO WATCH

(continued from page N-9)

abundant local notoriety long before its mini-LP release for Qwest Records and saw the rocketing of “Don’t Go” high into the ranks of black contemporary singles. The five members of that Michigan-based band met in high school in the late ’70s. They played school shows and whatever other gigs they could get during that period concentrating on jazz-oriented pop. But as they progressed as a band, each member was progressing with his own particular style. Said Jeff Stanton, lead singer for Dreamboy, “Everybody in the band came from a different atmosphere of music. I came from a jazz background. In ’79 I began getting into more contemporary music, more commercial stuff. I started listening to a lot of different types of commercial music.”

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

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

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

Sandi Patti

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

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

Now after five albums and awards which include a Grammy and the Gospel Music Associations’ Dove Award for Gospel Artist of the Year, it is apparent that the doors were certainly open for Sandi Patti.

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

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

Sandi Patti’s accomplishments in the last few years also include an impressive list of honors from the Gospel Music Associations’ Dove Awards. She has received three Dove Awards for Female Vocalist of the Year, two awards for Gospel Artist of the Year, and two awards for Inspirational Album of the Year for “Sandi Patti Live: More Than Wonderful,” which she co-produced and “Lift Up The Lord,” and two Dove Awards for Song of the Year for “More Than Wonderful” and “We Shall Behold Him.” Another big event in Sandi Patti’s and husband/manager John Helzerling’s lives this year was the birth of their first child, Anna Elizabeth, May 22. The baby’s first traveling experience will be Patti’s upcoming “From The Heart Tour.”

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

Patti explained her outlook on her performing. “My music and voice are simply vessels to fulfill my purpose. Music is an extra — the means to an end. If I can take my audience and renew its joy and commitment to the Lord, I have fulfilled my purpose.”
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NEW FACES TO HEAR PART II — A few weeks back we featured the Nationally Syndicated Broadcast Alliance and its new show, "The British Invasion" as a "new face to hear." Well according to Jeff Leve, president of the company, the 24-hour radio special to be broadcast over the Labor Day weekend has garnered an impressive affiliate list that includes WCBS-FM in New York. In addition Leve has secured two national sponsors for the special: Nexus and Bristol Meyers Company and he expects to add more affiliates as the holiday weekend draws near. The special features music and exclusive interviews with the people who are responsible for the flood of British music that occurred in the 1960s. Many of the interviews were conducted by Leve himself and provide an interesting perspective of the time when many of the superstars were still struggling. Dave Davies of the Kinks told Leve, "Originally our manager was our singer and one night he was fronting us, we really didn't like the idea but we did it for the money. He was singing and he knocked his teeth out on the microphone so we had to do something. We were playing Buddy Holly's "Rave On" and so Ray began singing. And thats how we got started."

KCRW'S COOL AND CRAZY — When KCRW, Santa Monica, California's National Public Radio outlet lost air personality Harry Shearer to the cast of Saturday Night Live in New York, the station needed another feature to replace Shearer's unique blend of comedy and music. They did it. The "Cool and Crazy" and it features Vic Trippe and Art Fraud counting down the "Frostbite 500" music chart. In addition the pair surveys 30 years of "Cool Culture" which they culled from the recent book The Catalog Of Cool.

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

JACKSON GETS A STAR — Nationally syndicated talk show host Michael Jackson, heard regularly in Los Angeles on KABC Talkradio for the past 15 years, will be honored with the 1,785th star in the world's most famous sidewalk, the Hollywood Walk of Fame, on Wednesday, August 22, 1984 at 2:00 p.m. The ceremony will take place on Vine Street, adjacent to the Merv Griffin Celebrity Theatre and his star will be located between those previously dedicated to Richard Rowland and Les Paul and Mary Ford.

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

david adelson

JO AND CHICAGO — Jo Interante, president of IS INC. is seen after an interview with Columbia recording artists Chicago for a recent Hot Ones heard on the RKO Radio Networks. Pictured (l-r): Chicago's Peter Cetera, Interante and Bobby Lamm.
### Top 30 Albums

#### Weeks on 8/8 Chart

| Album Title | Artist | Label | Weeks
|-------------|--------|-------|-------
| 1 ACCESS ALL AREAS | SPYING ON VP | Rhino | 9
| 2 DECOY | MILES DAVIS | Columbia | 2
| 3 WISHFUL THINKING | CAROLE KING | Capitol | 3
| 4 STEPPIN' OUT | ALEXANDRA | MGM | 4
| 5 BACKSTREET | DANIEL BROWN (Warner Bros) | 5
| 6 NIGHT LINES | DAVE SHARIN | GRP-A-1006 | 7
| 7 BANDED TOGETHER | KEVIN EUBANKS | GRP-A-1006 | 7
| 8 JAMMIN IN MANHATTAN | TYJYK (Polydor) | 8
| 9 THINK OF ONE | VYNTON MARJALIS | Columbia (FC 33514) | 10
| 10 BRIDGE | PAT METHENY WITH CHARLES HADEN | BILLY HOLIDAY 1955-1 | 10
| 11 MODERN TIMES | STEPS AHEAD | (Musica/Electra) | 12
| 12 TIME EXPOSURE | STANLEY CLARK | Epic (FE 3686) | 11
| 13 THAT'S THE WAY I FEEL | NOW | A THRASHER TO THE HOLYMONK AMP-6000 | 14
| 14 GHETTO BLASTER | BRUSHSPACER (Green) | 14
| 15 THE INTRODUCTION | STEVE MORSE BAND | Epic (60366-1) | 18
| 16 CALL OF THE WILD | SERIOUS GENERATION | TBS (TBS-2011) | 17
| 17 RENDEZVOUS | SADAS WATANABE (Elektra 60367-1) | 20
| 18 THE VOICE | PATRICE RUSHE (Elektra 60366-1) | 21
| 19 G FORCE | KOKY (Arista AL-8192) | 18
| 20 EAST COAST OFFERING | MCA-5494 | 19
| 21 THE TWO OF US | RAMSEY LEWIS & NANCY WILSON | Columbia (CF 33502) | 21
| 22 IN THE HEAT OF THE NIGHT | JEFF LORBER (Arla AL-8205) | 19
| 23 DECEMBER | GEORGE WINSTON | (Windham Hill/A&M WH-1023) | 24
| 24 AUTUMN | JOHN COLTRANE | (Windham Hill/A&M WH-1023) | 24
| 25 SUNDANCE | LILY PEREZ & GRP-A-1005 | 17
| 26 FANFARE | KITTYHAWK (Zora ZT 5001) | 12
| 27 FUTURE SHOCK | HERB HANCOCK | Columbia (FC 33814) | 24
| 28 DOMINO THEORY | WEATHER REPORT | Columbia (FC 33914) | 24
| 29 CHILDREN'S SONGS | HICK CURE (EM-3A16/D) | 29

### Feature Picks


Kevin Eubanks is one of the most startling young electric guitarists in jazz — he fingerpicks the beezerex from the six strings. This LP is a fusion of his electric instrumentation and his thoughtful playing, although it does show off Kevin’s technical finesse, blues-based sound, and a bit of solo composition. Classically trained, Kevin Eubanks is a talent to watch.

**PAUL DESMOND QUARTET FEATURING MIKE DICKETT** — Paul Desmond — До по OJC-119 — Producer: uncredited — List: 5/8

The world’s most influential saxophonist, Paul Desmond, and his saxophone, is back in action with a new album. The album features Desmond’s signature sound, and his versatile style is showcased in this new recording.

**MILESTONES** — Cal Collins — PAAU PR 7159 — Producer: Wayne Yeager — List: 8/8

A guitarist and vocalist, Cal Collins possesses a laid-back, breezy sense of swing and a warm, open style of playing. He is one of the most outstanding jazz pianists in the United States. His latest album, released recently, but this set was recorded a year later on his home turf — in the Cleveland area. The album is gathering a lot of attention, and the SPAK record label is releasing it worldwide.

### Jazz Piano Competition Set

**NEW YORK** — For the second year, the "Jacksonville All That Jazz Festival," the world’s largest jazz competition, is looking for the best undiscovered jazz pianists in America. Judges Teddy Wilson, Adam Makowick and Paul Lentz will decide during the competition on Oct. 12 who will win the $2,000 in prizes and the right to perform at the Jacksonvillle Festival. The entry deadline is Sept. 1, with finalists being notified by Sept. 15. All jazz piano ensembles are encouraged to get in touch with the festival at 100 Festival Park Ave., Jacksonville, FL 32202 (telephone 904-353-7770).

**Jazz Piano Competition Set**

### On Jazz

**CONVENTIONAL TIMES** — While too many of the so-called "New Music" festivals, the "world’s largest jazz competition," is looking for the best undiscovred jazz pianists in America. Judges Teddy Wilson, Adam Makowick and Paul Lentz will decide during the competition on Oct. 12 who will win the $2,000 in prizes and the right to perform at the Jacksonvillle Festival. The entry deadline is Sept. 1, with finalists being notified by Sept. 15. All jazz piano ensembles are encouraged to get in touch with the festival at 100 Festival Park Ave., Jacksonville, FL 32202 (telephone 904-353-7770).
BLACK CONTEMPORARY

TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week(s) #/8</th>
<th>8/8 Chart</th>
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<tr>
<td>1</td>
<td>BLOW BY BLOW</td>
<td>Herbie Hancock</td>
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<td>2</td>
<td>SONGS OF SOLACE</td>
<td>Judas Priest</td>
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<td>3</td>
<td>SEVEN WONDERS</td>
<td>Kenji Driscoll</td>
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<td>THE RHYTHM SECTION</td>
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<td>Tommy Ford</td>
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Kurtis Blow's "Kurtis Blow/Biggest in the Rap and 10-year-pro" song, "Somebody's Knocked Out," peaked in the early months of 1984. Blown was a band that had been playing over the years for great grooves, great vocals, great songs—just great everything, beginning with the 1980 platinum hit, "Take Your Time (Do It Right)." The tune was the Atlanta-based band's first single ever and still receives airplay as one of the classics of the early post-disco era. Now the band has hooked up with the hottest producers from the hottest new musical horizon in America, Minneapolis—home of Prince and The Time. Jimmy Jam and Terry Lewis, who after catapulting The Time to national attention performed the same feat for Cher (the biggest pop artist in the world) and more recently with the new S.O.S. album, "Just The Way You Like It." Before making the record, the band scaled down to a five-piece nucleus, staged on stage and in the studio by musicians who included found bassist Billy Davis. Originally an eight-piece outfit called Santa Monica, the S.O.S. Band was formed in the late '70s. They sold over 800,000 copies of their debut album, and more than two million copies of the "Somebody's Knocked Out." Band/"S.O.S. Band/Too" showed off their jazz and R&B roots, while the third album proved there was more to Lewis, who wrote and produced the hit "How Highs," the band's strongest single musically to date. The tunes on "Just The Way You Like It" may challenge that verdict indeed. Jam and Lewis are in top form and augment lead singer Mary Davis' silky vocals skillfully. Keyboardist Janson Bryant and horn man Abdul Raouf excel at handling vocals, particularly on Lewis and James Harris III's "No One's Gonna Love You" and "Weekend Girl." Bruno Spight's traditionally un-funked-acoustic guitar adds a classy touch to the latter tune before the band storms off on the title track. The S.O.S. Band has gotten better and better, and with Jam and Lewis, look for them to get bigger and bigger.

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

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RANDY HALL
featuring the hit single
"I've Been Watching You"
(Jamie's Girl) MCA-52405
from the album "I Belong To You" MCA-5564

ALICIA MYERS
featuring the hit single
"You Get The Best From Me"
(Say, Say, Say) MCA-52435
from the album "I Appreciate" MCA-5485

JIMI TUNNELL
featuring the hit single (MCA-54401 and 12” MCA-23509)
"U-Turn"

TEMPER
featuring the hit single (MCA-54142 and 12” MCA-23506)
"No Favors"

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

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

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V 103 — ATLANTA — SCOTTY ANDREWS, PD — #1 PRINCE
HOT: Jones, R. Parker, Jr., Turner, T., Pendergrass, R.J.'s Latest Arrival, The Time, Ollie
& The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WATK — ATLANTA — LARRY TINSLEY, PD — #1 PRINCE
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WNBX — BIRMINGHAM — MICHAEL STARR, MD — #1 PRINCE
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WALL — BOSTON — ELOY SMITH, PD — #1 PRINCE
HOT: Jones, R. Parker, Jr., Turner, T., Pendergrass, R.J.'s Latest Arrival, The Time, Ollie
& The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WBBM — CHICAGO — LE MICHAELS, PD — #1 PRINCE
HOT: Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WCGA — CHICAGO — GRAHAM ARMSTRONG, PD — #1 PRINCE
HOT: "The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WCNN — CINCINNATI — SIDDNEY PD
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WDAY — DAYTON — LANKFORD STEPHENS, PD
HOT: Jones, R. Parker, Jr., Turner, T., Pendergrass, R.J.'s Latest Arrival, The Time, Ollie
& The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WENN — DENVER — MIKE 하트, PD — #1 PRINCE
HOT: Jones, R. Parker, Jr., Turner, T., Pendergrass, R.J.'s Latest Arrival, The Time, Ollie
& The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WENS — DALLAS — KERRY JOHNSON, PD — #1 PRINCE
HOT: Jones, R. Parker, Jr., Turner, T., Pendergrass, R.J.'s Latest Arrival, The Time, Ollie
& The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WPLG — MIAMI — MIKET RAYFORD, PD — #1 PRINCE
HOT: B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WPPR — KANSAS CITY — DELL RICE, MD — #1 PRINCE
HOT: Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

KFJQ — LOS ANGELES — GEORGE MOORE, PD — #1 PRINCE
HOT: Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WLQ — LOUISVILLE — BILL PRICE, MD — #1 PRINCE
HOT: R. Parker, Jr., Jackson, Shirel E., Mumie, T., Turner, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WRKO — BOSTON — BOB RAY, RD — #1 PRINCE
HOT: Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WCRG — WILLIAMSBURG — STEVE CRUMBLED, MD — #1 PRINCE
HOT: R. Parker, Jr., Jackson, Shirel E., Mumie, T., Turner, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.
B: The Time, Ollie & The Dreamers, Debi Deb, Brown, R&B, 7a.

WHRK — MEMPHIS — PAMELA WELLS — #1 PRINCE
HOT: T. Turner, Parker, Jr., Jackson, Joseph Lyon, Brown, R.D.M.C., Roger, L. Richie, J.
The Time, Newcleus, Divine Sounds, Starpoint, Lakeside, Prince, T. Pendergrass, P. Bryson, B.
Ocean, One Way, D. Hartman, Pretty Tony, ADDS, W.O."
Alabama Topp CMA Awards Nominees by Brenna Davenport-Leigh

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

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

Ann Murray was nominated for Female Vocalist of the Year; Single of the Year for "God Bless The U.S.A."; Male Vocalist of the Year and Group/duo of the Year for "A Little Good News."

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

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

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


The five nominees for Vocalist of the Year are: Alabama, Lee Greenwood, Merle Haggard, Gary Morris, Ricky Skaggs and George Strait, while finalists for Female Vocalist of the Year include Janie Fricke, Emmylou Harris, Barbara Mandrell, Reba McEntire and Ann Murray.

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

First names in the group.<br>...Second names in the group.<br>...Third names in the group.<br>...Fourth names in the group.<br>...Fifth names in the group.<br>...Sixth names in the group.
THE COUNTRY MIKE

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

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

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

COUNTRY RADIO SEMINAR PLANNING BEGINS — Preparations and planning for the 1985 Country Radio Seminar will begin Aug. 24 when the 25-member agenda committee meets in Nashville. The 16th annual seminar is scheduled for March 7-9 of next year at the Opryland Hotel and will host more than 50 panel discussions, keynote speakers, an artist/attendee cocktail reception and the New Faces Show. Hosting the agenda committee is Beverlee Bleich of KJYJ/Dallas Moines. The purpose of the agenda committee is to set the panelists and formulate ideas for sessions that offer interest in every level of radio station personnel.

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

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

PROGRAMMERS PICKS

Jim Strickland KBRQ/Deerfield
Steve Amari KMIK/Modesto
Troy Mellinger KPCO/Powell
Dave Bethune WDAT/Ormond Beach
Nina Ryder WDLW/Boston
Dave Scott KCB/Corpus Christi
Carl Raids KLI/Twin Falls
Jim Murphy WOKO/Dover
David Hensley WMTZ-Augusta
Nikki Courtney WUSC/Chesapeake
Mark Tudor WTR/Winston-Salem
Don Roberts KFGO/Fargo
Dick Deno WCCN/Neilsville
David Maberg Kee/ST. Paul
Wills Williams WLAS/Jacksonville

Pins And Needles — The Whites — MCA
Ride 'Em Cowboy — Juice Newton — RCA
Goodbye Heartache — Louise Mandrell — RCA
She Sure Got Away With My Heart — John Anderson Warner Bros.
City Of New Orleans — Willie Nelson — Columbia
Tell 'Em I've Gone Crazy — Ed Bruce — MCA
All I Want To Do — Bandana — Warner Bros.
Pardon Me — Becky Hobbs — EMI America
It's Great To Be Single Again — David Allan Coe — Columbia
Tell 'Em I've Gone Crazy — Ed Bruce — MCA
Pins And Needles — The Whites — MCA
One Takes The Blame — The Statler's — Mercury
Give Me One More Chance — Exile — Epic
It's Great To Be Single Again — David Allan Coe — Columbia

KATIE McKENZIE (Poverty POY—41336)
Maybe Someday (2:35) (Golden Bridge — ASCAP/Old Friends — BMI)
(R. Kelly. L. Anderson) (Producer: Ronnie Gant, Jim Vienneau)
New comer Katie McKenzie on "Maybe Someday" offers a polished balanced delivery with just enough rasp to her voice to make it unique and memorable. The easy-paced production has a catchy melody with a strong hook in the chorus and allows McKenzie to show that she could be a welcome addition to country radio.

GREENWOOD MEETS SPECIAL FAN — After a concert performance in Baltimore, MD, Lee Greenwood met one of his special fans, Randy Kent, the March Of Dimes Poster child for Baltimore and Brenda Bisset of WPOC/Baltimore.
TOMMY WEBB — Tommy Webb, who was born in Ohio but became a singer and songwriter in Nashville, Tennessee, brings his Delta blues sound and blue-eyed soul to the country music world. Webb, who released his debut album, "Ain't Nothin' But a Man," in 1984, has been making waves on the charts with his soulful vocals and heartfelt songs. He has collaborated with some of the biggest names in country music, including Dolly Parton and George Jones, and has been nominated for several awards.uttered, "I'm glad that Wrangler is making this effort to give young people the opportunity to get into the entertainment business. These opportunities were not around when I started. My first talent contest, the winning five dollars, Skaggs also commented on the opportunity, saying, "This contest gives new talent the opportunity to appear in front of major music industry executives in Nashville. Sometimes a break like this is all that's needed to get into the business." The local divisions of the contest, co-sponsored by over 300 country radio stations, have already been wrapped up and the state competitions are taking place. The state final winners receive $1,000 from Wrangler and an expense-paid trip to Nashville. The winners will have the opportunity to perform at Tristar's "Music City USA," which is located in the heart of Nashville. The program director for Tristar, Brenda Davis-Leigh, says, "We are excited to have Wrangler involved in this program. They have a long history of supporting the entertainment industry and their support makes a big difference for our winners."
CLASSIFIED AD RATE 35 CENTS PER WORD
Count every word including all words in firm name. Numbers in address count as one word. Minimum
ad acceptance $10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED
ADVERTISING. Each check or check is NOT enclosed with order your classified ad will be held for following
issue unless your name is cash enclosed. NOTICE—303 Classified Advertisers (Caldwell, Utah
and $70 to your present subscription price). You are entitled to a classified ad of 40 words in each
issue for a period of one full year, 52 consecutive weeks. You are allowed to change your
ad at any time. To change your ad, simply pay the difference in price due to any difference in
word count. There is no charge for repositioning your ad. We reserve the right to reject any
ad that we may consider unsuitable. We reserve the right to refuse a classified ad for any
reason. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication
office, 6953 Sunset Blvd., Los Angeles, CA 90028 by Thursday, 12 noon, of preceding week to appear
in the following week’s issue.

Classified Ads Close Tuesday

COIN MACHINES

FOR SALE: Dragon’s Lair w/1000 disc player & 25!
converted 85%. Brand New Digital Controls/Counter
Model FX (original credit) $795. Crossbow Gem $225.,
Humpty Dumpty, $325. or write NEW COIN MACHINES,
610 W. 10th St., Santa Monica, CA 90401.

FOR SALE: Stock Market, Ticket Toppers, and Hi Flyers.
We also carry a complete line of dingles and uprights. We
are also Distributors for Kramer Hand and Drew poker
machines, and offer professional maintenance service.
Our classified ad #3500. Call 818-764-4010.

EMPLOYMENT SERVICE

GOVERNMENT JOBS $15,500 - $55,500/year. Now

PROFESSIONAL

NITE RECORDS OF AMERICA is seeking investor for
participation in new independent labels release of first
country artist. Bobby Drak. Masters and video available
for partial. Contact: Randy Nile. (213) 488-4705. 135B
Crossroads of the World, Suite 110, Hollywood, CA
90028.

HUMOR

ACE LOCKS beadies ALIKE. Send lock no. and key you
want to exchange for $5.00 each, 25c for each. Send in
1/3 balance & D.O.D. I want to buy 22 Crowntips Cig.
(Sunset Blvd. N.W. 1141 South 1st. P.O. Box 3644, Tempe, TX 75013.

DYNAMO POOL TABLES $499-$1,000 each 1/2 deposit &
balance C.O.D. I want to buy 22 Crowntips Cig.
(Sunset Blvd. N.W. 1141 South 1st. P.O. Box 3644, Tempe, TX 75013.

CHRISTMAS HOLIDAY SALE—$399-$1,500 each. Wide
variety. Send lock no. & key you want to exchange for
$5.00 each, 25c for each. Send in 1/3 balance & D.O.D.
I want to buy 22 Crowntips Cig. (Sunset Blvd. N.W. 1141 South
1st. P.O. Box 3644, Tempe, TX 75013.

CLASSIFIED AD SITE

CLASSIFIED AD SITE Secures Hosting for Classified
Advertisements

CLASSIFIED AD SITE is excited to announce that
it has secured hosting for our classified advertising
website. This move will allow us to continue providing
a platform for businesses and individuals to advertise
services and products to potential customers. Our new
hosting solution will ensure that our website remains
stable and accessible to users, allowing for a seamless
advertising experience.

The following are the main advantages of our new
hosting site:

1. Scalability: As the number of classified ads
in our database grows, we will be able to
scale our hosting resources accordingly
without compromising performance.

2. Reliability: With a robust hosting
infrastructure, we can ensure that our
website remains up and running, even
under high traffic conditions.

3. Security: Our new hosting
environment will be equipped with various
security measures to protect against
potential threats and ensure the safety of
our users’ data.

4. Performance: Our hosting
solution is designed to deliver high
performance, ensuring fast load times and
a smooth user experience.

Our commitment to providing a reliable and
secure platform for classified advertising continues,
and we are excited to offer this new service to our
users. We believe that this move will further
enhance the value we provide to our advertisers and
consumers alike.

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

New from Mylstar, "Qbert's Qubes" is the latest dedicated video game being introduced by Mylstar. This follow-up model features all of the lovable characters from the original "Qbert" (continued on page 30)

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

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

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

NCMI outlined a six-point plan for getting involved, which includes posting notices in amusement centers for seeking volunteers and interested supporters, setting up special promotions at the centers, securing publicity in local newspapers and asking schools to post notices or carry news items in the student papers seeking volunteers, spreading the word among customers and contracting student organizations, athletic groups, civic groups and church organizations.

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

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

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

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

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

AROUND THE ROUTE

(continued from page 29)

plus some new features to further excite and challenge the player thus enhancing the overall appeal of the game. At the time is currently being shipped to distributors and MyStar planned to have it on display at the Brady showing.

Following along the introduction of the new video conversion kit called “Curve Ball” which will convert all of MyStar’s vertical monitor games (Qbert, Krull, Mad Plaids, and Illusion) into about half an hour! What’s more, it is very reasonably priced — and that’s music to the ears right now! Game theme focuses on baseball, of course, for one or two players. It is now in production and available through factory distributors.

Dateline Sunnyvale, CA — home of Exidy, Inc., where the new “Cheyenne” gun game is being readied for ship, as we learned from company exec John Barrone. As a merchandising tie-in, the factory is offering a Cheyenne kit with every “Cross Bow” purchased. John said that the game got a very good send-off at the recently held show shopping hosted by Peach State Dist. in Knoxville and will be featured at the Brady event as well.

He also mentioned that over the past couple of weeks or so there’s been a resurgence of orders coming in for “Cross Bow.” As for future products, Exidy has “something very exciting” on the planning board for release around AMOA time!

Said a quick hello to Marshall Caras at Universal in Las Vegas. Seems there’s a new video oriented project in the works in Japan which, “we feel is on the right track” but he would elaborate no further at this time! Universal will be breaking with a new kit before AMOA.

Marshall feels that this year’s AMOA convention will be an important gauge in determining what lies ahead for the industry — and should be attended by every op, distr, et al! Universal’s Rock-Ola 490 phonos are moving well at Bally Midwest—Chicago and there’s renewed interest in pin, particularly the Bally Midway “Rock Pyramid” and Williams “Laser Cue.” The “positive approach” is definitely the attitude at Bally Midwest, as company exec John Neville pointed out, and this is very important nowadays. “Don’t overlook the games with a history of good earnings over a sustained period of time,” he said, and in this category the list includes “Spy Hunter,” “10 Pin Deluxe” shuffle, “Tapper,” “Track and Field,” “Two Tigers,” Nintendo’s “Punch Out” and “VS Systems,” to name a few.

Arachnid’s “English Mark Darts” and Nomac’s “Pub Time” darts are highly popular, as is Taito’s “Birdie King II,” which is consistently earning well. Two of the distrib’s hottest kits are Taito’s “Excreation” and Kitco’s “Bomb Jack.” “We are looking forward to a strong fall buying season and are seeing evidence already,” said John.

“Operators seem to be placing their fall orders early to be certain of a good supply of equipment.” As he sees it, close-outs are becoming a thing of the past because manufacturers are producing to order. . . . Rick Rochetti, one of the distrib’s star salesman, is about to become a father for the first time. Under normal circumstances he will handle his phone calls with no problem at all but these past few days he’s been a nervous wreck every time his phone rings. Hopefully, by the time this column makes printed the blessed event will have occurred and Rick can rest easy.

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

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

Rene Lopez

Named at Kanami

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

In announcing the new appointment, Ichiki stated: “With Rene’s background, experience, knowledge and professionalism will be a tremendous asset in the marketing of our games and we look forward to having him as a team member.”

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

Ken Ichiki and Rene Lopez

RISE IN VENDING MACHINE SHIPMENTS REPORTED FOR ‘83

CHICAGO — Shipments of merchandise vending machines increased to a total of 300,016 units in 1983 from 202,079 in 1982, with dollar value up to $328,254,000 in 1982, according to the annual survey conducted by the U.S. Bureau of the Census.

As noted by NAMA president G. Richard Schreiber, NAMA underwrites the cost of the annual survey of vending machine manufacturers. Their respective dollar shipment increases and the number of beverage vending machines shipped by 19 reporting companies slightly exceeded 1982 (228,430 units vs. 225,077) but the value of these shipments decreased to $206,951,000 from $213,425,000 in 1982.

Shipments of fresh-brew hot beverage vendors edged up slightly to 6,336 machines from 6,186 with the dollar value also up at $15,244,000 from $13,860,000 in 1982. Shipments of instant freeze-dried and liquid concentrated machines increased to 4,900 units ($5,693,000) from 7,152 units ($6,494,000) in 1982. The production of bottle and can soft drink machines is reported jointly at 232,500 machines ($182,866,000) in 1983, vs. 210,312 units ($190,089,000) in 1982. Data for cup machines are omitted in order to avoid disclosure of individual manufacturers’ production. Shipments of confections and food vending machines was up slightly from 1982 at 85,868 units but their dollar value remained virtually the same at $59,377,000. In this category, bulk confection and charm vending shipments increased to 47,500 units in 1982.

Production of the popular glassfront “hinged snack and chip” machines was down from 27,374 machines in 1982 to 20,672, with the dollar value also down to $32,616,000 from $40,033,000 in 1982. The survey combines refrigerated food vending machines with “other vending machines for confections and foods.” Under this heading shipment totals dropped to 6,107 units up from 4,691 ($21,272,000 vs. $16,241,000). The shipment of cigarette vending machines remained virtually steady with 10,155 units, compared with 10,566 in 1982. Machines which dispense miscellaneous nonfood items, ranging from cosmetics, pencils, paper and aspirin to newspapers, recorded a substantial gain to 321,355 units ($40,374,000) from 178,967 ($23,221,000) in 1982. The Bureau of the Census data represents shipments of new machines from U.S. manufacturers and does not include machines imported from other countries, Schreiber said.

Atari Schedules ‘Return Of The Jedi’ For September Release

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

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

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

Players control the characters of "Princess Leia" rocketing through the forest on her "Speeder Bike"; "Chewbacca" in his "Scoutwalker"; and the heroic "Lando Calrissian" in the "Millennium Falcon." New design features also highlight the depth and variety of the exciting game play. There are eight levels of increasing difficulty, an exclusive "Split-Wave" technique that quick-cuts between simultaneous action on "Endor" and in space, original stereo music from the movie, and simulated voice tracks. All are brought together in startling 3-D raster video animation.

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

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

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

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

The new model will be available through Atari distributors.

ON TV! — AGMA executive director Glenn Dragone is interviewed by CNN’s 24-hour cable news channel during the segment during the weekend of July 28-29 and AGMA president Joe Robbins is interviewed by a Japanese network reporter concerning the revival of pinball during the late July interview. CNN, the 24-hour cable news channel, aired the segment during the weekend of July 28-29 and AGMA president Joe Robbins is interviewed by a Japanese network reporter concerning the revival of pinball during the late July interview. CNN, the 24-hour cable news channel, aired the

Cash Box/August 25, 1984 30
BLACK CONCERTINA
1 GHOSTBUSTERS RAY PARKER, JR. (Arista AS-1 9212)
2 BREAKIN’ . . . THERE’S NO STOPPING ULLIE & JERRY (Polydor/PolyGram 821 709-1)
3 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 7-29266)
4 STUCK ON YOU LIONEL RICHIE (Motown 1746 MF)
5 WHAT’S LOVE GOT TO DO WITH IT TINA TURNER (Capitol P-8 3534)
6 WHEN DOVES CRY PRINCE (Warner Bros. 7-29266)
7 17 RICK JAMES (Gordy/Motown 17380G)
8 STATE OF SHOCK JACKSONS (Epic 34-04003)
9 ICE CREAM CASTLES THE TIME (Warner Bros. 7-29247)
10 YOU KEEP ME COMING BACK THE BROTHERS JOHNSTON (A&M 2664)
11 THE LAST TIME I MADE LOVE JOYCE KNIGHT & JEFFREY OSBOURNE (A&M 2666)
12 BABY DON’T BREAK YOUR BABY’S HEART KADRE (Atlantic AS-6 9200)
13 JUST THE WAY YOU LIKE IT THE B.S.O. BAND (Tabu/CBS Z54 0453)
14 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) BILLY OWEN (Atlantic/Arista AS-1 9199)
15 MR. GROOVE ONE WAY MCA (MCA 5249)
16 BEAT STREET BREAKDOWN GRANDMASTER MELLE MEL & THE FURIOUS FIVE (Atlantic 7-96035)
17 YOUR LOVES GOT A HOLD ON ME LILLO THOMAS (Capitol 5-357)
18 HOLD ME TEDDY PENDERGRASS & WHITNEY HOUSTON (A&M 7-96247)
19 YOUR WIFE IS CHEATIN’ ON US RICHARD TOMPLES FIDOS (RCA PB-13803)
20 DIRTY DANCER BAR-KAYS (UMV 1979)
21 YOU, ME AND HE MTUME (Epic 34-04054)
22 DYNAMITE JERMAINE JACKSON (Arista AS-1 9190)
23 I DIDN’T MEAN TO TURN YOU ON CHORELLE (Tabu/CBS Z54 04406)
24 BE A WINNER YARDROBE & PEOPLES (Total Experience/RCA 7-2403)
25 BREAKIN’ TOGETHER O’BRYAN (Capitol 5-357)
26 IF EVER YOU’re IN MY ARMS AGAIN PEABO BYRNE (Elektra 78928)
27 LET’S GO CRAZY* PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
28 CLOSE (TO THE EDIT) ART OF NOISE (Island 79754)
29 HARDROCK* HENRI HANCOCK (Columbia 38-04550)
30 SOMEBODY ELSE’S GUY JOSELYN BROWN (Vinyl Drayton/Proline/VND 071)

COUNTRY
1 LET’S FALL TO PIECES TOGETHER GEORGE STRAIT (MCA-52392)
2 TENNESSEE HOMESICK BLUES DOLLY PARTON (RCA PB-13818)
3 ATTITUDE ADJUSTER HANK WILLIAMS, JR. (Warner Bros. 7-29253)
4 LET’S CHASE EACH OTHER AROUND THE ROOM MERLE HAGGARD (Epic 34-04116)
5 FORGET ABOUT ME THE BELLAMY BROTHERS (MCA-Curb-52308)
6 NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA-13827)
7 ONLY A LONELY HEART KNOWS BARBARA MANDRELL (MCA-52387)
8 LONG HARD ROAD THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29385)
9 TURNING AWAY CRYSTAL GAYLE (Warner Bros. 7-29254)
10 FAITHLESS LOVE GLEN CAMPBELL (Atlantic America 7-98766)
11 STILL LOSING YOU RONNIE MILSAP (RCA PB-13805)
12 WAY BACK JOHN CONLEE (MCA-52403)
13 TO ME BARBARA MANDRELL & LEE GREENWOOD (MCA-52415)
14 THE RIGHT STUFF CHARLY CLAYTON & MICKEY GILLEY (Columbia 34-04499)
15 SOMEWHERE DOWN THE LINE T.G. SHEPPARD (Warner Bros. 7-29385)
16 EVERYDAY OAK RIDGE BOYS (MCA-52419)
17 THE POWER OF LOVE CHARLEY PRIDE (RCA PB-13821)
18 EVENING STAR KENNY ROGERS (RCA-13835)
19 I COULD USE ANOTHER YOU EDDY RAVEN (RCA-13835)
20 UNCLE PEN RICKY SKAGGS (34-0457)
21 YOU’RE GETTIN’ TO ME AGAIN JIM GLASER (Bowie Vision 109)
22 YOU’RE GONNA PLAY IN TEXAS ALASAKA (RCA PB-13840)
23 I DON’T KNOW A THING ABOUT LOVE CONWAY TWITTY (Warner Bros. 7-29277)
24 I GOT A MILLION OF EM HONNIE MCCOLLWELL (Columbia 34-04499)
25 THE LADY TAKES THE COWBOY EVERYTIME LARRY GATLIN & THE GATLIN BROTHERS (Universal 7-29216)
26 SECOND HAND HEART* GARY MORRIS (Warner Bros. 7-29303)
27 I HURT FOR YOU DEBORAH ALLEN (RCA PB-13776)
28 WHAT WOULD YOUR MEMORIES DO* VERN GODBERRY (Compleat CP-126)
29 THE WILD SIDE OF ME* DAN SEAL & JEM (EMI America 8-6225)
30 WHERE’S THE DRESS MOE RANDE & JOE STAMPLEY (Columbia 38-04477)

POP
1 GHOSTBUSTERS RAY PARKER, JR. (Arista AS-1 9212)
2 WHAT’S LOVE GOT TO DO WITH IT TINA TURNER (Capitol PB-5354)
3 WHEN DOVES CRY PRINCE (Warner Bros. 7-29266)
4 THE WARRIOR SCANDAL featuring PATTY SMITH (Columbia 38-04424)
5 STATE OF SHOCK JACKSONS (Epic 34-04503)
6 STUCK ON YOU* LIONEL RICHIE (Motown 17466 MF)
7 MISSING YOU JOHN WAITE (EMI America B-8212)
8 BREAKIN’ . . . THERE’S NO STOPPING ULLIE & JERRY (Polydor/PolyGram 821 708-7)
9 ROUND AND ROUND RATT (Atlantic 7-96963)
10 SUNGLASSES AT NIGHT COHEE HART (EMI America B-8033)
11 ROCK ME TONIGHT BILLY SQUIER (Motown 13-R-370)
12 LEGS Z.Z. TOP (Warner Bros. 7-29272)
13 SHE BOP CYNDI LAUPER (Chrysalis/CBS 37-04516)
14 PANAMA VAN HALEN (Warner Bros. 7-29360)
15 I CAN DREAM ABOUT YOU DAN HARTMAN (MCA-52378)
16 LET’S GO CRAZY* PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
17 DANCING IN THE DARK BRUCE SPRINGSTEEN (Columbia 38-04463)
18 COVER ME* BRUCE SPRINGSTEEN (Columbia 38-04515)
19 SEXY GIRL GLEN FREY (MCA-52413)
20 ALL OF YOU JULI ANN GILLESPIE & DIANA ROSS (Columbia 38-04507)
21 EYES WITHOUT A FACE BILLY JOEL (Chrysalis/CBS VSD 42786)
22 LEAVE A TENDER MOMENT ALONE BILLY JOEL (Columbia 38-04514)
23 LIGHTS OUT PETER WOLF (EMI America B-8038)
24 WE’RE NOT GONNA TAKE IT* TWISTED SISTER (Atlantic 7-96641)
25 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER (Motown 174MF)
26 IF THIS IS IT* HUEY LEWIS & THE NEWS (Chrysalis/CBS VSD 42763)
27 DRIVE* THE CARS (Elektra 7-9706)
28 BAD SONGS SONG (SO MUCH) FULTON JOHN (7-29292)
29 THE LUCKY ONE* LAURA BRANIGAN (Atlantic 7-96936)
30 SHE’S MINE STEVE PERRY (Columbia 38-04496)
ALL THE GREAT Hits Featuring "17"

SUPER FREAK
GIVE IT TO ME BABY
YOU AND I
FIRE AND DESIRE
MARY JANE
DANCE WITH ME
BUSTIN' OUT
OH WHAT A NIGHT (A LOV)
YOU TEND ME ON

WRITTEN, PRODUCED
& ARRANGED BY RICK JAMES