

CASHBOX

August 10, 1985

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EMI AMERICA TO RELEASE BOWIE/JAGGER REMIX
VH-1 STUDY LINKS VIEWERSHIP, SALES
RIAA ANNOUNCES JULY CERTIFICATIONS
CASH BOX DEBUTS MUSIC VIDEO PAGE
GUEST EDITORIAL: RUTH ROBINSON

Loose Ends
Lying Up The U.S. Market
... on Page 11

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GUEST EDITORIAL

VIDEO ENTHUSIASM

By Ruth A. Robinson

If there had been an Ikegami 730A or a Sony Betacam lurking in the Brill Building or in the Sam Phillips' storefront studio back in the early '50s, today we could run the video tape backwards to a time when rock's dreams had yet to be replaced by rock's reality. When rock and roll was a baby, many bright young boys and girls were shaping our future with their visions. Any dream could come true, since most of what was being dreamt couldn't be dismissed as flight of fancy, since it had been tried before and failed. Now run that imaginary tape forward. Time had marched on and reality replaced the dreamers. Maturity put a governor on all that youthful enthusiasm. If it hadn't been done before, it needn't be done now. There wasn't much new happening.

Suddenly, there was video. The '70s and '80s version of those rock and roll babies saw the future on ¾-inch tape. Oh no, cried the sage heads in the business. The groundswell was dismissed as the latest version of music industry hula hoop.

No, the dreamers insisted. Here was a chance to bring the magic and momentum of the '50s back again. But what has happened? Maturity has prevailed. Sound business practices hold the line. Sadly, money that might have been used to work an artist's tour is diverted

to the making of a video — then the video has to do double duty as a promotional and press tool. There are still voices that say, video isn't making us any money, why are we doing it? That's a debatable point. MTV and its video brethren will show you statistics that prove video airplay sells records.

But aside from the video clips, think about the applications of the video technology and how it can be put to use. There are unlimited uses. Video can do amazing things. For example, there's a tiny art gallery on La Cienega Blvd. in Los Angeles using videos to sell their artists' work — that's another dimension in "artists' profiles." Some labels don't even do artist profiles. There are places video can go your artist couldn't or wouldn't go. Radio ids work — video ids do, too. Photo files in publications across the world work for artists. Video files would too, at all the news outlets.

There are a lot of hot young ideas out there from video's children on how to maximize this '80s technology. I've called my company Siege Film and Video because I'm excited about the unlimited use of video. Put your imagination to use. Are we all so grown up we can't embrace the bright new world with enthusiasm? I think not. Think video.



Ruth Robinson, former music editor for The Hollywood Reporter, is a music industry veteran with a current partnership in L.A.-based Siege Film and Video.

TOP POP DEBUTS	
SINGLES	65 EVERY STEP OF THE WAY — John Waite — EMI/America
ALBUMS	95 AIN'T LOVE GRAND — X — Elektra

POP SINGLE	WINNERS CIRCLE	POP ALBUM
#1 SHOUT Tears For Fears Mercury/PolyGram	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	#1 SONGS FROM THE BIG CHAIR Tears For Fears Mercury/PolyGram
B/C SINGLE		B/C ALBUM
#1 FREEWAY OF LOVE Aretha Franklin Arista		#1 ROCK ME TONIGHT Freddie Jackson Capitol
COUNTRY SINGLE		COUNTRY ALBUM
#1 I'M FOR LOVE Hank Williams, Jr. Warner Bros./Curb		#1 FIVE-O Hank Williams Jr. Warner Bros.
JAZZ		MUSIC VIDEO
#1 DANCING IN THE SUN George Howard TBA		#1 TAKE ON ME A-Ha Warner Bros.
COMPACT DISC		12" SINGLE
#1 BORN IN THE U.S.A. Bruce Springsteen Columbia		#1 ANGEL/INTO THE GROOVE Madonna Sire

CASH BOX TOP 100 SINGLES

CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

August 10, 1984

	Weeks On 8/3 Chart		Weeks On 8/3 Chart		Weeks On 8/3 Chart
1 SHOUT TEARS FOR FEARS (Mercury 880 294-7)	2	9	33 LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	36	6
2 IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	5	10	34 SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	22	14
3 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	3	14	35 SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	42	5
4 POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	7	7	36 THE SEARCH IS OVER SURVIVOR (Scotti Bros./CBS ZS4 04871)	23	17
5 NEVER SURRENDER COREY HART (EMI America B-8268)	8	10	37 I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	41	10
6 EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	1	14	WINNERS CIRCLE		
7 RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	4	13	38 MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	49	5
8 FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	14	8	39 SHAME THE MOTELS (Capitol B-5497)	44	4
9 GLORY DAYS BRUCE SPRINGSTEEN (Columbia 38-04924)	9	11	40 FIND A WAY AMY GRANT (A&M AM-2734)	28	13
10 SENTIMENTAL STREET NIGHT RANGER (Camel/MCA-52591)	11	12	41 LIVE EVERY MOMENT REO SPEEDWAGON (Epic 34-05412)	45	5
11 GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	13	10	42 STIR IT UP PATTI LABELLE (MCA 52610)	43	9
12 ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	16	7	43 WHEN YOUR HEART IS WEAK COCK ROBIN (Columbia 38-04875)	47	8
13 WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	15	11	44 NOT ENOUGH LOVE IN THE WORLD DON HENLEY (Geffen 7-29012)	29	12
14 SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	17	7	45 JUST AS I AM AIR SUPPLY (Arista AS1-9353)	34	12
15 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	20	6	46 LET HIM GO ANIMOTION (Mercury/PolyGram 880 737-7)	35	11
16 YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	18	11	47 WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1798GF)	54	4
17 PEOPLE ARE PEOPLE DEPECHE MODE (Sire 7-29221)	19	13	48 LAY IT DOWN RATT (Atlantic 7-89546)	53	6
18 A VIEW TO A KILL DURAN DURAN (Capitol B-5475)	6	13	49 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)	71	2
19 WOULD I LIE TO YOU? EURYTHMICS (RCA PB-14078)	10	16	50 DO YOU WANT CRYING KATRINA AND THE WAVES (Capitol B-5450)	59	3
20 VOICES CARRY TILL TUESDAY (Epic 34-04795)	12	18	51 NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	61	3
21 WHAT ABOUT LOVE? HEART (Capitol B-5481)	25	11	52 ONLY FOR LOVE LIMAHIL (EMI America B-8277)	58	4
22 ROCK ME TONIGHT (FOR OLD TIMES SAKE) FREDDIE JACKSON (Capitol B-5459)	24	10	53 THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER (Portrait/CBS 34-04918)	39	13
23 YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	26	5	54 HEAVEN BRYAN ADAMS (A&M 2729)	46	17
24 DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	27	4	55 CRY GODLEY & CREME (Polydor 881 786-7)	72	3
25 19 PAUL HARDCASTLE (Chrysalis VS4 42860)	21	11	56 SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	65	3
26 DARE ME POINTER SISTERS (RCA PB-14126)	31	5	57 SUMMERTIME GIRLS Y&T (A&M AM-2748)	64	5
27 STATE OF THE HEART RICK SPRINGFIELD (RCA PB-14120)	30	10	58 HANGIN' ON A STRING (CONTEMPLATING) LOOSE ENDS (MCA 52570)	66	4
28 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	33	6	59 FOREVER KENNY LOGGINS (Columbia 38-04931)	56	12
29 MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	32	6	60 PEOPLE GET READY JEFF BECK AND ROD STEWART (Epic 34-05416)	52	9
30 POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	40	3	61 EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS (Mercury/PolyGram 880 659-7)	48	22
31 FREEDOM WHAM! (Columbia 38-05409)	38	3	62 ANGEL MADONNA (Sire 7-29008)	50	16
32 CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	37	6	63 YOU LOOK MARVELOUS BILLY CRYSTAL (A&M AM-2764)	69	3
			64 LIKE A SURGEON "WEIRD ALL" YANKOVIC (Rock 'n' Roll/Scotti Brothers ZS4 04937)	51	8
			CHARTBREAKER		
			65 EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)		DEBUT
			66 LOVE & PRIDE KING (Epic 34-04917)	73	5
			67 TAKE ON ME A-HA (Warner Bros. 7-29011)	77	3
			68 OH SHEILA READY FOR THE WORLD (MCA 52636)	84	2
			69 I GOT YOU BABE UB40 WITH CHRISSIE HYNDE (A&M AM-2758)	83	2
			70 C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)		DEBUT
			71 CALL ME GO WEST (Chrysalis VS4 42865)	55	10
			72 YOU LOVE IS KING SADE (Portrait/CBS 37-05408)	57	8
			73 CRAZY IN THE NIGHT (BARKING AT AIRPLANES) KIM CARNES (EMI America B-8267)	60	16
			74 JESSE JULIAN LENNON (Atlantic 7-89529)	85	2
			75 THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651)	62	21
			76 IN MY HOUSE MARY JANE GIRLS (Motown 1741GF)	63	22
			77 ABADABADANGO KIM CARNES (EMI America B-8281)	86	2
			78 IN AND OUT OF LOVE BON JOVI (Mercury 880 951-7)	89	2
			79 IT'S GETTIN' LATE THE BEACH BOYS (Caribou/CBS ZS4 05433)	87	2
			80 TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	88	2
			81 LOVE RESURRECTION ALISON MOYET (Columbia 38-05411)	81	3
			82 BLACK KISSES (NEVER MAKE YOU BLUE) CURTIE AND THE BOOMBOX (RCA PB-14103)	82	3
			83 SWEET, SWEET BABY (I'M FALLING) LONE JUSTICE (Geffen 7-28965)	90	2
			84 SOME PEOPLE BELOUIS SOME (Capitol B-5492)		DEBUT
			85 TOUGH ALL OVER JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZS4 04891)	67	14
			86 CANNONBALL SUPERTRAMP (A&M AM-2731)	68	12
			87 AND WE DANCED HOOTERS (Columbia 38-05568)		DEBUT
			88 LITTLE BY LITTLE ROBERT PLANT (Es Paranza/Atlantic 7-99644)	70	13
			89 THE POWER OF LOVE (YOU ARE MY LADY) AIR SUPPLY (Arista AS1-9391)		DEBUT
			90 I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M AM-2749)		DEBUT
			91 CENTERFIELD JOHN FOGERTY (Warner Bros. 7-29053)	74	12
			92 GETCHA BACK THE BEACH BOYS (Caribou/CBS ZS4 04913)	75	22
			93 POSSESSION OBSESSION DARYL HALL/JOHN OATES (RCA PB-14098)	76	11
			94 SMUGGLER'S BLUES GLENN FREY (MCA 52546)	78	19
			95 THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER (4th & B'way/Island PRO-414)	80	4
			96 BURNING FLAME VITAMIN Z (Geffen 7-29039)	79	8
			97 BIT BY BIT (THEME FROM "FLETCH") STEPHANIE MILLS (MCA 52617)	91	5
			98 TAKE NO PRISONERS (IN THE GAME OF LOVE) PEABO BRYSON (Elektra 7-69632)	92	5
			99 WILLIE AND THE HAND JIVE GEORGE THOROGOOD & THE DESTROYERS (EMI America B-8270)	93	8
			100 TIRED OF BEING BLOND CARLY SIMON (Epic 34-05419)	95	7

ALPHABETICAL LISTING ON INSIDE BACK COVER

EMI America Set To Release Bowie/Jagger Remix

Mazza Calls For Radio's Cooperation

By David Adelson

LOS ANGELES — Following the announcement of EMI's release of a remixed "Dancing In The Street" by David Bowie and Mick Jagger, EMI America president Jim Mazza has called on radio to refrain from programming the video version (from Live-Aid and currently on MTV) until the single ships to radio and retail on August 19.

Citing that all proceeds from the sale of the single will go to the Live-Aid Foundation, Mazza emphasized the important role of radio in ensuring maximum retail sales.

"The new version of the record is radically different than the video track and we don't want the public to be deceived," Mazza told *Cash Box*. "The video track was not mastered, mixed or produced for radio. What we've done is produce something of high technical standards. The current version is so inferior to the version we're delivering to them in a couple of weeks and we're simply asking them to hold up on playing it."

The new mix was produced by Clive Langer and Alan Winstanley with additional production work by Mick Jagger

and Nile Rodgers. The mix was done by Bob Clearmountain who also served as engineer with Mark Saunders and Stephen Benben.

The EMI America president noted a 12" version of the song, produced by Steve Thompson, will be released a few days following the release of the 7".

"I think one of the things that's important is that we don't just move from "We Are The World," to Live-Aid and think that there was a beginning and end to this whole activity," said Mazza. "This whole thrust on the part of the music industry is something that is ongoing and it will continue for a long time. This project is something that needs 100 percent support from the entire music industry."

Mazza noted the cooperation between EMI and CBS in paving the way for the release of the only record being officially released in conjunction with Live-Aid. "The competition barriers have been broken down," he said. "Walter Yetnikoff and I worked very closely and very effectively to make this happen quickly. This is something that has everyone pulling together because people want to help."



ROD STEWART PENS PUBLISHING PACT — Rod Stewart has signed a major international music publishing agreement with Intersong USA-Inc. (ASCAP) and Intersong International. The administration agreement between Stewart and Intersong covers Stewart's entire catalog in addition to future recorded product and songs. Shown above, in Chappell/Intersong's New York headquarters are (l-r): Stewart's manager Arnold Stiefel; Chappell/Intersong director of professional activities, U.S. Bob Skoro; Chappell/Intersong Music Group-USA president Irwin Z. Robinson; Intersong International president Ton Smits; Stewart; and Barry Tyerman, Stewart's attorney.

VH-1 Survey Links Viewership To Increased Record Sales

By Rusty Cutchin

NEW YORK — According to a survey conducted for VH-1 by Opinion Research Corporation, a Princeton-based marketing research company, over half (56 percent) of recorded product purchased by regular viewers of the channel were selected as a result of the artist's appearance on VH-1. Other results of the survey indicated the music channel had gained in terms of continuous and average weekly viewing per respondent from February to May of 1985. The network posted a 20 percent gain (from 59 percent to 79 percent) among viewers rating the channel "good" or "excellent" on a five-point rating scale. VH-1 debuted January 1 of this year.

In an interview with *Cash Box*, Marshall Cohen, senior vice president/network and corporate services of MTV Networks Inc., the parent company of VH-1, explained the purpose of the survey. "The channel began on January 1 with three-and-a-half million homes, which is not large enough for Nielsen to tell us how many homes are viewing. Until we're much larger, in the neighborhood of 10 to 12 million homes, we will not even be negotiating with Nielsen on a metered contract." VH-1 reported a penetration of seven million homes in its second quarter report. MTV

now reaches 27.7 million homes.

The survey released by VH-1 included these findings: 47 percent of the channel's viewers reportedly purchased or plan to purchase an album or tape by a performer they saw on VH-1; VH-1 viewers have purchased an average 3.4 albums each in the past four months; average continuous viewing time per viewer rose from an even 30 minutes in February to 37.2 minutes in the latest survey; average weekly time rose from 6.4 to 7 hours; "heavy viewers" (those who watched VH-1 three or more days in the past week and watched VH-1 in the past 24 hours) as a percentage of total viewers rose from 32 percent to

(continued on page 38)

MTV Sets Standard For Film Music Videos

Rejects MCA's *The Power Of Love Intro*

By Gregory Dobrin

LOS ANGELES — When MCA Records submitted a video to Huey Lewis and the News' "The Power Of Love" to MTV, programmers at the 24-hour music channel rejected it on grounds that it was too overt in its promotion of the Universal film *Back To The Future*, for which the upbeat song serves as theme music. An edited version went into rotation on MTV last week.

The problem of film music videos blowing their own horn too loudly is one

which labels and programmers have now become wary, noting the fine line between a video which promotes records and a "trailer" for a film. Such movie-oriented clips have been considered fairly harmless by MTV in the past (such as Phil Collins' *Against All Odds* and Cyndi Lauper's *Goonies*, both from films of the same name). A current trend of at least a minute's worth of spoken introduction to music videos has caused *The Power Of Love* to cross the line.

MTV has reportedly lost upwards of an hour of music programming a day due to introductions. "It doesn't compliment or enhance what we're all about," said a spokesperson at MTV, "which is our musical format." It was, however, the overtly commercial content of the *Back To The Future* Video that led the channel to finally take a stance on the subject.

A two-minute introduction to the six-minute video featured Lewis informing viewers about his song and its role in the film, using such commercial superlatives as "hit" and "blockbuster," according to a source. At MTV's behest, MCA quickly edited that portion and returned the video to MTV.

(continued on page 38)

Behind The Bullets

Joel And Franklin: Veteran Chart Toppers Return With Power

By Stephen Padgett

Two perennial chart fixtures, Billy Joel and Aretha Franklin, are again sailing up the ladder to success. Joel on his "Greatest Hits Volume I & II" and Franklin on her "Who's Zoomin' Who." In both cases, very active singles lead the way. "You're Only Human (Second Wind)," one of only two new songs from Joel's album, jumps 26 to 23 bullet. Aretha Franklin scores a Top 10 single, as "Freeway Of Love" leaps from 14 to 8 bullet.

Billy Joel

Holding a Billy Joel greatest hits package down to one disc was impossible. Two discs were probably hard enough without giving valuable space to two new songs. But the two new songs do add an extra marketing dimension, which Columbia Records is sure to use to its advantage.

"Greatest Hits Volume I & II" takes a very strong jump from 26 to 15 bullet. Top five retail reports came in from Tower Records Seattle, The Record Bar in Durham, NC, Strawberries in Boston, Peaches Records in Kansas City, Tower Records in Fresno and Elroy's in New York. Top 10s came in from Tower

Records in Los Angeles, Tower Records in Campbell, Tower Records in Sacramento, Tower Records in San Francisco, The Harvard Coop, Cavages in Buffalo and Round Up Records in Seattle. Top 15 reports are in from Tower Records in San Diego, Turtles Records in Atlanta, Karma Records in Indianapolis, The Richman Brothers in Philadelphia and G.A.M. in Minneapolis and Top 25 reports flowed in from Homer's Records in Omaha, Scott's Wholesale in Indianapolis, Radio Doctors in Milwaukee, Seaport One-Stop in Portland and Peaches in Indianapolis.

The first single from the album, "You're Only Human (Second Wind)," seems destined for the Top 10. After five weeks of release, it is already in the Top 15 on the playlists at KMBQ, WSKZ, WWKX, Q105, KHTX, KKRZ, KWOD, KLUC, KF95, Q106, WHTX, WLWL, KQKQ and WMEE.

Aretha Franklin

The first lady of soul is wasting no time zooming to the top of the charts. In just three weeks, "Who's Zoomin' Who" has blasted its way from an 85 bullet high debut, touching down lightly at 60 last

(continued on page 38)



GRIM MEN BEAR ED — Steve Grimmitt (l) and Nick Bowcott (r) of RCA's Grim Reaper traded rock gossip and guitar techniques with Edward Van Halen (c) at the recent N.A.M.M. (National Association of Music Merchandisers) convention show.



KEN IS ON HIS SIDE — Mick Jagger (r) was greeted backstage at the Live Aid concert in Philadelphia by ASCAP assistant director of public relations, Ken Sunshine. Jagger is a member of the PRS and licenses his songs through ASCAP in the US.



WRAPPING UP RAPOSO — Mike Stewart (l) President CBS Songs, has announced the signing of composer Joe Raposo to an exclusive worldwide publishing agreement. Raposo's catalog, Jonico Music, includes such songs as "Sing," "It's Not Easy Being Green," "Here's To The Winners," and "You Will Be My Music," as well as theme songs from television series ranging from "Sesame Street" to "Three's Company." Additionally, Raposo co-authored "America Is" with lyricist Hal David, the official song for the restoration of the Statue of Liberty.

Business Notes

Springsteen Hits Seven Million, As RIAA Certifies 11 Multi-Platinum LPs

NEW YORK — The Recording Industry Association of America certified 11 multi-platinum albums in July, with Bruce Springsteen's "Born In The U.S.A." topping the list with sales of seven million. Other multi-platinum award winners were Madonna's "Like A Virgin" and ZZ Top's "Eliminator" (five million each), Alabama's "Mountain Music" and "Feels So Right" (four million each), Alabama's "The Closer You Get," Wham!'s "Make It Big," the Cars' "Heartbreak City," Prince's "1999" and Air Supply's "Greatest Hits" (three million each), and Prince and the New Power Generation's "Around The World In A Day" (two million). Platinum album awards went to "Around The World In A Day," Ratt's "Invasion Of Your Privacy," Kool and the Gang's "Emergency," U2's "Under A Blood Red Sky," and the soundtrack from *Vision Quest*. Gold albums went to "Around The World In A Day," Eurythmics' "Be Yourself Tonight," Robert Plant's "Shaken 'N' Stirred," "The Best of Disney Vol. 3," Night Ranger's "7 Wishes," Dire Straits' "Brothers In Arms," Freddie Jackson's "Rock Me Tonight," "Air Supply," Ratt's "Invasion Of Your Privacy" and Patsy Cline's "Greatest Hits."

Gold single awards went to Madonna's "Crazy For You" and "Angel/Into The Groove" (12" single), "The Hobbit," "Mother Goose Rhymes," "The Wizard of Oz," "Winnie the Pooh and the Blustery Day" and "Brer Rabbit and the Tar Babies," all by various artists.

Theatrical videos certified gold are: *Protocol*, Warner Home Video; *Electric Boogaloo: Breakin' 2*, MGM/UA Home Video; *2010, The Year We Make Contact*, MGM/UA Home Video; *Mass Appeal*, MCA Home Video; *Into The Night*, MCA Home Video and *The Mean Season*, Thorn EMI Video.

Platinum Theatrical Videos are: *2010, The Year We Make Contact*, MGM/UA Home Video; *Into The Night*, MCA Home Video and *The Mean Season*, Thorn EMI Home Video.

Judge Affirms BMI Payback Ruling

NEW YORK -- In a memorandum decision dated July 22 Judge Lee P. Gagliardi of the United States District Court, Southern District of New York, affirmed his decision of May 13 which ordered local television stations promptly to pay BMI retroactive fees due for the period of February 1983 - November 1984.

In early 1983, Judge Gagliardi held that the licensing practices under which more than 800 local television stations paid for the music they broadcast in syndicated programming violated antitrust laws. The judge rolled back the fees due to BMI to the 1980 level. The United States Court of Appeals for the Second Circuit reversed Judge Gagliardi's decision and the Supreme Court denied review, opening the way for BMI's request for an adjustment of fees, which was granted by Judge Gagliardi. Following the decision, plaintiffs in the Buffalo Broadcasting case sought a reargument.

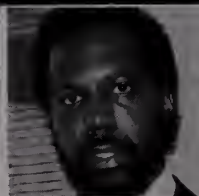
In his July 22 memorandum, Judge Gagliardi summed up the history of the litigation and said, "In short, the premise for the original order having been overturned, it is entirely appropriate that plaintiffs, rather than BMI, bear the burden of the loss of the use of the money at issue pending the final determination as to interim fees. Accordingly, plaintiffs motion to reargue is granted, and on reargument the court adheres to its May 13, 1985 decision."

BMI president Edward M. Cramer, noting the decision, said "Approximately \$30 million has been withheld from writers and publishers because of an erroneous decision. Now that this decision has been corrected, I hope we can mark an end to this episode. I believe BMI and the television stations can now decide upon a payment schedule for this long overdue revenue belonging to BMI writers and publishers."

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

NEW YORK — Fury, and Merc and Monk (Eric Mercury and Thelonus Monk III) have joined George Benson, Frankie Valli, the Manhattan Transfer, Chaka Khan and Michael Sembello in donating a percentage of their international royalties to the anti-piracy fund of the International Federation of Phonogram and Videogram Producers . . . N.Y.'s WKCR-FM will present a 13-hour festival, Aug. 5 from noon-one a.m., of the music of composer Harry Partch . . . B-Magic Records is opening recording and production offices in Boston and Detroit; they have signed 12 acts so far . . . Soundcraft Electronics has won three separate orders from the BBC for its sound mixing consoles.

EXECUTIVES ON THE MOVE



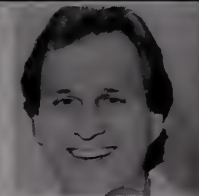
Morrow



Guild



Grzeszak



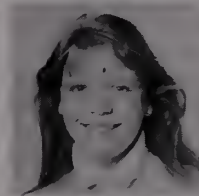
Hock



Osborn



Fisher



Edelstein



Norris

Morrow Appointed — Joseph Morrow has been appointed to the position of western regional director of rhythm and blues promotion for Motown Records, as announced by Maurice Watkins, director of R&B promotion for the label. Prior to joining Motown, Morrow has served in various positions in the industry with Capitol, Vee-Jay, Elektra/Asylum/Nonesuch, Unlimited Gold and most recently independent promotion in the western region.

Shaffer Appointed — Sandy Shaffer has been named merchandising manager for Warner Bros. Records. Shaffer began her career in the music industry as a singles buyer for Integrity Entertainment, a post she held for five years before joining the staff of Warner Bros. Records as assistant to the national merchandising manager for the past four years.

Guild Named — Kathy Guild has been named advertising manager for Warner Bros. Records, it was announced by Adam Somers, vice president/director of creative services and operations for the company. Guild comes to Warner Bros. with experience in account services for a number of advertising firms including Dentsu, Young & Rubicam and J. Walter Thompson.

Grzeszak Named — Arlene Grzeszak has been named production manager/creative services for Warner Bros. Records. Grzeszak began her tenure at Warner Bros. Records in 1978 in the Royalties Department. After a two-year hiatus, she returned to the company as production coordinator, a post she held for the past four years.

MCA Expands Album Promotion — MCA Records has expanded its promotion department with an expansion and restructuring of its album promotion department, it was announced by John Schoenberger, vice president, album promotion for the label. As part of the restructuring and expansion, the label announced the appointments of Randy Hock and Bob Osborn to the newly-created positions of director, album promotion/marketing, east and west coast, respectively, and the promotion of Nan Fisher to the newly-created position of director, national alternative promotion. In these newly-created positions, Hock and Osborn will be responsible for tying together the marketing and promotional plans for album oriented artists' product on a market-to-market basis, working with MCA's regional and local promotions and distribution personnel. In her new position, Fisher will be responsible for the execution of marketing and promotional plans for albums in conjunction with alternative and college markets.

Norris Named — Arista Records has announced the appointment of Kelly Norris to the position of west coast promotion director for the label. Norris, who will be based in Arista's Los Angeles office, will have responsibility for promotion at Top 40, AOR, and Adult Contemporary-formatted stations. Among the major markets she will cover are Los Angeles, San Diego and Phoenix.

Edelstein Named — Marcia Edelstein has been promoted to the newly-created position of director, merchandising & advertising, Elektra Records. Edelstein will initiate ad campaigns and merchandising projects for Elektra/Asylum releases. She will act as a liaison to the art and production departments, and will also work extensively with Elektra's field marketing coordinators. She will report directly to Hale Milgrim, vice president, creative services.

Enrico Forms Co. — John Enrico has announced the formation of Extra Sensory Promotion, a company specializing in national record promotion and marketing for independent labels. Based in North Hollywood, CA, ESP will work mainly jazz, blues and progressive rock (new-music) product. The company offers three basic services: national radio promotion; national press promotion (for reviews and release listings); and independent distribution management (including retail one-stop promotion).

Melina Promoted — Marvin Cane, president of Famous Music, a division of Paramount Pictures, has announced the promotion of Alan Melina from creative director to senior creative director, effective immediately. Working for the west coast branch of Famous Music, Melina will be responsible for talent acquisition, writer and artist development and song catalog promotion on the west coast. Reporting to Marvin Cane, he will be working with Wally Schuster and Kate Douvan.

Negron Promoted — The Peer-Southern Organization has announced the appointment of Hiram Negron to the position of Latin repertoire manager. Previously, Negron was assistant international manager of the Latin American division. In his new position Negron will have responsibilities for Peer's repertoire in the Spanish speaking Caribbean basin territories. He will be based in New York and Puerto Rico.

Ludwick Named — David Ludwick has been named president, chief executive officer and chief administration officer for Petrafied Productions. In his new position, Ludwick will be responsible for all areas concerning the Christian gospel rock group Petra and their production company. Prior to joining Petrafied, Ludwick has functioned as a legal representative.

Solomita Promoted — Pete Solomita has been named sales manager of Greenworld Distribution's New York office, it was announced by Steve Boudreau, president of the L.A.-based Greenworld Records Limited. Solomita was promoted from his post as sales representative of Greenworld New York. Solomita will be joined by Don Brody, who will act as his assistant.

Officials Praise New Law As Counterfeit Busts Continue

By David Adelson

LOS ANGELES — Officials are praising a new California law that enabled investigators to make the second major Southern California counterfeit arrest in three weeks. Over \$1.2 million dollars in counterfeit record and cassette labels were confiscated by Bell, CA police as a result of an investigation by the Assn. of Latin American Record Manufacturers (ALARM) and the RIAA.

According to ALARM executive director Bud Richardson, who headed the investigation, the Counterfeit Trademark Law (653W), enacted in 1984, has enabled law enforcement officials to increase the number of counterfeit related arrests enormously.

Previous state laws only effected music recorded prior to 1972. All material recorded after that year fell under the jurisdiction of the Federal Copyright Act and thus required the involvement of the F.B.I. Investigators had found that since record counterfeiting was a low priority crime for the bureau, it was hard to effectively enforce the law.

The new California law centers around the illegal use of trademark and does not deal with the actual recording. According to Richardson, "we don't care if the tape is blank. If it's a counterfeit trademark,

then we've got them."

Richardson said since the enactment of the new law, ALARM has assisted law enforcement officials in over 80 arrests and the seizure of over 60,000 counterfeit records and tapes.

Last week's arrest of Hector Avilas, 47, and Daniel Rios, 37, came just three weeks after a raid that yielded over \$400,000 worth of counterfeit cassettes of "We Are The World." Investigators are still trying to determine if there is any connection between the two raids which occurred only a few miles from each other.

Police said Avilas and Rios had printed over 160,000 labels. According to Richardson, 90 percent of the labels were for Latin product but labels for such artists as Madonna, Tears For Fears, Kool And The Gang, The Beatles, Michael Jackson, Dolly Parton and Willie Nelson were also counterfeited.

"He had masters of over 2,000 labels," said Richardson. "He said he merely went out and bought a tape and brought it back to his dark room. He then had a four-color separation press that he would make duplicates from."

According to the investigator, "this just scratches the surface. We confiscated all his business records and the investigation will continue."

Manhattan Signs Distribution Pact With Philadelphia Intl.

NEW YORK — Philadelphia International Records has signed a long-term agreement for exclusive distribution and promotion with Manhattan Records, a division of Capitol Industries. The pact was announced by Bhaskar Menon, chairman and chief executive of EMI Music and Capitol Industries, and Bruce Lundvall, president of Manhattan Records, at the conclusion of negotiations with Kenneth Gamble and Leon Huff, founders and chief executives of Philadelphia International Records.

Gamble and Huff founded Philadelphia International in 1971. The label was originally distributed by CBS Records. Among their songs and artists were the O'Jays ("Love Train," "Back Stabbers," "Used To Be My Girl"); Harold Melvin &

the Blue Notes ("Bad Luck," "Wake Up Everybody"); Teddy Pendergrass ("Love T.K.O.," "Turn Off The Lights"); the Three Degrees ("When Will I See You Again"); Billy Paul ("Me and Mrs. Jones"); McFadden & Whitehead ("Ain't No Stoppin' Us Now,") and Lou Rawls ("You'll Never Find Another Love Like Mine"). In recent years, Philadelphia International has maintained a chart presence with releases by Patti LaBelle, the Jones Girls and the O'Jays.

Remarked Bhaskar Menon, "I am absolutely delighted at the alliance between Manhattan and Philadelphia International. All of us throughout the world of EMI Music regard Kenny and Leon as exceptional talents, and we are most excited and honored to form this association with them and their distinguished roster of artists."



CHAKA DOES VICE — Chaka Khan recently recorded a new song, "Own The Night," expressly for the upcoming soundtrack album to the NBC-TV series, Miami Vice. Set for a September release on MCA Records, the LP features various artists with the music being coordinated by executive producer Danny Goldberg. Pictured at the recording session at Atlantic recording studio in New York City are (l-r); producer Arif Mardin; Khan; Goldberg (standing); and Joe Mardin, who co-produced the track with Arif.

GRP And JVC: A Promotional Fusion Results In Success

By Lee Jeske

NEW YORK — The JVC Jazz Festival, which ended this past weekend at the Hollywood Bowl, was, by all accounts, a successful cooperative venture between an audio hardware giant and a small, independent jazz label. The travelling show, which featured GRP recording artists Dave Grusin, Lee Ritenour, Dianne Schuur, Dave Valentin and Ivan Lins, featured a unique promotional cross-pollination — with the label benefiting from some \$850,000 worth of promotion from JVC, unaffordable for a small, specialized label, and JVC benefiting from the identity with a brand of music that represents a certain level of quality.

"JVC made a decision before we got involved with them," says Larry Rosen, co-owner, with Dave Grusin, of GRP, "to utilize jazz as the music they were going to promote. The reason for that is not that they wanted to reach the jazz buyer, because that's much too small an audience, but they thought by associating themselves with jazz, they were associating themselves with uncompromising quality."

In 1984, JVC took over the sponsorship

of four international jazz festivals — including the Newport Festival, in Rhode Island. This year JVC America wanted to extend the national reach of the JVC Festivals, so they hit on the concept of a touring "festival," promoted by George Wein. Initially, the idea was to put together one-night packages around the country, not necessarily to coordinate artists. They approached GRP.

"They know who we are, certainly," says Rosen, "since they're our licensees and we've worked closely with them for years. So JVC America came to us and said, 'Look, *Digital Audio* magazine is coming out with all these things about jazz, and Dave Grusin has been number one for about five months on their chart.' And we were pushing real hard right from the beginning with compact discs, we're up to 30 compact discs, and they're looking to promote their compact disc players. They figured Dave would be just right, because he's somebody who's constantly been there, and everybody knows his music — everybody — but the general public does not really know who Dave Grusin is. But Dave's name is associated with quality and they're looking to reach the 'baby-boomer' audience who goes out and buys the stereo systems."

The promotional campaign included full-page color ads, many featuring Grusin, in magazines and newspapers in the cities the Festival hit; in-store contests for audio equipment; the manufacture, by GRP, of 10,000 special "Sampler" CDs for JVC to use as giveaways; and the dispersal, by GRP, of a gross of JVC compact disc players to stores and jazz radio stations. Rosen figures about \$1 million was spent on promotion — \$850,000 from JVC, \$150,000 from GRP — and he says that both the label and the hardware manufacturer are seeing the results in terms of sales.

While the Festival was not a "festival," per se, it was a touring event — the artists were all integrated into one show that enabled them to perform in various unique groupings. While JVC's sponsorship of several festivals in Europe and the Newport Festival continues, Rosen says that no decision has been made about putting together another grouping of GRP artists for an '86 version.



PUTTING THE REDLOCK ON — Broadwest Music, Inc.'s Harry Warner gets the final signature for Redlock Music, Inc., the new publishing company owned by members of the late Otis Redding's musical family. The new company contains four of the songs on The Reddings' current PolyGram album entitled "If Looks Could Kill." Pictured are (l-r): Warner; Mark Lockett; Zelma Redding; Otis Redding, III; and Dexter Redding. Not present for the photo, Karla Redding.



A MILE HIGH WITH DENVER — Patty Peavey and her husband Robin get the star treatment having just been flown in on the private Lear Jet of RCA recording artist John Denver, with Denver himself piloting the craft. That trip, plus front seat tickets to the artist's Red Rocks benefit concert, a private dinner, \$1,000 spending money and limo and hotel accommodations were the Grand Prize in VH-1's "Dreamland Express With John Denver Contest."

ALBUM RELEASES

MASK OF SMILES — John Waite — EMI America 17164 — Producer: John Waite-Stephen Galfas — List: 8.98 — Bar Coded

Walking the thin and lucrative line between pop and hard rock, John Waite's latest effort "Mask Of Smiles" is a logical extension from 1984's "No Brakes" but contains a better selection of material and more confidence in each overall performance. Consistency is the key here, and with such tracks as "Lust For Life," "Just Like Lovers" and "No Brakes," look for "Mask Of Smiles" to have many singles and a lengthy shelf life.



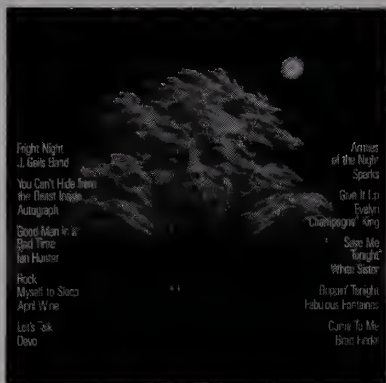
AIN'T LOVE GRAND — X — Elektra 9 60430-1 — Producer: Michael Wagner — List: 8:98 — Bar Coded

X's first release without longtime producer Ray Manzarak, "Ain't Love Grand" is a musically and lyrically focused effort. Pure hard rock is evident on the first single "Burning House Of Love," "Love Shack" and others, yet the typically honest and revealing lyrics provide a touchstone with past X efforts. Glossy harmonies between Exene Cevenka and John Doe and top song writing should expand the band's extensive following.



FRIGHT NIGHT — Original Motion Picture Soundtrack — Various Artists — Private I Records SZ 40087 — Producers: Various — List: 8.98 — Bar Coded

Although the market has been flooded of late by film soundtracks consisting of diverse songs from diverse artists, *Fright Night* emerges as a unique and notable example of the genre at its best. What makes this compilation of songs (from such artists as Autograph, Sparks, the J. Geils Band and Evelyn King) particularly unusual for a soundtrack is its AOR slant. These are, for the most part, hard-edged, biting dance cuts obviously suited to the film's contemporary, semi-satirical horror story.



PLAY THE GAME RIGHT — Ziggy Marley — EMI America — Producer: Grub Cooper-Tyrone Downie-R. Walters-David Marley — List: 8.98 — Bar Coded

Carrying on the formidable tradition in music and spirit of Bob Marley, Ziggy Marley delivers a sometimes riveting and always pleasing debut which brings together many of his father's past associates and a handful of Ziggy originals — including the *tour de force* title track. Look for radio to open up toward reggae with this release.



THE HISTORY MIX-VOLUME I — Godley & Creme — Polydor 825 981-1 Y-1 — Producer: Godley & Creme-Trevor Horn — List: 8.98 — Bar Coded

A tasty stew of material from the formidable former 10CC members including the current fast-breaking single "Cry." Side one is a mixers delight called "Wet Rubber Soup" which merges "Rubber Bullets," "Minestrone" and "I'm Not In Love" with an insistent dance groove a la Trevor Horn. Also included are "Light Me Up," "Save A Mountain For Me" and "Golden Boy," each illustrating a facet of the duo's amazing approach to music.

THE ADVENTURES — Chrysalis 41488 — Producer: Bob Sargent-Steve Harvey-Garry Bell — List: 8.98 — Bar Coded

Synthesizing a fresh pop sound is a difficult task, yet on this debut Britain's Adventures prove out songwriting capabilities and rich vocal capacity which forge a slick sound all its own. The first single "Send In My Heart" is the gem here, but other cuts such as: "Another Silent Day" and "Nowhere Near Me" also warrant attention.

LANGUAGE BARRIER — Sly & Robbie — Island 90286-1 — Producer: Bill Laswell/Material — List: 8.98 — Bar Coded

After finding success on the Padlock project with Gwen Guthrie, famed riddim section Sly & Robbie here team with Celluloid heavyweights Bill Laswell, Manu Dibango, Bernie Worrell along with Herbie Hancock, Miles Davis and Bob Dylan (among others) for a rock solid and sophisticated exercise in avant funk.

ALL THE GODS MEN — Blue in Heaven — Island 90285-1 — Producer: Martin Hannett — List: 8.98 — Bar Coded

A direct Chris Blackwell signing, "Blue In Heaven" has had two singles out in the UK, but this full LP marks its American debut and an auspicious debut it is. Strong songwriting and a varied sound which oscillates between a Smiths drone and the urgency of U2 marks this Irish band's US entrance.

CEASE-FIRE — Michael Prophet — RAS/Live & Learn 013 — Producer: Delroy Wright — List: 8.98

A well produced and bubbling release from Live & Learn and songwriter/vocalist Michael Haynes. Should chart highly on the reggae charts with strongest cuts including "Trouble Me," "Cease-Fire" and "Emanuel Road."

CELLARFUL OF NOISE — CBS Associated BFZ40134 — Producers: Kevin Valentine-Mark Avsec — 8:98 — Bar Coded

With a vocal and melodic approach reminiscent of Frankie Valli, Cellarful Of Noise comes up with a promising debut. Actually the vehicle for singer/writer Mark Avsec, one man band Cellarful Of Noise combines elements of modern sonics, upbeat rhythms and singable melodies.

ROCK 'N' ROLL GUMBO — Professor Longhair — Dancing Cat DC-3006 — Original producer: Phillippe Rault — Reissue producers: George Winston, Phillippe Rault, Steve Hodge, Frosty Horton — List: 8.98 — Bar Coded

The father of New Orleans rhythm, rock and blues in a 1974 French session that has been remixed to emphasize the highly influential Longhair piano. With "Gatemouth" Brown on guitar, the very definition of party music — only the dead won't dance.

ANCIENT DREAMS — Patrick O'Hearn — Private Music 1201 — Producer: Peter Baumann — List: 11.95 (cassette), 16.95 (CD) — Bar Coded

Electronic "new age" recording which is spatial and dream-like. O'Hearn is joined here by trumpeter Mark Isham and three percussionists, but his tasty electronic keyboarding is the heart of this affecting effort.

ONE FINE DAY — Kay Weaver — Circe CR101 — Producer: Kay Weaver — List: 8.98

An admirable addition to "women's" music, Weaver's debut features heartfelt feminist anthems and love ballads. The record suffers from the ghettoization which besets most projects so closely connected with "movements." Still, worthwhile production and craftsmanship recommend the record to a wider audience.

BURN OUT — Siphon Hot Stix Mabuse — Columbia 44 05242 — Producer: Siphon Mabuse — Richard Mitchell — List: 8.98 — Bar Coded

Known for his work with the South African group Harari, Mabuse is huge seller in both white and black markets in that country, and this release could easily be picked up by the clubs. Also is a 12" of the title track.

FORWARD NATTY — Al Campbell — Ras/Live and Learn 014 — Producer: Delroy Wright — List: 8.98

ZOOMER 10S EN SPACE — Prince Grayson — Time and Space 001 — Producer: Prince Grayson — List: 8.98

KEISA BROWN — Park Place 417 — Producer: Fredrick Knight — List: 8.98

ANTHONY WATSON — Amherst 3301 — Producer: Anthony Johnson — List: 8.98

CIRCLE — Max Carl — MCA 5563 — Producer: Peter Hauke — List: 8.98 — Bar Coded

LIVE — Glenn Phillips Band — Shanachie 820006 — Producer: Glenn Phillips — List: 8.98

I MUST NOT BE KINKY — Tina Harris — Shanchie 675001 — Producer: Lenny White — List: 6.98 — Bar Coded

I DON'T WANT TO GROW UP — The Descendants — New Alliance 026 — Producer: Bill Stegenson — David Tarling — List: 8.98

KNIGHTS OF THE NEW THUNDER — TNT — Mercury 818 865-1 — Producer: Bjoern Nessjoe — List: 8.98 — Bar Coded

I WANNA BE YOUR MAN — Goodie — Total Experience 8-5706 — Producer: various — List: 8.98 — Bar Coded

TARZEN — Valentino 90277-1 — Producer: Stuart Epps — List: 8.98 — Bar Coded

ROCKARAMA — Highway Chile — 21 Records 90287-1 — Producer: Shell Schellkens — List: 8.98 — Bar Coded

SINGLE RELEASES

MADONNA (Sire 7-28919)

Dress You Up (3:45) (House Of Fun Music/BMI) (Stanziale-LaRusso) (Producer: Nile Rodgers)

Picked early as a single choice and played heavily in the clubs, "Dress You Up" is characteristic Madonna, with a bubbling groove and an irresistible chorus hook. With no apparent backlash due to the extensive media attention given the vocalist as of yet, look for both CHR and B/C radio to jump on this single as one of the top late summer releases.



GEORGE HOWARD (TBA 705)

Dancing In The Sun (4:08) (Asphalt Music-Moonshoes Music. BMI) (Howard-Johnson) (Producer: George Howard)

With a firm B/C and jazz following, this single from George Howard's latest LP seems set to attack the CHR market, in following the path of other recent successful instrumentals. With a solid dance backbeat, Howard's soprano sax playing is tasteful and evocative, creating an engaging and soaring pattern of melodies. Look for this to be Howard's crossover breakthrough.

JOHN CAFFERTY and THE BEAVER BROWN BAND (Scotti Bros. ZS4 05452)

C-I-T-Y (3:33) (John Cafferty Music/BMI) (Cafferty) (Producer: Kenny Vance)

Long an AOR breaker, this high energy cut from Cafferty and the Beaver Brown Band's second LP "Tough All Over" consolidates its distinctive east coast rock and R & B sounds and makes it simple and sweet. Cafferty delivers an effective lead vocal and a tasteful guitar solo highlights the musical breaking. Look for this track to fly up the CHR chart.



URGENT (Manhattan 50005)

Running Back (3:55) (Kehr Bros./BMI) (Kehr-Kehr-Kehr) (Producer: Ian Hunter-Mick Ronson)

An authoritative hard rock debut from Manhattan's Urgent which is picking up substantial number of adds on CHRs around the country, "Running Back" combines the polish and predictability of such corporate rockers as Foreigner, Journey and the like, but is invested with a fresh energy and style. Look for this to be the label's highest charting effort to date.

WHAT IS THIS? (MCA 52593)

I'll Be Around (3:46) (Bell-Hurt) (Assorted Music-Bellboy Music-Cookie Box Music/BMI) (Producer: Todd Rundgren)

This O'Jays classic is given a nice reworking by Los Angeles' What Is This? and producer Todd Rundgren with emphasis on a faithful arrangement and updated instrumentation. The lead vocals are especially soulful and the guitar work throughout is restrained and effective. An excellent choice for the first single from the band's second album, look for this version of "I'll Be There" to be an AOR breaker.

GO WEST (Chrysalis VS4 4290 03)

Eye To Eye (3:32) (ATV Music Corp./BMI) (Cox-Drummie) (Producer: Gary Stevenson)

With moderate success from its first two singles, this versatile and astute British group's latest release is an R&B tinged song which shows soul and heart. A nice crossover effort.

WILLIE NELSON & NEIL YOUNG (Columbia 38-05566)

Are There Any More Real Cowboys? (3:02) (Silver Fiddle/ASCAP) (Young) (Producer: Neil Young-Elliot Mazer-David Briggs-Ben Keith)

With a sound which goes back to Young's classic "Harvest" LP, this cut bridges the 60's country rock and authentic country via Willie Nelson contribution. A guaranteed winner for fans of both artists, and a possible country/pop crossover.

HERMANOS (Columbia 38-05423)

Cantare, Cantaras (5:35) (April Music — Albert Hammond Music/ASCAP — Irving Music-Calquin Music/BMI) (Hammond-Calderon-Anahi) (Producer: Albert Hammond-Jose Quintana — Humberto Gatica)

The Latin America contribution to the drive to help stop hunger in Africa and worldwide, "Cantare, Cantaras" is an emotional and a moving cut sung in Spanish which should be a huge international seller.

SUPERTRAMP (A&M 2760)

Better Days (3:55) (Silver Cab Music-Almo Music/ASCAP) (Davies) (Producer: David Kershenbaum)

A solidly driving rocker, "Better Days" is a showy tune for Supertramp, and professes a clear-eyed optimism for the future. Excellent production values and a nice melody.

BOB & ZIP (Rhino 4401)

Just A Big Ego (2:49) (Casucci-Caesar) (Chapell-Intersong/ASCAP) (Producer: Bob & Zip)

BILLY GRIFFIN (Columbia 38-05453)

If I Ever Lose This Heaven (3:28) (Jobete Music/Almo Music/ASCAP) (Sawyer-Ware) (Producer: Leon Ware)

STRAFE (A&M 2754)

React (3:58) (S.T.D. Music/ASCAP) (Standard) (Producer: Strafe)

THE OUTLET (One Way 001)

If I Were The One (Adventure Music) (Barton) (Producer: Rob Dimit)

CARL CARLTON (Casablanca 880 949-7)

Private Property (4:10) (Music Minded Pub./BMI) (Jones) (Producer: Allen A. Jones)

SEDAN (Cotillion 7-99624)

Just Be My Lover (3:59) (Content Music-CoPaJo/BMI) (Coates) (Producer: Leo Graham)

COMMODORES (Motown 1803MF)

Janet (3:41) (Rightsong Music — Franne Golde Music — Sin Drome Music/BMI — Del Zorro Music/ASCAP) (Golde — Fox/Caldwell) (Producer: Dennis Lambert)

This nicely textured mid-tempo track shows off the classic Commodore vocal style and jazzy musical sound. "Janet" is a smoothly rolling cut set for strong airplay on B/C and urban radio.

HOOTERS (Columbia 38-05568)

And We Danced (3:48) (Dub Notes/Human Boy/ASCAP) (Hyman-Bazilian) (Producer: Rick Chertoff)

This second single from the Hooters' "Nervous Night" LP again displays the band's flair vocally and instrumentally. The song and the performances have an appealing Springsteen-like purely American sound so justifiably popular these days. Look for CHR action.

NICK MASON & RICK PENN (Columbia 38-05456)

Lie For A Lie (3:16) (Pink Floyd Music Pub. Inc./BMI) (Fenn-Mason-Peyronel) (Producers: Rick Fenn-Nick Mason)

From the "Profiles" LP, this is a moody, alluring cut strong vocally and melodically. Noteworthy for its unique sound, this single should prove popular CHR fare, and with good reason.

AIR SUPPLY (Arista 1-9391)

The Power Of Love (You Are My Lady) (3:57) (April Music/ASCAP) (Rush-Applegate-DeRouge-Mende) (Producer: Peter Collins)

Taken from this Australian group's latest "Air Supply" release, this ballad is a sweeping testament to its knack for pop melodies. Look for strong CHR adds.

ORCHESTRAL MANOEUVRES IN THE DARK (A&M 2746)

So In Love (3:28) (Virgin/ASCAP-Charisma-Unichappell/BMI) (OMD-Hague)(Producer: S. Hague)

The surprise huge success of OMD's current U.S. tour lends credence to the claim that mass popularity for this band is within reach. "So In Love" should improve its chances greatly. A very melodic, pleasing and well textured record prime for CHR.

ANTHONY WATSON (Amherst 302)

She Will Never Wait Forever (3:50) (Harlem Music/BMI) (Tragesser) (Producer: Anthony T. Johnson)

FIRST LOVE (Mirage 7-99627)

Give Me Your Love (4:10) (Green Mirage-Creative Start/BMI) (Bryant-Roseman-Tyson) (Producer: Jason Bryant)

KEISA BROWN (Park Place 106-7)

I Betcha Didn't Know That (Two-Knight/East Memphis Moon Song Music/BMI) (Knight-Dees) (Producer: Frederick Knight)

GOODIE (Total Experience 1-2422)

Specify Laffy (3:54) (TEMP CO. /BMI) (Whitfield-Gray) (Producer: Cavin Yarborough-Robert Whitfield)

POINTS WEST

SHES B-SIDE HERSELF — How did a California girl get transported to the Big Apple, end up in a recording studio with **Bill Laswell** and **Material** along with **Africa Bambaataa** and finally create a record of her own called "Cairo Nights"? After speaking with **Anne "B-Side" Boyle**, the answer is: right place, right time. Out on the west coast taking a bit of a vacation before a European jaunt to support her first full length effort on New York's Celluloid label, B-Side stopped by the *Cash Box* office to document some of her past and present as well as vague hopes for the future. "I had been brought into a studio in New York to teach a singer the French translation of a rap song he was doing — it was kind of difficult. He had a hard time rapping in French — it was written out phonetically, and when they got through with the song Bambaataa said 'lets do something different on the other side,' and he said, 'lets use her.' I'm not one of those people who would say, 'oh, no I can't go on record' — I just thought this is great! And so that's the first time I did anything for record and that did pretty well." After other 12"



SEEING IS BELIEVING — *Austin's True Believers* performed a solid show last weekend at the *Club Lingerie* along with *Green On Red*, giving west coast audiences one last peek before the band is signed to a major.

singing career in the first place. "I don't like to plan everything out. Right now they would like me to go over to Europe and promote the record just singing along with it, but I just can't do that. I would rather just take along a drummer and a sax player or something and do it that way — it would be a lot more interesting."

THE USUAL SUSPECTS — **IN AN UNUSUAL PACKAGE** — **Taj Mahal, Norton Buffalo, Maria Muldaur, Oscar Brown, Jr., Darol Anger, Tony Rice and Mark Naftalin** are just some of the artists who have contributed their efforts to the launching of a new San Francisco label called *The Usual Suspects*. **Tom Stern**, head of *Tomistoma Production* is heading up the project which will get under way on the national level in August with the release of two LPs, "Suspects Sampler" and "Faraway Places." Both of the albums will contain various cuts and artists, a format which was chosen as a means of showcasing Bay Area talent and an indication of the diversity of the talent which will be released by the label in the near future.

ZAENTZ FILLS DANCE CARD — Fantasy head **Saul Zaentz** has taken action against **John Fogerty** and Warner Bros. even after the label altered parts of Fogerty's "Centerfield" LP to stave off the Zaentz' anger. A suit was filed last week in Los Angeles, and the songs in question are "Zanz Kant Danz" and "Mr. Greed." The complaint also claimed that Zaentz was libeled by a series of Fogerty interviews given after "Centerfield" was released.

SOUNDS GOOD — LOOKS GOOD — One of the most interesting new things on the shelves this week is **Mark Mothersbaugh's** latest project, a solo ambient-music cassette called "Music For Insomniaks." Manufactured by Japan's TRAX Records and handled in America by *Sounds Good/Suite Beat*, "Music For Insomniaks" is an enthralling package of swirling electronic music, yet for \$12.98 you also get quite a nice package — Japanese style. The flashy turquoise/gold outer box contains a gold cassette and a deck of cards featuring *Devo* personalities printed on high quality Japanese stock. Fun to play, fun to play with.

PERRI MAKES A NAME FOR ITSELF

— When **Pat Metheny** announced at his recent L.A. dates that he had a "surprise" later in the show, he couldn't have been more right. Mentioned oft times in the last few months in this column, that surprise was the group **Perri**. Made up of four sisters who originally hail from Bakersfield, **Carol, Darlene, Lori and Sharon Perry** are Perri and though they have not released anything on vinyl as yet, a debut "Celebration" is due out in the fall. The sisters originally hooked up with the formidable jazz fusion guitarist after seeing one of his shows and recording a tape with lyrics to some of his songs. Metheny has invited the group along



PETTY AT THE WILTERN — *Tom Petty's Wiltern* shows August 8 & 9 will also be filmed for a documentary on the band.

on his current national tour — Perri performed "Airsteam," "Jocho" and an encore number at his recent Irvine Amphitheatre show — and the girls have become quite a hit. Look for "Celebration" in September.

CLOSE TO THE EDIT — San Francisco's grass roots World Beat music scene is set for a Sept. 7 Greek Theater concert featuring all of the top bands. The "World Beat Celebration" will be international festival of music, dance and culture with **Big City, the Looters, Freaky Executives** and others . . . the August 11 *Splish Splash Festival*, to be held in Avalon, is falling into place. The entire festival will be recorded and filmed, and reportedly, *IRS Cutting Edge* is interested in part of the film — the *Splish Splash* will be highlighted by **UB40** and **David Lindley Peter Holden**

NEW FACES TO WATCH

Epic recording artist **Bang Bang** is one pop act that makes no bones about being commercial. "No matter what we do it usually turns out that way," said lead vocalist and songwriter **Julian Raymond**. "I just like things with hooks, it's in my blood. We make no bones about being commercial, because we are."

Whether it's considered commercial or not, the music **Bang Bang** is most interested in these days is of the heavy R&B Motown variety, tinged with a hard rock edge. Raymond's former incarnation as a heavy metal bassman is evident still, but he insists that **Bang Bang**, with a debut Epic LP and video to its credit, will be moving even more toward the R&B mode with the next album. "I had been playing heavy metal since I was a kid, sid the 23-year-old Raymond, "and I became kind of heavy metaled-out. I've changed unbelievably in the past few years, because I really like all of the Motown R&B things. The next album will go almost totally in that direction, almost to the gospel level."

The Portland, Oregon-bred Raymond came to Los Angeles several years ago in search of a more fertile music scene and serious-minded musicians with whom to start a band. Founding members Raymond, bassman **Tristan de Villar** and synthman **Desi Bozeman** formulated the original **Bang Bang** in 1982. Since then, guitarist **Ronnie Mancuso** has joined, along with keyboardist **Bennett Salvay** and drummer **Joey DePompeis**.

Raymond said that with the band's next LP, the aim is for more music focus — not an easy achievement for an act with as many stylistic variations as the players in **Bang Bang**. Beginning with Raymond's predilection for R&B (shared by de Villar and Bozeman), tastes range from there to the classical orchestral influences of Salvay (an accomplished film composer who wrote the title track to *The Flamingo Kid*) to the glam rock, *Mott The Hoople* sensibilities of DePompeis and Mancuso. The mixture has kept



Bang Bang

the band from leaning too far in any one direction.

The **Bang Bang** sound, which has always borne an R&B feel, bears little resemblance to that of **Duran Duran**, to whom **Bang Bang** has been compared time and again in the press. Raymond has gone on record to vehemently deny and direct influence by the popular British act, but fears his intentions may have been misconstrued. "We like *Duran Duran*," he explained, "and if it weren't for them, I don't think modern music would have become what it is today. I personally don't understand the comparison musically, That's all."

In addition to a more aggressive bent toward R&B, **Bang Bang** also plans to roughen its image. Though no drastic changes are in store for the near future, "We just won't be that squeaky clean anymore," said Raymond. As for the new record and a more true-to-character image to accompany it, the band is enthusiastic. "We've got nothing but incredible material for the next record," Raymond said. The commercialism of that new waxing remains to be seen, but then "commercial" is just a word when it comes to the kind of music this exhilarating new act likes best to play.

Tears For Fears Has Something To Shout About

By **Stephen Padgett**

LOS ANGELES — How do you follow up a #1 single? The mere thought has caved in many a lesser act. The pressure for an artist to outdo himself is exerted by record companies, management, publishers, record distributors — any who have benefited from an artist's success. Only the artists with level heads and realistic expectations survive this pressure.

In the case of **Tears For Fears**, sensibility and realism are hallmarks. The unexpected success of their second Mercury LP "Songs From The Big Chair" and its first single, "Everybody Wants To Rule The World," has surprised everyone but **Tears For Fears** themselves. During a recent phone interview with *Cash Box*,



TEARS FOR FEARS — **Roland Orzabal** and **Curt Smith**.

Tears For Fears member **Roland Orzabal** was asked if the success surprised him in any way, or if he expected to have a #1 album and a #1 single. He replied simply, "No. We didn't expect anything."

This attitude is more or less a life principle for Orzabal and his partner, **Curt Smith**. "There are four words that we live by. They are, 'Relax, and expect nothing,'" said Orzabal. And this is precisely how **Tears For Fears** is responding to this current rush of good fortune. They are neither surprised by it nor did they expect it.

Does success change one's life appreciably? "Not really. It hasn't changed us as people. It just means, obviously, we're better off financially. But, it means that we can do what we want, I think. It enables you to relax even further. Because you're struggling to make ends meet as well as making good music, now it will be nice to just make good music," commented Orzabal.

"Change, you can change." This is not only a line from one of **Tears For Fears'** early singles, the sentiment is their *raison d'etre*. The theme, in one form or another, is present throughout their work. Songs like "The Hurting," "Suffer The Children," "Mothers Talk" and "Broken" paint the graphic picture of children in bondage to ideas delivered to them by sometimes

(continued on page 38)



Cover Story

Loose Ends: Tying Up The United States Market

By Peter Holden

LOS ANGELES — Since the first British invasion occurred in the early 1960s, there has been a steady stream of borrowed, bought or stolen influences between bands on both sides of the Atlantic. One of the least publicized has been the influx of soul music and R&B into the British music scene during the heyday and demise of punk music. Yet it is the American music of this time which most influenced one of Britain's hottest black bands, Loose Ends.

Out for over three months, Loose Ends' American debut "A Little Spice" has slowly made its way up *Cash Box's* B/C and Pop album charts behind the power of its current #1 B/C single "Hangin' On A String," and with a second single "Choose Me" just beginning to take off, Loose Ends has clearly taken the American market by storm, even though the group has never played a date in this country.

Made up of a three-person nucleus — Steve Nichol, Jane Eugene and Carl McIntosh — Loose Ends found the reception to its music much more positive here than in its own country and probably for good reason. "Most of our influences come from America," said Eugene, speaking from a recording studio in the UK. "Soul and R&B started in your country, and that has been the music that we listen to — the first record I ever purchased was 'Shame' by Evelyn King." That musical basis was enhanced by Nichol's exposure in music school to classical music and its arrangement as well as McIntosh's familiarity with jazz as a session bass player. Yet, according to McIntosh, it was the production of American producer Nick Martinelli to the band which consolidated its sound and solidified its disparate parts.

"Steve and I studied different kinds of music, but we both had a love for jazz, and together with Jane we already had a feeling for American soul music. Right around 1979 and '80 there was a big wave of American soul music injected into the British music scene, artists like the S.O.S. Band, Bobby Womack, Shalamar,

Change, George Benson and a lot of the Jimmy Jam and Terry Lewis stuff. We were able to put a lot of that together when we started the band, but the first couple of producers we worked with brought out what they thought best for themselves, not for the band. Nick came in and really brought out the best in our sound, he made the chemistry happen." With a production history which includes projects with Evelyn King, Bootsy Collins and many others, Martinelli brought with him an innate knowledge and sense of the sound Loose Ends was aiming for.

"We had written 'Hangin' On A String' about two years ago," said McIntosh, "We had done a demo of it, but Nick took it all apart and put it back together like a jigsaw puzzle." The single immediately was one to be reckoned with in the U.S., plateauing for a time on *Cash Box's* singles chart and then jumping to #1 where it has been for four weeks. "We feel that our sound is just more familiar to the American people than it is to people over here" explained Eugene, "We only have the one National Radio station run by the BBC, and it is very MOR oriented. The pirate stations really helped us to break here after we signed with Virgin, so the first LP it did cross over, but our goal is to tour and be successful in America. After that, everywhere else is easy!"

Loose Ends' trio of players are currently working on material for its second LP — its third in the UK, though plans for an American tour are in the works. Surprisingly, the band has done only one live gig in its career. "We decided that when we started to perform live we wanted to have a really good show, and that's really an expensive thing to do right now. We want to reach a certain level of success so we can go out and do it right," says Eugene. With group players waiting in the wings, that time is fast approaching, though the band is currently very busy, with the new LP and possible film ventures. McIntosh concluded, "It is really exciting right now, but it is also turning out to be a lot of work." But, for the present, the band does not have to worry about tying up any loose ends.

EAST COASTINGS

... AND BRING THE FAMILY — Finally rising to equal stature with the Boat Show, the Auto Show and the Home Show is Pepsi's version of the Rock Show, which will be traveling the convention center circuit for the next year or so. "Pepsi's Walk Thru Rock" features a multi-media exhibit that presents rock and roll films, music displays and memorabilia tracing the 30-year evolution of the pop music form, according to Phil Lobel, president of marketing for Walk Thru Entertainment. Debuting in September with a 24-city tour of the U.S. and Canada, the exhibit will spend five days in each market with Pepsi U.S.A. as the exclusive corporate sponsor.

The show will feature large screen projection, live entertainment and physical artifacts. It will consist of 18 video theaters as well as Pepsi sponsorship displays, consumer product displays by both national and local companies, record and merchandise vendors and enough rock paraphernalia to fill large halls and keep customers satisfied. Each video in the portable video theaters will pay tribute to a particular artist trend or genre of rock and roll. The videos are being produced and directed by Richard DeLigter and Jane Altschuler of New York's Real Productions. Included in the film clips are rare and previously unreleased footage from the early years of rock to the present. To insure high quality audio/video, all material is being digitally reprocessed and stored on videodisc. The sound will emanate from behind six-by-eight-foot screens. Videos will run continuously, averaging approximately 10 minutes in length with a five-minute intermission between films, allowing patrons to exit and enter each video area.



DREAM INTO GOLD — Elektra artist Howard Jones was feted recently by label execs in honor of his gold LP, "Dream Into Action." Pictured at LaBelle Epoque are (l-r): manager David Stopps, Jones and Elektra executive VP Lou Maglia.

The exhibit will travel with historical items from the Beatles, the Stones, Elvis and Woodstock, among other artists and historical events. Hallways throughout the exhibit will be devoted to photos and graphic displays depicting various periods in rock history, plus magazine and album art. Merchandising booths will be located throughout the exhibition with past and current products available for sale to visitors. Corporate display booths will showcase consumer product items, including state-of-the-art electronics and youth-oriented products.

But the real industry news is that "Walk Thru Rock" is finalizing negotiations with the major record and distribution labels for their participation in the shows. Seven of the 18 video theaters, those featuring contemporary music, will be used by labels to showcase their roster. According to "Walk Thru Rock's" label representative, Steve Schmerler of SAS Enterprises, "Walk Thru Rock" offers the record labels the opportunity to participate in a comprehensive history of rock and roll, and to showcase their current artists to a captive audience by way of video, product merchandising and live artist appearance."

Company representatives are touting the touring shows as a family event, where parents can check out an Elvis/Rockabilly booth or a Surf Music booth while their kids hustle off to the contemporary exhibits to catch the latest rock acts.

Although only the itinerary for the remainder of 1985 has been officially announced, 1986 dates have been penciled in, and New York and Philadelphia are scheduled then. Meanwhile, the tour kicks off in Kansas City September 11-15. Subsequent dates include Detroit (Sept. 18-23), Orlando (Oct. 2-6), Miami (Oct. 16-20), Memphis (Nov. 13-17), Atlanta, (Nov.20-24), New Orleans (Nov. 27-Dec. 1), Houston (Dec. 11-15) and Dallas (Dec. 18-22).

MONSTERS ON TOUR — The "Monsters of the Universe Tour '85" moves into its second month this week. The tour features *Illusion* (Geffen), *Rogue Male* (Elektra) and *Savatage* (Atlantic). All three acts on the 37-city tour are sporting new product.

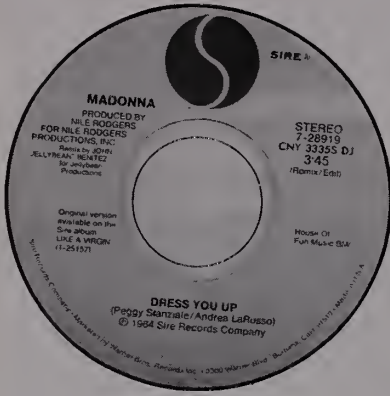


ANNIVERSARIES GALORE — Peter, Paul & Mary turned up in New York to celebrate their 25th anniversary and that of the club *The Bitter End*. Their performance was a benefit to establish the Charity Bailey Children's Folk Music Project.

while lead singer Danny Elfman is scoring the *Pee Wee Herman* film *Pee Wee's Greatest Adventure* . . . Cleo Laine will make her New York acting debut at the New York Shakespeare Festival last weekend in *The Mystery of Edwin Drood*, with music by Rupert Holmes . . . Larry Holmes will host the "MTV Friday Night Video Fights" this week (9). *Martha Quinn* provides the sparring . . . *The Cars'* September, 1984 concert in Houston will be telecast by MTV August 17 . . . RCA's Jeff Cason has left that company's publicity department. He's off in Europe developing projects until mid-September. Messages can be left at (212) 580-9674.

Rusty Cutchin

MOST ADDED



WPLJ — New York — Larry Berger
Dead Or Alive
Depeche Mode
P. Collins
Madonna
Expose

WAVA — Washington, DC — Smokey Rivers
Heart
P. Benatar
Katrina And The Waves
Bon Jovi
Madonna
J. Waite

B94 — Pittsburgh — Scott Alexander
Cock Robin
L. Branigan
UB40 w/ C. Hynde
Madonna

WHTT — Boston — Charlie Quinn
Lisa-Lisa And Cult Jam
Cock Robin
M. McDonald
UB40 w/ C. Hynde
Madonna

KC101 — New Haven — Stef Rybak
Dire Straits
UB40 w/ C. Hynde
Madonna

WLRS — Louisville — Christopher/Lyons
Heart
Kool & The Gang
Wham!
Eurythmics
UB40 w/ C. Hynde
J. Waite

Z93 — Atlanta — John Young
Eurythmics
Godley & Creme
Madonna

94Q — Atlanta — Jim Morrison
H. Jones
A-Ha
UB40 w/ C. Hynde
Madonna
J. Cafferty

BJ105 — Orlando — Casey/Wright
Lisa-Lisa And Cult Jam
Katrina And The Waves
M. McDonald
A-Ha
Klymaxx

WTYX — Jackson — Bill Crews
B. Ocean
P. Benatar
H. Jones
Katrina And The Waves

KNBQ — Tacoma — Ric Hansen
P. Benatar
M. McDonald
Eurythmics
Madonna

KMJK — Portland — Jon Barry
Madonna

KNMQ — Albuquerque — Stucker/Rountree
Dire Straits
L. Branigan
J. Cafferty

STRONG ADDS

Every Step Of The Way — J. Waite — EMI America
There Must Be An Angel (Playing With My Heart) — Eurythmics — RCA
C-I-T-Y — J. Cafferty And The Beaver Brown Band — ScottiBros./CBS
Money For Nothing — Dire Straits — Warner Brothers

STATION ADDS

WGTX — Dayton — King/Robertson
Katrina And The Waves
M. McDonald
L. Branigan
Eurythmics
J. Waite

KEYN — Wichita — Brooks/Brown
H. Jones
Godley & Creme
A-Ha
Madonna
J. Waite
Air Supply
K. Loggins

KDWB — Minneapolis — Dave Anthony
B. Joel
Cock Robin
Dire Straits
Katrina And The Waves
M. McDonald

92X — Columbus — Adam Cook
Heart
Y & T
Eurythmics
Madonna
J. Waite

WZPL — Indianapolis — Jim Miles
H. Jones
Mary Jane Girls
Godley & Creme
Bon Jovi
E. Clapton
J. Cafferty

WDUZ in Green Bay is looking for talented and competent announcers who will work part time when needed. Automation experience is helpful, females are encouraged to apply. T&R to **Dave Carew**, WDUZ, P.O. Box 36, Green Bay, WI 54305 EOE/MF . . . **WLUM** in Milwaukee is seeking midday personalities. Send T&R to **Bernie Miller**, WLUM Radio, 12800 W. Blue Mound Road, Milwaukee, WI 53122 EOE/MF . . . **KATA** is currently in the market for a program director who has knowledge and experience in broadcast news. T&R to **Scott Marccus**, Drawer 1, Arcata, CA 95521. EOE/MF . . . **Y108** in Denver is seeking a personality for one of its drive shifts. T&R to **John Driscoll**, KRXY, 7075 W. Hampden Avenue, Denver, CO 80227 . . . **WKPK** in northern Michigan is looking an experienced jock who also knows production. WKPK is a recently changed 100kw CHR station. T&R to **Bob Weaver**, P.O. Box 190, Gaylord, MI 49735 . . . **WTAD-AM** is looking for a morning man. Send T&R to **PD Alan Warner**, P.O. Box 450, Paducah, KY 42002 EOE/MF . . . **Jay Johnson** of **KDKO** says, "We have an opening for a morning man at KDKO. Talent must be entertaining and informative." T&R to Jay Johnson, KDKO Radio, 7880 East Berry Place, Englewood, CO 80111. EOE/MF . . . **WRVR-FM/AM** is still accepting resumes. "Applicant must have excellent air sound along with having news skills," says **Patrice McCarron**, WRVR, 5909 Ridgeway Parkway, Memphis, TN 38119. EOE/MF . . . **Q96-FM** in San Antonio is still looking for a newsperson. Send resume along with samples to operations director, **Neal Hunter**, Q96-FM, 5430 Fredericksburg Road, #517, San Antonio, Texas 78229 EOE/MF . . . **Z95** is looking for part-time air talent. CHR experience is required for the position. T&R to **WZUU**, Programming, 520 W. Capitol Drive, Milwaukee, WI 53212 EOE/MF . . . an AM/FM combo is looking for a news/sports reporter. T&R to **Nick Stachel**, news director, **KLIK/KTXY**, P.O. Box 414, Jefferson City, MO 65102. EOE/MF . . . **WDAR** in South Carolina is looking for a news anchor/reporter. T&R to **WDAR**, P.O. Box 811, Darlington, SC 29532. EOE/MF . . . **WQLX** is now accepting T&Rs for future files. Send to **Brad Shupe**, P.O. Box 608, Gallion, OH 44833, females are encouraged to apply. EOE/MF . . . **WOSH** is looking for experienced communicators for their information station. T&R to **Alan Schmidt**, WOSH P.O. Box 1490, Oshkosh, WI 54903. **KEYN-FM** is in the market for part-time air-talent, format of the station is CHR. T&R to **Steve Allen**, 2829 Salina, Wichita, KS 67204. EOE/MF . . . **WTAO** in Illinois needs someone who is a professional announcer along with having excellent production skills. Send T&R to President, **WTAO**, 108 North 10th, Mt. Vernon, IL 62864 EOE/MF . . . **K102** is seeking a promotion director. K102 is Minneapolis-St. Paul's top-rated station, T&R **WDGY**, **Dave Malmberg**, P.O. Box 4485, St. Paul, MIN 55104 EOE/MF . . . **KYRK** is currently accepting T&R's for part time and future full time opening at the station. KYRK is Las Vegas' new CHR. T&R to **Jim Daniels**, 919 West Bonanza, Las Vegas, Nevada 89106. No calls please. EOE/MF . . . **KSJO** in San Jose is still looking for a news director for their evening and overnight. T&R to **Dana Jang**, KSJO 1420 Koll Circle, San Jose, CA 95112 . . . **WKTG** is in need of a good midday jock. **Bob Mays** says, "This station is a good facility along with excellent people on staff. It's a great place to work and learn. T&R Bob Mays, WKTG, P.O. Box 338, Madisonville, KY 42431. EOE/MF . . . **WZOZ** is looking for a morning personality for their contemporary music station. "It's a highly professional environment," says **Ann Kolodziej**, WZOZ, P.O. Box 1030, Oneonta, New York, 13802. No calls. EOE/MF . . . **Paul Michaels** is now accepting tapes and resumes for his AOR station. Send materials to **Paul Michaels**, 880 Commonwealth Avenue, Hagerstown, MD 21740 . . . one of the south's leading CHR stations will have a future position available. Send T&R plus photo to **WCGQ** Radio, **Ralph Carroll**, P.O. Box 1537, Columbus, GA 31994. No Calls please . . . **Jim Andrews** says, "I'm looking for a strong on-air voice with production experience. It's a evening drive gig in a growing east coast market. T&R to Jim Andrews, **WUVU**, One Radio Road, St. Augustine, FL 32408. EOE/MF.

Darryl Lindsey

AIR CHECK

Station: **KHFI**
 Market: **Austin**
 P.D.: **Waylon Richards**

KHFI

Reaching number one with the last book, Austin, TX's KHFI (K98) is a dominant force in the region with a rating of 18.4. Owned by REO Broadcast Mgt. Group which also owns K98s sister station KIXL/AM, a christian music station, KBFM in the Rio Grande, KQXY in Beaumont and WQXY in Baton Rouge, K98 is described as a "very mass appeal station," sticking primarily with a healthy diet of hit radio.

Program director Waylon Richards, who joined the station 10 months ago after a stint in Baltimore commented, "We have a very, very broad base, we go from teen up to the older demos, and as an example, we own 25-54 female. We really don't do too much out-of-format programming, although we do run Casey Kasem's show and Jules' Future Hits, but nothing really deviates too greatly. I try to change up the playlist in the midday to bring in a few more classic oldies, but we are not in the habit of simulcasting rock concerts or doing too many promotions around town."

KHFI's air personality line-up includes: 6-10 a.m. with J.R. and his sidekick Geena Wood. The morning news is handled by Steve Nikazy who is also the stations news director. 10-3 p.m. is handled by Selvy Edwards; 3-7 features Famous Amos with Michael Oppenheimer doing the news; 7-12 a.m. is Dave Nicholas; and 12-6 is handled by Pamela Tracy. During that long early morning slot, Tracy is noted to have more freedom to play older hits and more AOR types of music.

Richards also explains, "With the other stations around the southwest owned by REO, I am able to handle the consulting. For instance with KBFM in McKeon we just took them from a 7.9 to a 14.3, from sixth to second in the market. The number one station there is an all Hispanic station, so second is really quite good for the Rio Grande valley area. The management is really open minded here, as long as I prove out whatever proposals I have," he concluded.

POP PROGRAMMER'S PICK

Programmer	Station	Market
Bill Sheridan	WKRZ	Wilkes-Barre/Scranton

Song: "Money For Nothing"
Artist: Dire Straits
Label: Warner Brothers

Comment:
 "Pulling great night-time phones, it's Top 5 phones. The video is terrific. Great guitar work showcases these killer rock and rollers. Hope it's a smash; they deserve it."

AIRPLAY

CHANGES — In addition to her duties as music director, **Mary Taten** has been named assistant program director of **WRQX (107)**, Washington. Meanwhile, advertising and promotion director **Marty Wall** resigns his position at the Washington outlet . . . After four-and-a-half years **Diane Morales** leaves her post as assistant director of advertising and promotions at **KLOS**, Los Angeles to become the new promotion director at crosstown **KKHR** . . . **KTSA & KTFM** promotions coordinator **Stephanie Stephens** can now be heard doing the live traffic reports and handling a weekend shift . . . Veteran announcer **Chuck Thompson** joins **Mutual's** NFL broadcast team. Thompson is the television voice of the Baltimore Orioles and has also been the voice of the Washington Senators and Baltimore Colts . . . **Mark Engleman** has been named executive producer at **WIP** Philadelphia. **Lynne Adkins** has also been named a producer at the station . . . **Sue Cunneff**, general broadcast editor of **The Associated Press** since 1983, has been named to a newly created executive position at AP's Broadcast News Center. She will be the assistant director/administration for AP broadcast services . . . **WHN**, New York program director **Joel Raab** leaves the station to form his own country radio consultancy. He will continue to advise the New York station. Succeeding Raab at WHN is **Neal "Moon" Mullins** from **WDAF**, Kansas City . . . **AI Casey** is the new program director at **WMGG**, Tampa. He takes over the position from **Scott Robblins**. Casey previously programmed **WPGC & WCLY**, Washington . . . **Gary Taylor** has left his position as vice president and general manager of **KZZU**, Spokane to take over similar duties at **KRPM**, Seattle. **Barbara Biddor** takes over the station manager slot at **KZZU** . . . **KQYT**, Phoenix has a new operations manager. He is **Dave Mckay**, former program director of **WWBA**, Tampa . . . **Kim Pyle** has been elevated to general sales manager at **WWFR & WWAG** Greensboro . . . **Eileen Maloney** is the new general sales manager at **WPLP**, Tampa . . . **Mark Di Dia** is the new music director of **WXRK**, New York. He held a similar position at **WYSP**, Philadelphia . . . **Kurt Kelly** is the new assistant program director and music director at **KLOS**, Los Angeles . . .



SMUGGLER'S BEER — Over 50,000 people showed up for a good time when **WLS** and **Budweiser** presented a free concert in Chicago's Grant Park, featuring **Glenn Frey** and the **Commodores**. Pictured (l-r): **Mark Hartley** of **Fitzgerald Hartley Management**; **John Gehron**, **WLS** operations director; **Karyn Esken**, promotion director and **Glenn Frey**.

Jeff Webber is the new general manager of **WKOL & WMVQ**, Amsterdam, NY . . . **Dave Beecher** is the new program director at **WLSQ & WREZ**, Montgomery . . . **George Sosson** has been named the new vice president and general manager of **WSUN & WYNF**, Tampa. Sosson held the same position at **KRQR**, San Francisco. **Rod Calarco** takes over the vice president and general manager duties at **KRQR**. Calarco moves to the San Francisco station from **WCBS-FM** where he was general sales manager. His old position will be filled by **Steve Carver** . . . **Miles Chandler** has been named as the local sales manager at **KRBE**, Houston . . . **SELDOM ADDS THREE** — **Selcom** radio will now represent **WPLO**, Atlanta, **KNPA & KLCl**, Boise and **WBRU**, Providence

ALBUM ROCK MAGAZINE DEBUTS . . . "Michelob's Rock Today," a syndicated radio program featuring a mixture of album rock music and music industry news is being introduced by Anheuser-Busch. The weekly, one-hour show, produced in a magazine format, is being offered by **MJI Broadcasting**. The program will be hosted by **Richard Neer** and **Carla Raswlick** of **WNEW-FM**, New York . . . **POWER ON** — The electronic revolution is in full swing and now there is a new syndicated radio program to try and explain the mysteries of computers, robotics, the compact disc, software, hardware, and new electronic gear anywhere it may appear. The program is called "Power On" and is a two-and-one half-minute look at the electronic world of the '80's. **Joe Ford**, a well known radio personality, will serve as host of the program. The program is being offered by **Sunstream Communications** and is produced by **Gary Firth** . . . **WCBM**, Baltimore plans to mount a month-long fundraising campaign to provide beds for the homeless of Baltimore. The campaign will be spearheaded by **WCBM's** **Ed Tyll**, host of the **WCBM** Tonight program. While setting no dollar goal in this effort, **WCBM** operations manager **Eric M. Seldel** notes that the Greater Baltimore Shelter Network says it needs \$298,000 to provide enough beds for six months. The fundraising effort will run July 29 through August 30. Donations can be sent to Project Shelter, P.O. Box 1576, Baltimore, MD 21203 . . .

SUPERTRAMP GOES COUNTRY — Has rock and roll invaded one of Canada's leading country stations or has a super rock group gone country? Actually, neither. Recently, **CFGM**, Richmond Hill, a country-formatted station serving the Toronto market, introduced **Supertramp** to its country audience. The occasion of this radical break with format and tradition was an on-air benefit for victims of a recent tornado disaster in the Barrie area north of Toronto. "We offered to play requests in return for a pledge to the fund," explains **Greg Slaight**, vice president and general manager, "and when a listener offered a \$100 pledge if we'd play 'Dreamer' by Supertramp, I figured, why not?"



MORNING ZOO — **WIOQ**, Philadelphia's **Harvey in the Morning** got a rather uncomfortable ride when the circus came to town. Harvey is seen here desperately holding on to "Peggy" his assigned elephant in the traditional Animal Walk.

Bob Shulman



SOUPY D'JOUR — **Flo** and **Eddie**, founders of the **Turtles**, currently performing in the "Happy Together Tour 1985," dropped by **WNBC** studios for a chat with midday personality **Soupy Sales** on his "Lunch with Soupy" segment. Pictured (l-r) **Eddie** (**Howard Kaylan**); **Sales**; **Soupy's** on air sidekick, **Ray D'Ariano**; and **Flo** (**Mark Volman**).

Petty Signs With Westwood One

LOS ANGELES — Westwood One has signed **Tom Petty & The Heartbreakers** to an exclusive agreement for radio concert broadcasts through 1986, according to **Norman Pattiz**, Westwood One chairman and president.

The pact provides that Westwood One's mobile studios record the band in live performance, and that Westwood One will have the exclusive right to broadcast the concert in 1985 and '86 on the "Superstar Concert Series," sponsored by **Coca-Cola** and **Sprite** and aired by more than 450 Westwood One Radio Network affiliates in the United States and throughout the world.

Westwood One's Concertmaster 1 mobile studio recorded **Petty** and **The Heartbreakers**, augmented for their current "Southern Accents" Tour '85 by a three-piece horn section and a pair of backing vocalists, during the group's swing through Texas and Oklahoma the first week of July.

The concert is set to air on the "Superstar Concert Series" Labor Day Weekend, and will be the band's first national radio concert since 1980, according to **Tony Dimitriades**, who co-manages the group with **Elliot Roberts** for **Lookout Management**.

Dick Clark Relinquishes Radio Show Slot

NEW YORK — **Dick Clark**, president of **Dick Clark, Inc.**, will relinquish his duties as host of **Dick Clark's National Music Survey** on October 31, 1985, it was announced last week by the **Dick Clark Company, Inc.** in Los Angeles. The weekly three-hour program had been carried by the **Mutual Broadcasting System** since

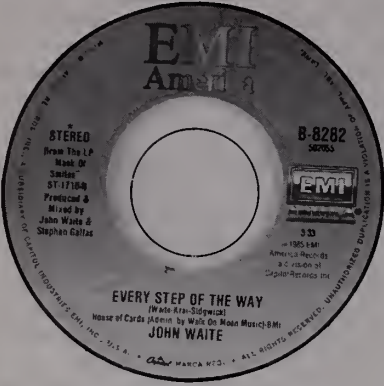
1981.

"I have nothing but the highest regard for the people at **Mutual** who are responsible for the success the **National Music Survey** has enjoyed," **Clark** said. "I wish **Mutual** nothing but the best for the future."



RONA'S GANG — **NBC Radio's** **Rona Elliot**, host of "The Rock Report," recently had superstars standing three deep waiting to be interviewed on her show. That's Rona on the left with (l-r) **Jimmy Cliff**, **Stewart Copeland** and **Carly Simon**, all of whom have new LPs out.

MOST ADDED



STRONG ADDS

Bob & Zip — Just A Big Ego
Huey Lewis And The News — Back In Time
Hooters — And We Danced
M. McDonald — No Lookin' Back

STATION ADDS

KAZY — Denver — Zak Phillips
R. DAVIES — Return To Waterloo
MARILLION — Kayleigh
WHAT IS THIS — I'll Be Around
COCK ROBIN — When Your Heart Is Weak
THE ADVENTURERS — Send My Heart

KZOK — Seattle — Larry Sharp
J. WAITE — Every Step Of The Way
X — Burning House Of Love
HOOTERS — And We Danced
B. SPRINGSTEEN — Stand On It

KLOS — Los Angeles — Ruth Pinedo
EDDIE & THE TIDE — One In A Million

STING — Moon Over Bourbon Street
H. LEWIS AND THE NEWS — Back In Time
J. WAITE — Every Step Of The Way
N. MASON/R. FENN — Lie For A Lie
J. WALSH — Rosewood Bitters
MR. MISTER — Broken Wings
MARILLION — Kayleigh

WHFS — Annapolis — David Einstein
WHAT IS THIS — I'll Be Around
P. OAKY & G. MORODER — Good-bye Bad Times
B-MOVIE — Nowhere Girl
PROFESSOR LONGHAIR — Doin' It
BOB & ZIP — Just A Big Ego

WMMR — Philadelphia — Erin Riley
J. WAITE — Every Step Of The Way
CHEAP TRICK — Tonight It's You
MOTELS — Shame
BOB & ZIP — Just A Big Ego

WDHA — Dover, NJ — Mark Chernoff
BOB & ZIP — Just A Big Ego
WHAT IS THIS — I'll Be Around
J. WAITE — Every Step Of The Way
THE ADVENTURERS — Send My Heart
R. DAVIES — Back To Waterloo
KATRINA AND THE WAVES — Do You Want Crying

WIOT — Toledo — Teh Roz
H. LEWIS AND THE NEWS — Back In Time
M. MCDONALD — No Lookin' Back
MOTELS — Shame
CHEAP TRICK — Tonight It's You
MARILLION — Kayleigh
Y&T — Summertime Girls
TEARS FOR FEARS — Head Over Heals
DIRE STRAITS — The Man's Too Strong

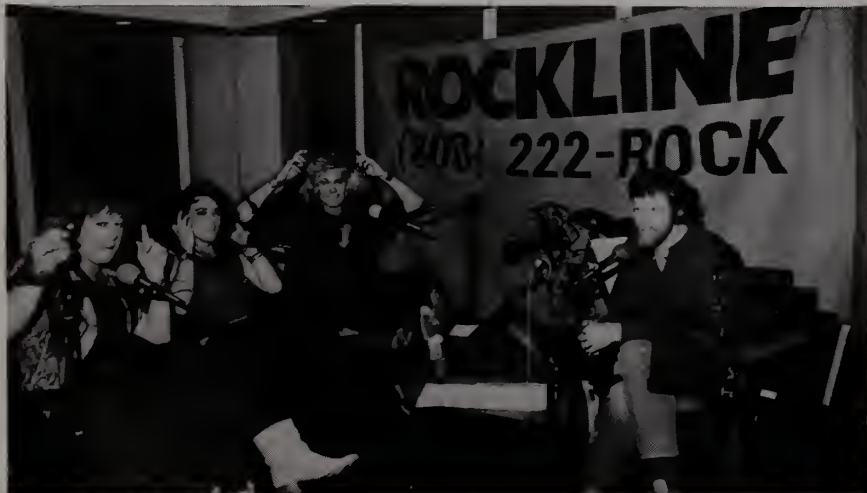
WRIF — Detroit — Scott Brown
HEART — What About Love
X — Burning House Of Love
MR. MISTER — Broken Wings
J. WAITE — Every Step Of The Way

ROCK PROGRAMMER'S PICK

Programmer	Station	Market
Mad Max	91X	San Diego

Song: "Careful"
Artist: New Regime
Label: RCA

Comments:
 "One of the first good new age rock bands to emerge from Canada. They could do very well if promoted right. The song fits well with our format."



RATTLINE — Atlantic recording group Ratt recently infested the studios of rockline for a live call in radio show. Pictured (l-r): Ratt's Bobby Blotzer, Stephen Pearcy & Robbin Crosby; and host Bob Coburn.

Last week in this column we explored the movie soundtrack album and its emergence as an important part of rock radio playlists. Several national promotion people shared their views concerning the reasons they feel the soundtrack has become a valuable programming tool, and how this affects the artists involved. This week, *FutureRock* continues the discussion with rock radio programmers. **ALAN WHITE, KILO, COLORADO SPRINGS** — The soundtrack has become important because it gives us the option of playing a song by a major artist that's not on a normal release. The quality of the songs that are being included on the soundtracks are much better. The two **Huey Lewis** songs on "*Back To The Future*" are not throwaways. They are songs that could be included on any Huey Lewis album and be bona fide hits. This gives more exposure to the artists involved, over and above their normal releases.

MARK SEGER, WHMD, HAMMOND, LA — Because of the success of contemporary radio, rock radio has become more song oriented. Album radio is now willing to listen to soundtracks and compilation type albums. The fact that a good song is on a soundtrack is not going to hold the programmer back the way it might have a few years ago. Hollywood has taken a cue from music videos and seen that they could tap their market, which is primarily the youth market, by tapping into what's hot culturally. One thing that's hot is rock and roll music. The direct benefit to the superstar artist is that it can broaden the audience: a hit radio artist can crossover to an album radio and vice versa. For the emerging artist it's just another way to break in.

PHIL STRIDER, KZOK, SEATTLE — The soundtrack has become important to album radio simply because the quality has improved so much over the previous years, and that there's been so many of them. They are no longer a dumping ground for some artist's third-choice track that didn't make it on his own album. The movie producers have been very smart to have rock and roll enhance their music because they get free advertising every time a radio station says "That's **Huey Lewis** from *Back To The Future*. It could lead to overexposure for an artist to have an album out on their label and another label has a soundtrack song of theirs at the same time. Of course, an artist can make a career jump with a successful soundtrack. *St. Elmo's Fire* is going to be good for **John Parr** because I don't think the public ever knew who did "Naughty, Naughty."

RICHARD REMSBERG, WWTR, OCEAN CITY, MD. — In major markets, album radio can get a jump on hit radio, because a lot of the contemporary stations won't touch something unless it's on a 45. The soundtracks can keep the momentum going for core album artists between projects. Soundtrack albums help the established artists, but can hurt the fringe artists. It's hard enough already for them to get airplay, but even harder when they have to compete with the big names.

LEE RANDALL, WLVQ, COLUMBUS — For one thing we are hearing good solid songs, and an artist can become more adventurous in doing projects for other labels. They are turning over some of their best work to be included in soundtracks. Maybe in a way the artist are sending out their resumes to other labels, but most importantly the songs are hit songs and lasting songs. It's smart marketing to get a tune on the radio, TV, and movie screen at the same time. The effect can only be positive; the up and coming artist gets noticed, the established artist has one more feather in his cap.

ANDY BEAUBIEN, KSRR, HOUSTON — Record companies have realized in the past couple of years that movies are great vehicles for breaking songs. "*St. Elmo's Fire*" by **John Parr** broke as fast as any song I've seen. The songs on the soundtrack are primarily AOR songs and they're hits. That's why we are playing them. It's certainly a good break for the emerging artist to get a career off to a good start with a big hit, but I don't think that the movie will necessarily help very much in developing the artist's individual image.

AMY GROSSER, WNEW-FM, NEW YORK — Before the movie soundtrack used to contain mostly instrumental music, but now programmers look to them to find good material. I picked up the *Back To The Future* soundtrack and saw that **Huey Lewis** and **Eric Clapton** had songs on it and to a programmer that's like good food.

Bob Shulman

AIR CHECK

Station: **KNAC**
 Market: **Long Beach/Los Angeles**
 PD: **Jimmy Christopher**

KNAC
 105.5 FM

In early 1980 KNAC became one of the most unique album rock stations when it switched to its current format called "Rock 'N Rhythm." The music leans heavily on modern rock product with a healthy mixture of oldies from the sixties. KNAC is a class A FM station limited to 3,000 watts and broadcasts from Long Beach, approximately 25 miles south of Los Angeles. Because of its limited signal the station is not rating-book oriented and has to rely on selling itself as a specialty product. The target demographic is musically oriented 18-34-year olds, with a lot of listeners in the higher end of the spectrum.

"We play a lot of different kinds of music," says program director **Jimmy Christopher**, who has been at the station for six a half years, "we add five or six records on the average each week. We play a lot of local music from groups like **X**, **The Blasters**, **The Textones**, **The Three O'Clock**, and others. We will play music from **UB40** and **Jimmy Cliff** to **Al Dimeola**, **Eric Clapton** and **John Fogerty**. Mainstream is a funny word, groups like **Duran Duran**, **The Thompson Twins** and the **Eurythmics** were bands we were playing back when hardly anybody else was, and now they have crossed over to Top 40 and major album stations. **Dead Or Alive** is a current example. We look for music with good clean production and melody. We stay away from music that is too abrasive, cluttered, or sounds too slick or too much like 'corporate rock.' We still play a lot of '60s psychedelic stuff and still play **Hendrix**, **The Moody Blues**, **Traffic** and others."

The current on air lineup includes: "the Java Club" with **Norm McBride** and news director **Bill Banks**, **Kat Snow** 10-3 p.m., music director **Roland West** 3-7 p.m., **Big Rick Stuart** 7-12 Midnight, and **Diane Kahn** 12-6 a.m. Part-timers include **Mary Jo Godges**, **Don Savage** and **Roberto**, who hosts **Reggae Revolution** on Sunday nights. The station is at 105.5 Mhz.

Bob Shulman

BLACK CONTEMPORARY

THE RHYTHM SECTION

BANDS ACROSS THE WATER — There is no question now that the black music scene is in the midst of a full-fledged British invasion. The charts have already been conquered this year by **Sade**, with her sleek sophisticate "pop-jazz," and **Loose Ends**, which brings a much more solid and moody maturity to its variations on American soul. Arista, which could be said to have kicked off the current advance with its Jive (the Zomba subsidiary) catalog featuring **Billy Ocean**, is now pushing **Warren Mills**, the 14-year-old sensation from the movie *Rappin'*. Mills is supported by such new American stars as **Full Force** and such classics as **Lamont Dozier** with a little Ocean thrown in.

But even as the sensuous gifts of **Loose Ends** and the production skills of its producer **Nick Martinelli** are ringing the black charts with an elegance lost on the current crop of street tunes, the team is making its presence felt through the music of the latest arrival from England, an act that could go through the roof based on the old reliable qualities of youth, beauty, style, stage presence and show biz savvy. When RCA brought **Five Star** to America for a showcase with other label acts two weeks ago, observers noticed much more than an '80s version of the **Jackson 5**. **Five Star** is an act that has been put together with close attention to detail. Luckily, music has been given high priority in the development of this good-looking set of siblings into show business professionals.



FIVE STAR — The English R&B invasion continues.

The group's first American single, "All Fall Down," is getting significant New York airplay, and powerhouse WRKS-FM (Kiss) is running a promotion with RCA to draw attention to the group. The group showed up at the Red Parrot last week for a show with labelmates **Nona Hendricks**, **Glen Jones** and new group **9.9** (a set of performers who, along with the **Pointer Sisters'** return to black radio, point out the growing strength of the label's black radio, point out the growing strength of the label's black roster). The group combines choreography with its natural good looks and vocal talents to create an act made for the concert stage and television, it has they have already used to good advantage in England while supporting its three charted hits in that country. Musically, the group is in able hands, with **Loose Ends** heating up their subdued approach a bit for the energetic **Five Star** and Philadelphia's **Martinelli** adding the obligatory sampled vocals and raps for the dance crowd. Although **Martinelli** produced five songs on the album, including "All Fall Down," **Five Star** has already had hits in England with "Hide and Seek," produced by **Steve Harvey** and remixed **Francois Kevorkian**, and "Crazy," another **Martinelli** production. The family comes from good musical stock. Father **Buster Pearson** was a London session player who worked with **Jimmy Cliff**, **Desmond Decker** and **Lee Dorsey**, among others. **Stedman, Doris, Deniece, Delroy** and **Lorraine** grew up singing and learning from their father. They cite vocal influences as diverse as **Michael Jackson** and **Brenda Lee**, with recognized standard bearers such as **Stevie Wonder**, **Smokey Robinson** and **Aretha Franklin** thrown in. Their primary strengths are in vocal arranging and choreography, with sister **Doris** handling the dance direction. The siblings have been dancing together since childhood, when they would make up their own routines to **Supremes** and **Three Degrees** tunes. Vocally, they show signs of rawness and immaturity, but this temporary flaw is more than offset by the tight arrangements and "family" blend. The individuals in the group are also ambitious. **Deniece** produced the B-side of "All Fall Down" with her father, and as **Doris**, who gave up net ball for music, says, "We have lots of experience." Pretty confident for a group whose oldest member is 20. But youth aside (it's in their favor anyway), **Five Star** shapes up as the kind of act that middle America loves — attractive "kids" who know how to put on a show. The fact that their music possesses qualities usually found in older, more established artists is a credit to their family, to **Martinelli** and **Loose Ends**, and to American black music in general, the more refined elements of which seem to have found an abundance of happy foster homes among black British bands.

NOTES IN THE NIGHT — Besides finding hot new bands, RCA has specialized in cleaning up its vaults and will release its second **Sam Cooke** reissue this fall. "The Man and his Music" will contain **Cooke's** performances of his own compositions. The set was compiled by A&R VP **Gregg Geller** with **Cooke's** manager and publisher **Allen Klein** . . . **Bill Withers** will enncee "The Black Renaissance," a celebration and presentation of new black talent at the 38th national convention of Delta Sigma Theta in Dallas August 6. Proceeds from the gala will benefit the sorority's research and educational foundation, which is studying the education of black children . . . **Joe Sample's** new solo LP is "Oasis," released last week. First single is "The Survivor," featuring **Phyllis Hyman** on vocals. **Sample** is touring Japan at the moment and will return to the studio in August to finish up the next **Crusaders** album with **Wilton Felder** . . . **Blue Flame Productions** was the presenter of the 1st New York Funk Festival, which showcased **Liquid Hipz**, **Sirius**, **I.Q.** and **Defunkt** at the Harlem State Office Building July 27 during "Salute to Harlem" week. The producers call the music "original funk," New York's answer to Go Go music (same song, another verse).



WEATHER WOMEN TOO WIGGY — The Weather Girls lose control in an effort to woo *Wiggy*, played by *Fame's* **Gene Anthony Ray**, into their boudoir in a scene from a duo's new video for the single "Well-A-Wiggy." Pictured are (l-r): *Weathergirl* **Martha Wash**, **Ray** and *Weather Girl* **Izora Armstead**.

Rusty Cutclin

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

1	ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	1	15	40	SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	39	48
2	WHITNEY HOUSTON ★ (Arista AL8-8212)	2	17	41	THE COMPLETE STORY OF ROXANNE . . . THE ALBUM (Complet/PolyGram 671014-1)	45	5
3	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	3	20	42	PATTI LABELLE (Philadelphia Int'l/CBS FZ 40020)	57	2
4	SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 824 546-1)	5	6	43	READ MY LIPS MELBA MOORE (Capitol ST 12382)	43	18
5	AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	4	14	44	THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-90281-1)	49	4
6	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	6	11	45	WRAP YOUR BODY ONE WAY (MCA 5552)	51	3
7	JESSE JOHNSON'S REVUE ★ (A&M SP 6-5024)	7	21	46	DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 7-90267-1)	42	13
8	GLOW HICK JAMES (Gordy/Motown 6135 GL)	8	14	47	HORSIN' AROUND CARRIE LUCAS (Constellation/MCA 5513)	52	4
9	READY FOR THE WORLD (MCA 5594)	14	12	48	SEEKRET KLEENER (Atlantic 7-81254-1)	46	7
10	A LITTLE SPICE LOOSE ENDS (MCA 5588)	10	13	49	WORLD CLASS THE WORLD CLASS WRECKIN' CRU (Kru-Cut KC 004)	50	4
11	U.T.F.O. (Select SEL 21614)	11	11	50	R.J.'s LATEST ARRIVAL (Atlantic 7-81260-1)	55	3
12	WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AL8-8286)	16	4	51	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	41	14
13	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	13	8	52	RADIO M.U.S.C. MAN WOMACK & WOMACK (Elektra 60406)	40	9
14	ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	9	23	53	SEXY THING TRYONE DAVIS (Future 1001)	54	4
15	EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	15	36	54	COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 6148GL)	60	2
16	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	12	14	55	MAGIC FOUR TOPS (Motown 6130 ML)	47	9
17	CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	17	22	56	GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	48	30
18	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	18	14	57	I'M NOT THE SAME GIRL STACY LATTISAW (Cotillion/Atlantic 7-90280-1)	63	2
19	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)	19	58	58	PICK-A-CHOICE RADIANCE (Qwest/Warner Bros. 9-25153-1)	59	3
20	DIAMOND LIFE ★■ SADE (Portrait/CBS 39581)	20	25	59	THE DREAM OF THE BLUE TURTLE STING (A&M-SP 03750)	56	4
21	MAKE IT BIG ★■ WHAMI! (Columbia FC 39595)	21	30	60	LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	53	21
22	ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	22	18	61	FREDERICK (Heat Records II)	61	2
23	RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL)	23	21	62	WHEN THE BOYS MEET THE GIRLS SISTER SLEDGE (Atlantic 7-81255-1)	58	7
24	KING OF ROCK ★ RUN D.M.C. (Profile PRO-1205)	25	32	63	LUXURY OF LIFE 5 STAR (RCA NFL 1-8052)	—	1
25	SOME OF MY BEST JOKES ARE FRIENDS GEORGE CLINTON (Capitol ST-12417)	30	5	64	9.9 (RCA NFL 1-8049)	—	1
26	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	24	32	65	PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	64	36
27	BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA-5547)	27	29	66	DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	62	20
28	WATCHING YOU WATCHING ME BILL WITHERS (Columbia FC 39887)	28	4	67	20/20 ★ GEORGE BENSON (Warner Bros. 9 25178-1)	66	28
29	MATERIAL THANG THE DEELE (Solar/Elektra 960410)	29	8	68	I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25162-1)	67	37
30	NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 7 81240-1)	26	12	69	TRULY FOR YOU ★ THE TEMPTATIONS (Gordy/Motown 6119 GS)	70	19
31	NEW EDITION ★■ (MCA 5515)	31	34	70	LIKE A VIRGIN ★■ MADONNA (Sire/Warner Bros. 9-25157-1)	71	30
32	KLIQUE (MCA 5532)	33	12	71	RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	65	8
33	IT'S GONNA BE ALRIGHT CHERYL LYNN (Columbia FC 40024)	36	4	72	WE ARE THE WORLD ★■ USA FOR AFRICA (Columbia USA 40043) CBS	72	16
34	GRAVITY KENNY G & G FORCE (Arista AL8-8282)	34	11	73	SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	69	7
35	CONTACT POINTER SISTERS (RCA AFL 1-8056)	38	3	74	ESCAPE □ WHODINI (Jive/Arista JL8-8251)	74	36
36	NIGHTSHIFT ★□ COMMODORES (Motown 6124 ML)	35	27	75	IF LOOKS COULD KILL THE REDDINGS (Polydor/PolyGram 823 324-1)	73	12
37	TAKE NO PRISONERS PEABO BRYSON (Elektra 60427)	37	7				
38	STARCHILD ★□ TEENA MARIE (Epic FE 39528)	32	33				
39	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-81245-1)	44	18				

THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

TOP 100 BLACK CONTEMPORARY SINGLES

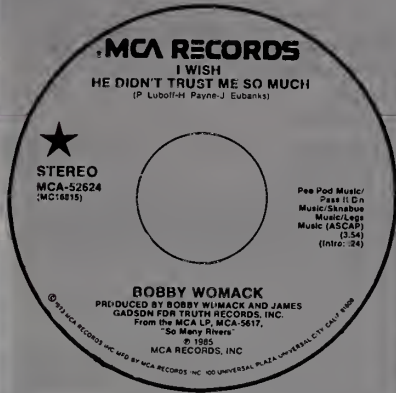
THE TOP 100 BLACK CONTEMPORARY SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

August 10, 1985

	Weeks On 8/3 Chart		Weeks On 8/3 Chart		Weeks On 8/3 Chart
1 FREEWAY OF LOVE Aretha Franklin (Arista AS1-9354)	5	8	33 MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	42	5
2 ROCK ME TONIGHT (FOR OLD TIME'S SAKE) FREDDIE JACKSON (Capitol B 5459)	2	20	34 THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-99639)	40	8
3 I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	3	12	35 COOL, CALM, COLLECTED ATLANTIC STARR (A&M 2742)	36	7
4 SAVE YOUR LOVE (FOR #1) RENE & ANGELA (Mercury/PolyGram 880 731-7)	4	13	36 PADLOCK GWEN GUTHRIE (Garage/Island 21)	46	6
5 ATTACK ME WITH YOUR LOVE CAMEO (Atlanta Artists/PolyGram 880 744-7)	6	8	37 THE FAT BOYS ARE BACK FAT BOYS (Sutra 034)	43	6
6 IT'S OVER NOW LUTHER VANDROSS (Epic 34-04944)	10	9	38 LEADER OF THE PACK U.T.F.O. (Select FMS 62259)	39	8
7 WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	8	12	39 CAN YOU HELP ME JESSE JOHNSON'S REVUE (A&M 5730)	21	15
8 SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista ASI-9361)	11	5	40 OH SHEILA READY FOR THE WORLD (MCA 52636)	55	4
9 HANGIN' ON A STRING (Contemplating) LOOSE ENDS (MCA 52570)	1	15	41 YOUR LOVE IS KING SADE (Portrait/Epic 37-95408)	45	6
10 GLOW RICK JAMES (Gordy/Motown 1796GF)	12	8	42 DARE ME POINTER SISTERS (RCA PB 14128)	47	4
11 19 PAUL HARDCASTLE (Chrysalis VS4 42560)	7	10	43 INTO THE GROOVE MADONNA (Sire/Warner Bros. 0-20335)	44	5
12 RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	9	12	44 HISTORY MAI TAI (Critique CR 715P)	49	6
13 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	13	23	45 THE ROOF IS ON FIRE ROCK MASTER SCOTT & THE DYNAMIC 3 (Reality/Fantasy 203)	50	6
14 TOO MANY GAMES MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	14	13	46 PARASITE THE REDDINGS (Polydor/PolyGram 881 767-1)	51	8
15 ITCHIN' FOR A SCRATCH FORCE MD's (Atlantic 7-89557)	15	12	47 POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	74	2
16 THINKING ABOUT YOUR LOVE SKIP WORTH & TURNER (4th & B'way/Island Pro-414)	16	15	48 I'M LEAVING BABY CON FUNK SHUN (Mercury/PolyGram 880 914-7)	54	5
17 STIR IT UP PATTI LABELLE (MCA 52517)	20	7	49 A WOMAN, A LOVER, A FRIEND KLIQUE (MCA 52566)	23	16
18 CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	28	5	50 MY SECRET (DIDJA GITIT YET?) NEW EDITION (MCA 52627)	56	5
19 WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	26	6	51 BIT BY BIT (THEME FROM FLETCH) STEPHANIE MILLS (MCA 52617)	57	6
20 IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M 2738)	22	10	52 DISRESPECT THE GAP BAND (Total Experience/RCA TES1-2418)	60	5
21 WHEN YOU LOVE ME LIKE THIS MELBA MOORE (Capitol B 5484)	25	9	53 HELLO STRANGER CARRIE LUCAS (Constellation/MCA 52602)	70	4
22 I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M 2749)	35	5	54 SOMETHING THAT TURNS YOU ON BILL WITHERS (Columbia 38-05424)	64	3
23 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)	37	6	55 HOT SPOT DAZZ BAND (Motown 1800 MF)	67	2
24 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	30	5	56 DEEP INSIDE YOUR LOVE READY FOR THE WORLD (MCA 52561)	24	17
25 SWING LOW R.J.'S LATEST ARRIVAL (Atlantic 7-89551)	29	6	57 I'M NOT THE SAME GIRL STACY LATTISAW (Cotillion/Atlantic 7-99639)	63	5
26 TELEPHONE DIANA ROSS (RCA PB 14032)	17	12	58 THE DANCE ELECTRIC ANDRE CYMONE (Columbia 38-05435)	72	2
27 SANCTIFIED LADY MARVIN GAYE (Columbia 38-04861)	18	16	59 BAD BOY JUICY (Private I/Epic 34-05422)	66	5
28 SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	19	12	60 I MISS YOU KLYMAXX (Constellation/MCA 52606)	73	3
29 FLY GIRL THE BOOGIE BOYS (Capitol B 5496)	41	6	61 YOUR PLACE OR MINE BAR-KAYS (Mercury/PolyGram 880 966-7)	69	2
30 IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL (Tabu/Epic Z84-05418)	34	9	62 OBJECT OF MY DESIRE STARPOINT (Elektra 7-89621)	68	3
31 FIDELITY CHERYL LYNN (Columbia 38-04832)	31	10	63 EVERYTHING SHE WANTS WHAM! (Columbia 38-04840)	27	24
32 ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	38	8	64 A LITTLE BIG OF HEAVEN NATALIE COLE (Modern/Atlantic 7-99630)	71	3
			65 TAKE AWAY YOUR HEART KLEEEER (Atlantic 7-98549)	65	5
			66 SEXY WAYS FOUR TOPS (Motown: 1790MF)	33	13
			67 ALL FALL DOWN FIVE STAR (RCA PB-14108)	75	3
			68 IT'S MADNESS MARVIN GAYE (Columbia 38-05442)	77	3
			69 CHARTBREAKER I WISH HE DIDN'T TRUST ME SO MUCH BOBBY WOMACK (MCA-52624)		DEBUT
			70 STAND UP HOWARD JOHNSON (A&M 2752)	88	2
			71 PAPA'S GOT A BRAND NEW PIG BAG SILENT UNDERDOG (Profile PRO 7072)	79	3
			72 THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	85	2
			73 PROBLEMES D'AMOUR ALEXANDER ROBOTNIK (Sire 7-28967)	81	3
			74 SISTER FATE SHEILA E (Paisley Park/Warner Bros. 7-28955)	86	2
			75 STRONGER TOGETHER SHANNON (Mirage/Atlantic 7-99631)	84	2
			76 SUPERFINE (FROM BEHIND) SKOOL BOYZ (Columbia 38-04942)	76	3
			77 FRANKIE SISTER SLEDGE (Atlantic 7-89547)	32	10
			78 YOU TALK TOO MUCH RUN D.M.C. (Profile PRO-5069)	53	15
			79 LET'S JAM NEWCLEUS (Sunnyview SUN 427A)	80	3
			80 AMANDA DENNIS EDWARDS (Gordy/Motown 1799GF)	89	2
			81 SERVING IT ONE WAY (MCA 52631)	90	2
			82 YOU ARE MY LADY FREDDIE JACKSON (Capitol B 5459)		DEBUT
			83 GIVE AND TAKE BRASS CONSTRUCTION (Capitol B 5500)		DEBUT
			84 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 880 636-7)	48	20
			85 DON'T SAY NO THE MANHATTANS (Columbia 38-0493)	61	8
			86 OUT ON A LIMB TEENA MARIE (Epic 34-04943)	58	7
			87 I'M SORRY WILL KING (Total Experience/RCA TES1-2417)	59	13
			88 THE SAM & DAVE MEDLEY STARS ON 45 featuring SAM & DAVE (21 Records/Atlantic 7-99636)		DEBUT
			89 BREAK THE ICE MICHAEL LOVESMITH (Motown 1794MF)		DEBUT
			90 ALL NIGHT RADIANCE (Qwest/Warner Bros. 7-28981)		DEBUT
			91 JUST ANOTHER NIGHT WITHOUT YOUR LOVE D TRAIN (Prelude PRL 8080 AS)	52	8
			92 LOVE ON THE RISE KENNY G & KASHIF (Arista AS1-9336)	62	34
			93 TURN IT UP CONWAY BROTHERS (Paula 1245)	78	4
			94 BODY SNATCHERS MIDNIGHT STAR (Solar/Elektra 7-69658)	82	11
			95 MATERIAL THANGZ THE DEELE (Solar/Elektra 7-69544)	83	14
			96 SUDDENLY BILLY OCEAN (Jive/Arista JS1-0323)	87	15
			97 FRESH KOOL & THE GANG (De-Lite/PolyGram 880 623-7)	91	22
			98 FREAK-A-RISTIC ATLANTIC STARR (A&M 2718)	92	19
			99 STRANGE & FUNNY WOMACK & WOMACK (Elektra 7-69637)	93	8
			100 SOMEWHERE I BELONG TEDDY PENDERGRASS (Asylum 7-6928)	99	5

ALPHABETICAL LISTING ON INSIDE BACK COVER

MOST ADDED



Alisha
F. Jackson
P. Collins
Boogie Boys
B. Womack
C. Lucas
Dazz Band
Crystal

KGFJ-AM — Los Angeles — Kevin Fleming — PD
The Family
F. Jackson
Starpoint
Dougie Fresh

WHUR-FM — Washington D.C. — Mike Archie — PD
J. Holliday
B. Womack
The Manhattans
The Gap Band

WDIA — Memphis — Bobby O'Jay — PD
Commodores
H. Alpert
Ready For The World
Marz
F. Jackson
Castro

WGCI — Chicago — Graham Armstrong — PD
Rene & Angela
D. Edwards
Five Star
M. Gaye
A. Franklin
H. Johnson
J. M. Silk

XHRM-FM — San Diego — Duff Lindsey — PD
Shannon
H. Johnson
New Edition

WUSL "Power 99" — Philadelphia — Jeff Wyatt — PD
Five Star
Brass Construction
9.9
Boogie Boys
Atlantic Starr

WRKS "Kiss 98.7" — New York — Tony Quartertone — PD
Mai Tai
Sting
M. Lovesmith

WAMO — Pittsburgh — Allan Harrison — PD
Cameo
A. Watson
Juicy
Con Funk Shun
Third World
V. Underwood
H. Johnson
Osborne & Giles
F. Jackson



SCOPING LYNN — Columbia recording artist Cheryl Lynn recently spent an afternoon with Radioscope's Leonard Pitts doing an interview for the nationally syndicated radio program. Lynn was in Los Angeles for a five-night sold-out engagement with Luther Vandross at the Universal Amphitheatre.

Tears For Fears
Go West

WMYK — Norfolk — Steve Crumbley — PD
S. Mills
Juicy
Sheila E.
A. Cymone
The Family
H. Johnson

WNHC — New Haven — James Jordan — PD
The Gap Band
Pointer Sisters
N. Cole
Col. Abrahms
B. Womack
Merc & Monk
Radiance

KRNB — Memphis — Jerry Mason — PD
H. Alpert
Juicy
Word of Mouth
Commodores
A. Watson
K. Brown
450 SL
Sheila E.

KJLH 102.3 — Los Angeles — Doug Gilmour — MD
Prince
B. Womack

WENN — Birmingham — Mychael Starr — MD
A. Cymone
The Family
S. Mills
Prince
H. Johnson
B. Withers
Five Star
V. Underwood

K104-FM — Dallas — Terri Avery — MD
Skool Boys
Jazzy Jeff
B. Womack
Bar-Kays
The Family

WDAO — Dayton — Lankford Stevens — PD
B. Ocean
A. Cymone

Commodores
F. Jackson
B. Womack
H. Hewitt
Prince
Radiance
Dazz Band
Stacy Lattislaw

WJLB "98" FM — Detroit — James Alexander — PD
H. Alpert
Con Funk Shun
Pointer Sisters
B. Womack
Brass Construction
Sheila E.
New Edition
Sade
The System

KUKQ — Phoenix — Robert Wideman — MD
Mary Jane Girls
M. Gaye
Boogie Boys
The Gap Band
9.9

WDAS-FM — Philadelphia — Joe Tamburro — PD
Prince
Sheila E.
Shannon
B. Womack
A. Cymone

Advertisement

NO DOUBT WHATSOEVER

FINE FINE THING
B/W
FOREIGN GIRL

IS A #1 HIT

COTTONTAIL RECORDS
P.O. BOX 191041
L.A., CALIF. 90019

(213) 731-5548

STRONG ADDS

You Are My Lady — Freddie Jackson — Capitol
The Dance Electric — Andre Cymone — Columbia
Stand Up — Howard Johnson — A&M
Pop Life — Prince — Paisley Park

STATION ADDS

WCIN — Cincinnati — Steve Harris — MD
Boogie Boys
J. Holliday
The Family
F. Jackson
9.9
Klique

WZAK — "93 FM" — Cleveland — Lynn Tolliver, Jr. — PD
One Way
O'Jays
Cameo
J. Holliday
H. Hewitt
Starpoint
Col. Abrahms
Weather Girls
Stars on 45

WPAL — Charleston — Don Kendricks — PD
B. Womack
H. Johnson
Sugarfoot
Stars on 45
450 SL
F. Jackson
The Family

V103 — Atlanta — Scotty Andrews — PD
A. Cymone

URBAN PROGRAMMER'S PICK

Programmer *Cecilia Whitmore* **Station** *WJLB-FM* **Market** *Detroit*

Song: "The Dance Electric"
Artist: Andre Cymone
Label: Columbia

Comments:

"The Dance Electric' is very hot right now on phone requests. It's falling around the Top 10, out of the most requested Top 75. The record has a teen/young adult appeal and it is requested during all dayparts. The Detroit market is Prince town, and the fact the song is produced by him makes it a strong candidate for a hit. On the street level and in local clubs it's received play too. Other records that deserve mentions are Billy Ocean's "Mystery Lady" and a local band that goes by the name Kiara, their single is entitled "Quiet Guy."

BLACK/URBAN RETAIL

HOT NEW SELLER



L. Branigan
P. LaBelle

Shazada Enterprises — Charlotte, NC
— Jack Gordon
F. Jackson
W. Houston
L. Vandross
Kool & The Gang
Ready For The World

Skippy White's — Boston — Mark Siegel
Rap 2
F. Jackson
L. Vandross
Cameo
W. Houston

Sikhulu's Record Shack — New York
— Sikhulu Shange
L. Vandross
F. Jackson
Levert
W. Houston
Wham!

Webb's Department Store — Philadelphia — Bruce Webb
U.T.F.O.
L. Vandross
F. Jackson
Ready For The World
R. James

Platter Shack — Orlando — Della Wiggins
F. Jackson
L. Vandross
W. Houston
Con Funk Shun
Atlantic Starr

The Record Theatre — Cincinnati — Marianne Morgan
F. Jackson
L. Vandross
Cameo
Pointer Sisters
Wham!

Radio Doctors — Milwaukee — Paul Kessecki
W. Houston
Kool & The Gang
F. Jackson
L. Vandross
Cameo

H&W One-Stop — Dallas — Walter Jackson
Cameo
L. Vandross
F. Jackson
Prince
J. Johnson's Revue

Tara One-Stop — Atlanta — Jean Chapman
F. Jackson
W. Houston
L. Vandross
Cameo
Loose Ends

Gemini II Records — Chicago — Alonzo King
F. Jackson
W. Houston
L. Vandross

Cameo
J. Johnson's Revue

Importes Etc. — Chicago — Paul Weisberg
L. Vandross
Pointer Sisters
S. Arrington
Fuzz Dance
Prince

Greensboro Record Center — Greensboro — Susie Hamlin
L. Vandross
W. Houston
Cameo
Prince
Can Funk Shun

Music Master — Chicago — Yvonne Mason
L. Vandross
Prince
F. Jackson
B. Withers
W. Houston

Fortune Records — Inglewood, CA — Timmy Fortune
F. Jackson
L. Vandross
Prince
W. Houston
R. James

Music Liberated — Baltimore — Larry Jeter
W. Houston
F. Jackson
L. Vandross
Sade
P. LaBelle

V.I.P. Records — Inglewood, CA — John Chism
F. Jackson
B. Withers
W. Houston
L. Vandross
Rene & Angela

Birdland Records — Baltimore — Beverly Burston
F. Jackson
L. Vandross
Maze
G. Guthrie
Prince

LaGreen's — Detroit — Steve Halsey

F. Jackson
Run DMC
L. Vandross
Prince
W. Houston

Scott's Wholesale — Indianapolis — Cheryl Gregory
Cameo
F. Jackson
W. Houston
A. Franklin
A. O'Neal

Karma — Indianapolis — Mike Smith
F. Jackson
Prince
L. Vandross
W. Houston
Mary Jane Girls

Gil's Records And Tapes — Houston — Gil Bultron
P. Bryson
G. Clinton
One Way
Z.Z. Hill
S. Lattisaw

John's Music — Los Angeles — Marie Jackson
F. Jackson
W. Houston
L. Vandross
A. O'Neal
U.T.F.O.

Street Scene — Atlanta — Jay Robinson
F. Jackson
L. Vandross
Ready For The World
U.T.F.O.
Prince

Delicious Records — Inglewood, CA — Tommy Johnson
F. Jackson
R. James
W. Houston
L. Vandross
Rene & Angela

Churchill's — Richmond, VA — Joe Turnage
Rene & Angela
Cameo
A. Franklin
Kool & The Gang
DeBarge

STRONGEST SALES

F. Jackson — Capitol
L. Vandross — Epic
W. Houston — Arista
Cameo — Atlanta Artists/PolyGram

STORE REPORTS

Joe's Swing Shop — Los Angeles — Gretta McConnell
L. Vandross
F. Jackson
W. Houston
Cameo
R. James

Fletcher's One-Stop — Chicago — Ken Fletcher
F. Jackson
L. Vandross
W. Houston
Wham!
Prince

Barney's One-Stop — Chicago — Nellie Thomas
L. Vandross
Prince
F. Jackson
W. Houston
Cameo

L&M Sound Center — Lumberton, NC — Malcolm McCallum
F. Jackson
L. Vandross
U.T.F.O.
Cameo
Kool & The Gang

Hill's Stereo — Connecticut — Mary Ann Saracino
F. Jackson
C. Lucas
Cameo

URBAN RETAILER'S PICK

Retailer	Store	Market
P.J. Parker	Fletcher's One-Stop	Chicago

Album: "Single Life"
Artist: Cameo
Label: Atlanta Artists/PolyGram

Comment:

"Here at our one-stop the record is in the majority of our retail orders. The single, "Attack Me With Your Love," is selling real well. The album should continue to grow as new singles are released."



(OH DEM) GOLDEN SISTERS — RCA recording artists The Pointer Sisters and their long-time producer Richard Perry were presented with gold album awards recently for initial sales of more than 500,000 copies of the new "Contact" LP. The presentation by RCA division vice president John Ford took place at the party following the first of the Pointers five concerts at L.A.'s Universal Amphitheater. Pictured here are (l-r): John Ford; Ruth Pointer; Anita Pointer; June Pointer and Richard Perry.

TOP 75 12" SINGLES

	Weeks On 8/3 Chart		Weeks On 8/3 Chart		Weeks On 8/3 Chart
1		ANGEL/INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40		26	DARE ME/I'LL BE THERE (EXTENDED & INSTRUMENTAL VERSION)/6:16 & 4:21
2	10	MADONNA (Sire/Warner Bros. 0-20335)	52	27	PADLOCK (LONG & SHORT VOCAL)/6:54 & 3:53
3	13	LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0520)	44	28	THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00
4	10	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR (NEW MIX)/7:25 & 6:48	22	29	DANCIN' IN THE KEY OF LIFE (SPECIAL REMIX & INSTRUMENTAL)/6:04 & 5:08
5	5	FREEWAY OF LOVE (ROCK MIX & EXTENDED REMIX)/4:40 & 6:28	54	30	EIGHT ARMS TO HOLD YOU (BONUS BEAT & DUB)/6:45 & 3:00
6	6	CITY LIFE/FLY GIRL (EXTENDED VERSION)/4:36 & 5:48	39	31	WOULD I LIE TO YOU? (EXTENDED MIX)/HERE COMES THAT SINKING FEELING/4:59 & 5:40
7	9	YOU SPIN ME ROUND (LIKE A RECORD) (MURDER MIX) MISTY CIRCLE (EXTENDED VERSION)/8:00 & 9:10	24	32	THE PLEASURE SEEKERS
8	13	TOO TURNED ON (EXTENDED & DUB VERSION)/6:17 & 6:00	41	33	SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15
9	7	SHOUT (U.S. & U.K. REMIX)/8:02 & 7:41	14	34	OH SHEILA (EXTENDED VERSION & DUBSTRUMENTAL)/6:48 & 4:00
10	4	BAD BOYS (VOCAL & DUB MIX)/5:54 & 5:44	DEBUT	35	LEADER OF THE PACK (SPECIAL INSTRUMENTAL MIX & EXTENDED VERSION)/4:36 & 5:27
11	4	UNEXPECTED LOVERS (EXTENDED VERSION)	32	36	BIT BY BIT (THEME FROM "FLEETCH")/4:44
12	9	THE ROOFS ON FIRE (SCRATCHIN' & JIVIN')/3:16 & 3:13	45	37	PICKIN' UP THE PIECES (EXTENDED VERSION & DUB MIX)/6:38 & 6:28
13	6	THE FAT BOYS ARE BACK (EXTENDED VERSION & INSTRUMENTAL)/6:10 & 5:42	55	38	LOVE & PRIDE (EXTENDED & DUB MIX)/6:14 & 4:05
14	4	ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:48	42	39	BURNING FLAME (EXTENDED DANCE MIX & DUB VERSION)/7:07 & 6:14
15	5	FUZZ DANCE (EP)	26	40	CANNONBALL (EXTENDED & INSTRUMENTAL VERSION)/7:42 & 10:00
16	13	HANGIN' ON A STRING (COMTEPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION)/6:00 & 5:06	45	41	THINGS CAN ONLY GET BETTER/3:59
17	9	THE PERFECT KISS/THE KISS OF DEATH/PERFECT PIT (ORIGINAL & DUB)/8:46 & 8:24	37	42	ATTACK ME WITH YOUR LOVE (EXTENDED VERSION)/6:31 & 4:14
18	9	STIR IT UP (EXTENDED VERSION & EDIT)/7:13 & 5:25	46	43	GIRL IF YOU TAKE ME HOME/LET'S DANCE AGAINST THE WALL (FUNNY FRESH DEF MIX)/5:56 & 5:46
19	4	IT'S NOT TOO LATE/NOTE TOO LATE TO (DUB & EXTENDED VERSION)/5:50 & 6:55	56	44	CALL ME/WE CLOSE OUR EYES (INDISCRIMINATE MIX)/6:10 & 6:42
20	7	SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15	34	45	DOUBLE OH-OH (MASHED MIX & MIXING PARTS)/7:33 & 13:09
21	12	ALL NIGHT (EXTENDED & DUB MIX)/6:20 & 6:30	49	46	RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20
22	10	GLOW (REPRISE INSTRUMENTAL)/6:56 & 8:16	27	47	LIFE IN ONE DAY (VOCAL, REMIX & LP VERSION)/6:48, 1:12 & 3:36
23	5	SWING LOW (LONG VERSION & DUB MIX)/5:42 & 5:25	57	48	CHERISH (REMIX)/FRESH/MISLED (SPECIAL MIX)/5:40 & 6:10
24	7	CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00	60	49	WILD AND CRAZY LOVE (REMIX)
25	11	IF YOU LOVE SOMEBODY SET THEM FREE/ANOTHER DAY (Jellybean Remix)/8:00 & 3:59	DEBUT	50	POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40
			58		51 DANGEROUS (REMIX)
			12		52 WE DON'T NEED ANOTHER HERO (THUNDERDOME)
			10		53 EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12
			8		54 ALL HUNG UP (DUB VERSION)/5:41 & 7:20
			8		55 PEOPLE ARE PEOPLE (EXTENDED VERSION)
			8		56 TRAPPED
			8		57 STRONGER TOGETHER (LONG & DUB MIX)/4:57 & 5:03
			8		58 EVERYTIME YOU GO AWAY (EXTENDED VERSION)/THIS MEANS ANYTHING/7:52 & 3:13
			8		59 FRESH IS THE WORD/FRESH IS THE BEAT (DUB CLUB & RADIO MIX)/4:58, 5:59 & 3:42
			15		60 THE POWER OF LOVE (JELLYBEAN REMIX & INSTRUMENTAL)/7:10 & 4:12
			15		61 ITCHIN' FOR A SCRATCH (VOCAL & INSTRUMENTAL VERSION)/5:55 & 6:00
			15		62 EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)/5:40
			17		63 DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/6:07 & 4:57
			18		64 FIDELITY (EXTENDED & SPECIAL DUB VERSION)/7:15 & 6:03
			18		65 FRENCH KISS (EXTENDED VERSION)/5:40 & 4:39
			18		66 NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09
			26		67 BLACK CARS (SPECIAL DANCE MIX & INSTRUMENTAL DUB MIX)/5:55 & 3:42
			9		68 FREAK-A-RISTIC (DUB & SPECIAL DANCE MIX)/6:50 & 6:24
			10		69 DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40
			22		70 THE PARTY HAS JUST BEGUN (VOCAL & INSTRUMENTAL)/6:30
			8		71 GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME/6:30
			12		72 GET IT ON/GO TO ZERO (45 MIX & EXTENDED MIX)
			8		73 CALL ME MR. TELEPHONE (ANSWERING SERVICE) (DUB VERSION)/6:25 & 6:12
			14		74 TONIGHT (LOVE WILL MAKE IT RIGHT) (VOCAL & DUB VERSION)/7:24 & 6:46
			10		75 ELECTRIC LADY (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 5:52

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

12" REVIEWS

THE FAMILY (Paisley Park/Warner Bros. 0-20360)
The Screams Of Passion (6:45) (St. Paul Susannah) (Warner Bros.) (Producer: David Z.-The Family)
 With a deftly orchestrated and mixed intro, this extended version of the Family's first effort is a creative and sensual mid-tempo 12" which breaks down into a skeletal vocal and percussion mix, perfect for coming off a high energy set.

JIMMY CLIFF (Columbia 44-05235)
Hot Shot (5:30) (CBS inc.) (Producer: Jimmy Cliff-Amir Bayyan)
 Cliff's extensive reggae roots are apparent in the track's percolating rhythm groove and in Cliff's own urgent vocals, though "Hot Shot" makes good use of modern funk and rock sonics.

CHARLES McCORMICK (Queen City 1001)
Live Wire (6:18) (Charles) (Gadtunes Prod./Bil-E-Rae-BMI/ASCAP) (Producer: James Gadson)
 Straight ahead funk with a distinct 70s flavor. Already gaining some urban club action, look for this to be a strong indie release.

ANDRE CYMONE (Columbia 44-05249)
The Dance Electric (5:31) (Prince) (Controversy Music/ASCAP) (Producer: Prince-Andre Cymone)
 Prince friend and associate Andre Cymone debuts with this sultry and contemporary flavored track written and produced by Prince. That association and the song's innate appeal should make this cut hot in the clubs.

SHEILA E. (Paisley Park/Warner Bros. 0-20359)
Sister Fate (5:45) (Sheila E.) (Sister Fate Music/ASCAP) (Producer: Sheila E.)
 Opening this extended mix with the searing horn line which makes "Sister Fate" superior, Sheila E.'s own remix of her latest single features several breakdowns and a fistful of effects.

MOST ACTIVE



STRONG ACTIVITY

"Into The Groove" — (Sire/Warner Bros.) — Madonna
 "Freeway Of Love" — (Arista) — Aretha Franklin
 "Shout" — (Mercury/PolyGram) — Tears For Fears
 "Dare Me" — (RCA) — Pointer Sisters

CLUB PICK

"Your Place Or Mine" — The Bar-Kays — (Mercury/PolyGram)
Club: The Gallery
Disc Jockey: Howard Tripp
Pool: Suncoast
Location: St. Petersburg Beach
Comments:
 "Definitely the Bar-Kays finest work to date. This cut has the same energy as Prince's "Erotic City," yet the bass line is better. I play this cut at the peak of the night and there is good response. A serious dancer's song."

RETAILER'S PICK

"Give Me Your Love" — First Love — (Mirage/Atlantic)
Store: Ron's Records
Manager: Ron Roth
Location: San Francisco
Comments:
 "This record has the same appeal as the new Brenda K. Starr song. It has a great street beat sound and the vocals are excellent. Beginning sales have been excellent."

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 8/3 Chart		Weeks On 8/3 Chart
1 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	1 15	21 VOCALESE THE MANHATTAN TRANSFER (Atlantic 81266-1)	26 2
2 MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	2 22	22 NEW FACES* DIZZY GILLESPIE (GRP 1012)	25 4
3 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	4 12	23 MODERN MANNERS* SPECIAL EFX (GRP 1021)	24 4
4 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015)	6 19	24 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	20 23
5 SODA FOUNTAIN SHUFFLE* EARL KLUGH (Warner Bros. 25262-1)	3 16	25 OPENING NIGHT KEVIN EUBANKS (GRP A-1013)	29 2
6 ALTERNATING CURRENTS SPYRO GYRA (MCA 5606)	8 7	26 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	27 6
7 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	5 13	27 SECRETS WILTON FELDER (MCA-5510)	28 25
8 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	9 10	28 LIVE FROM SAN FRANCISCO MAYNARD FERGUSON (PALO ALTO PA 8077)	DEBUT
9 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	7 9	29 CROSSING OREGON (ECM 25025-1)	33 2
10 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	10 25	30 STREETSHADOWS DAVID DIGGS (TBA 207)	30 19
11 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	11 44	31 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	24 22
12 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	13 6	32 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	22 17
13 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	15 6	33 JUST FEELIN' McCOY TYNER (PALO ALTO PA 8083)	DEBUT
14 MUSICIAN ERNIE WATTS (Qwest/Warner Bros. 25283)	17 4	34 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	32 18
15 MAISHA SADAO WATANABE (Elektra 60431-1)	13 5	35 HIGH VISIBILITY VICTOR FELDMAN'S GENERATION BAND (TBA TB208)	DEBUT
16 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	14 28	36 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	31 45
17 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	12 29	37 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	35 41
18 SILENT WITNESS SKYWALK (Zebra ZR 5004)	16 9	38 HIGH CRIME* AL JARREAU (Warner Bros. 25106)	38 4
19 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	19 12	39 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	37 22
20 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	21 18	40 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	34 17

THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

ON JAZZ

EDUCATORS JAM — The 13th annual In-Service Conference of the National Association of Jazz Educators (NAJE) will set up shop at Anaheim's Marriott Hotel (adjacent to Disneyland) January 9-12 of next year. The "underlying" theme of the '86 pow-wow will be an examination of the relationship between jazz and the media. Not much is set yet — although there will be plenty of panels, performances, clinics and whatnot (this much is known — **Doc Severinsen** has promised the participation of the *Tonight Show* band and the final phase of the "Southern Comfort National Collegiate Dixieland Jazz Competition" will be part of the festivities). For full details, write to the NAJE, Box 724, Manhattan, KS 66502; or call them at (913) 776-8744.

JAZZ TIMES TIME — The Jazz Times Convention, as we've mentioned before, is set, and this is just a reminder: The blowout will be held Sept. 11-14 and N.Y.'s Roosevelt Hotel and it promises to be a major meeting of the various factions of jazz — writers, artists, producers, promoters and, yes, fans. Among the panels are "The Preservation and Celebration of Jazz History," "Better Coordination of Jazz Organizations," "What's Happening in the Jazz Video Market," "Keeping a Jazz Radio Station on the Air" and "Ways Toward More Effective Record Distribution." All the pundits will be present (well, most of the pundits) and information can be had from *Jazz Times* at 8055 13th St., Silver Spring, MD 20910; or by phone at (301) 588-4114.



BMI GETS "ROSIE," BY GEORGE — Composer/bandleader George Russell donated the original manuscript of "All About Rosie" to the Carl Haverlin/BMI Archives recently, where Frances Preston, BMI senior vice president, Performing Rights, was on hand to accept it.

THE BIG NOISE FROM ILLINOIS — The Chicago Jazz Festival is not only free to the people of Cubsville, it's coming live over the airwaves, free to anybody within earshot of a hip-enough National Public Radio Station. Tune in for **Buddy Rich**, **Bud Freeman**, **Paul Greer**, **Joseph Jarman** and **Mongo Santamaria** (8/28), the **Count Basie Sextet Reunion** (**Clark Terry**, **Buddy De Franco**, **Charlie Rouse**, others), and a Salute to **Charlie Parker**, with **James Moody**, **Lou Donaldson**, **Ira Sullivan** and others (8/28); **Prince James Chevere**, **Muhal Richard Abrams**, **Illinois Jacquet** and a reunion of **Jon Hendricks** and **Annie Ross** (8/30); **Magic Slim**, **Amina Claudine Myers**, the **Dirty Dozen Brass Band** and the **Count Basie Orchestra** directed by **Thad Jones** (8/31); and the **Red Hot Peppers**, **Ken Gueno**, **Henry Threadgill**, **Arturo Sandoval**, the **MJQ** and **Stan Getz**, **Gerry Mulligan**, **Jimmy Giuffre** and **Herbie Steward** in a Salute to **Zoot Sims** (9/1). Of course, if you're goin' to Chicago, you can head over to Grant Park and dig the sounds in the flesh.

PASSING ON — **Taylor Storer** died July 18 in St. Louis at the age of 29, and the loss is a great one to the jazz community. Taylor Storer was not a musician, but he was one of those people without whom jazz would've blown away years ago. Storer was a friend of jazz, a man who was as dedicated to the music — and to various other forms of contemporary music — as any musician. In his brief career, he was a disc jockey on WKCR, a jazz promoter, a stage manager for the Public Theatre and the Kool Jazz Festival, and the general manager of New Music Distribution Service, which is one of the country's leading distributors of independent jazz and experimental music labels. His presence on the scene will be missed.

FROM THE ROOT TO THE SOURCE — The **Jackie Robinson Foundation**, which oversees various education and scholarship programs for minority students, has moved its annual jazz fund-raising event this year from Connecticut to Senegal (quite a jump). "Jazz in Dakar '85," which is being sponsored by the TCB Division of Alberto-Culver, will bring 500 people to Dakar — including pianist **Billy Taylor**, who will lead a U.S./Africa jazz concert. For information about the Oct. 8-17 extravaganza, write to the Jackie Robinson Foundation, 80-90 Eighth Ave., New York, NY 10011.

REEL TIME — As part of the Greenwich Village Jazz Festival, Aug. 23-Sept. 2, the Bleecker St. Cinema will unreel a jazz film festival, which, along with well-known jazz flicks, will include three N.Y. premieres and one world premiere. **Steve Lacy**: *Lift The Bandstand*, by **Peter Bull**, will get its very first airing, while *Jazz Is My Native Language*, by **Renne Cho** (about **Toshiko Akiyoshi**), *Passing It On* (about **Barry Harris**), and *About Tap*, by **George T. Neirenberg** will get their first N.Y. showings. **Bruce Ricker** (he the director of *Last of the Blue Devils*, which will be shown) and his Rhapsody Films are producing the event, along with **Horst Liepolt**.

GATHERING MOSS — *The Rolling Stone Jazz Record Guide* has just come out (\$9.95, Random House) and the **John Swensen**-edited publication is good and bad: Good because it covers a lot of in-print records and offers some excellent work by **Bob Blumenthal**, one of the best of contemporary jazz critics. Bad because the opinions of many of the other contributors (who rate the LPs with one to five stars) are questionable. And since when has Rolling Stone imagined itself a jazz authority anyway?

BOPPING AROUND — The Poodle Dog is a San Francisco eatery which has recently added jazz; look for **Dick Whittington**, **Dick Hindman**, **Eddie Duran/Dee Bell**, **Al Plank** and **Lou Levy** over the next couple of weeks. . . **Cleo Laine**, the English jazz singer, is currently making her N.Y. theatrical debut in *The Mystery of Edwin Drood*, the new **Rupert Holmes** musical (based on the old **Charles Dickens** novel) playing free, through Sept. 1, at Central Park's Delacorte Theatre. . . **Spyro Gyra** recently raised over \$10,000 for the Shreveport, LA Ronald McDonald House with a sold-out benefit concert. . . **Richie Cole** and **Alto Madness** ship out Sept. 21 for a four-week European tour. . . **Outward Visions**, the not-for-profit N.Y. jazz organization, will be touring the **Art Ensemble of Chicago**, **George Russell** and the **Living Time Orchestra**, the **World Saxophone Quartet** and **Ronald Shannon Jackson** and the **Decoding Society** this fall; call them at (212) 741-8814 if you'd like any of those worthy outfits in your town.

Lee Jeske

FEATURE PICKS

KEEP ON PUSHIN' — **Arnett Cobb** — Bee Hive BH 7017 — Producer: **Bob Porter** — List: 8.98

The toughest Texas tenor of all in a relaxed, swinging session of blues and standards, Sparkling work by **Al Grey**, **Joe Newman**, **Junior Mance**, **George Duvivier**, **Panama Francis**, and the "Wild Man" of the tenor, especially on a floorboard-raising "Indiana." This "Tex" Cobb is still a heavy hitter and a big swinger.

URBAN OASIS — **Jorge Dalto & The Interamerican Band** — Concord Jazz Picante CJP-275 — Producer: **Carl E. Jefferson** — List: 8.98

Pianist **Jorge Dalto**, one of New York's jazz secrets (he's best known for work with **George Benson**), displays good qualities as a leader as he pulls together a number of the finest latin-jazz players ("Patato" **Valdez**, **Sergio Brandao**, **Nicky Marrero**, **Sal Cuevas**, etc.) for a jazz/latin/fusion effort that alternates breeziness and heat, sometimes in the same tune.

WARNING — **Billy Cobham** — GRP-A-1020 — Producer: **Billy Cobham** — List: 8.98

The muscleman of the fusion drums is back with a tight, smoking electronic band on this tight, smoking electronic album. **Gerry Etkins**, **Baron Browne**, **Dean Brown** and **Sa Davis** round out the ensemble and everybody plays with greased elan.

LIVE AT THE HAIG — **Bud Shank** — Choice CRS 6830 Dist. by **Bainbridge** — Producer: **Gerry MacDonald** — List: 8.98 — Bar Coded

The coolest of the cool: the **Bud Shank Quartet** (**Claude Williamson**, **Don Prell**, **Chuck Flores**) in previously-unissued live performance at L.A.'s **The Haig Club**, circa '56. Underneath Shank's icy exterior beats the heart of a red-hot bebopper, and it's that contrast that informs his playing and this LP.

Pete Fountain: Musician, Humanitarian, Gentleman

Love Thy Neighbor

By Louis Boasberg

PUBLISHER'S NOTE — The following was written by Louis Boasberg of New Orleans Novelty Co. He is a music industry veteran and one of the largest contributors to the coin operated electronics business.

Out in the dead end circle of Swan Street in Lake Vista, a lakefront subdivision in New Orleans, lives this writer and his wife, Babsy. There are many wonderful and prominent people in and around this circle, but right across the street from our home is the greatest of them all — none other than the internationally famous musician and humanitarian, Pete Fountain.

This man is known in every corner of the globe where a note of music is played, but to his greater glory and probably his greater satisfaction is the undeniable fact that Pete Fountain is the most beloved and popular person who ever lived in New Orleans and who ever will live in New Orleans. Pete has many good and admirable qualities, but by far this beautiful man's greatest virtue and asset is the fact that "he has never lost the common touch."

Presidents, kings, queens, members of cabinets, senators, congressmen, world famous movie stars, stars of stage, screen and radio — they mean no more to him than one of the shoeshine boys on Bourbon Street to whom he is just as friendly as he is to the aforementioned celebrities.

To say that Fountain is popular with his neighbors is the understatement of the year. Out in front of his house working in the yard, he always has a cheerful hello and a wave for everyone and goes out of his way to come over to everyone's home, when he sees you out in the yard, to chat for a few minutes and to give you a little

of his effervescent, unequaled personality.

Pete is truly "Mr. New Orleans." There is none other that fills the role — his many charity and benefit appearances (he never says no), his tireless, all day performances in his own Mardi Gras parade, his nightly appearances in his club at the New Orleans Hilton Hotel and his many appearances throughout the world to play for the rich, the famous, the poor, the lonely, the downtrodden and everyone else, that can listen to great music (he has appeared on Johnny Carson's program so many times that he has lost track of the number). All of this adds up to one thing — "Mr. New Orleans."

I would like to make a special mention of one of his recent performances. Some weeks ago everyone on our street knew he was going to have dinner and perform at the White House and, from what we have heard, you'd better believe he was the hit of this administration and any other administration, for his great performance.

Just recently he came over to our yard and gave us copies of two letters, one from Ronald Reagan and one from Frank Sinatra. I am asking *Cash Box* to reprint these letters not only because of the popularity of Fountain's records on jukeboxes throughout the world, but also because hundreds of operators, distributors, manufacturers and other coin machine men have seen Fountain perform, either on Bourbon Street or at the Hilton during New Orleans coin machines shows or during one of their business or vacation visits to the Crescent City.

I cannot say too much about this truly great neighbor. He makes the old saying "to know him is to love him" ring true over and over again. And I repeat, his biggest and greatest asset is that "he has never lost the common touch."



A Message From The Publisher

Praise for Pete Fountain has flooded us from around the world. Frank Sinatra, the Chairman of The Board, said it best with his words of kindness. To receive such praise by a man who was recently awarded The Medal Of Freedom by President Reagan and who remains one of the greatest contributors to modern music is a tribute befitting only someone as worthy as Pete Fountain.

I think our government would be well served to enlist the ambassadorial abilities of Frank Sinatra. He has proven time and

time again his ability to command the widest amount of respect and admiration, worldwide.

On behalf of the staff of *Cash Box* around the world, we pay our tribute to a great musician, humanitarian and gentleman, Pete Fountain.

George Albert

George Albert
President And Publisher
Cash Box Publications

THE WHITE HOUSE
WASHINGTON

March 27, 1985

Dear Pete:

Nancy and I were pleased with your performance at the State Dinner in honor of His Excellency the President of the Argentine Republic and Mrs. Alfonsin on March 19.

While the audience response brought well-deserved accolades, we add our own applause for your splendid entertainment.

I also want to thank you for the unique lamp. It is a special reminder of a most talented musician.

Thank you for being with us and our very best to you and Beverly.

Sincerely,

Ronald Reagan

Mr. Pete Fountain
Pete Fountain Productions
520 St. Louis Street, Number 3
New Orleans, Louisiana 70130



Dear Pete,
Just talked to Mrs. Reagan who told me you were an absolute smash! and I told her I would bet the whole wad on that . . .

But actually I'm writing to thank you for helping out. You're a good cat and I love you.

God Bless,
Francis Albert

Letter from Frank Sinatra to Pete Fountain
- March 22, 1985

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

August 10, 1985

★ = Available on Compact Disc
 ■ = Platinum (RIAA Certified)
 □ = Gold (RIAA Certified)

Weeks
On
8/3 Chart

Weeks
On
8/3 Chart

Weeks
On
8/3 Chart

1	SONGS FROM THE BIG CHAIR ★□	8.98	1	20
	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL			
2	NO JACKET REQUIRED ★■	9.98	2	23
	PHIL COLLINS (Atlantic 81240-1) WEA			
3	RECKLESS ★■	8.98	3	37
	BRYAN ADAMS (A&M SP-5013) RCA			
4	BORN IN THE U.S.A. ★■	—	4	60
	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS			
5	THEATRE OF PAIN	9.98	8	5
	MOTLEY CRUE (Elektra 60418-1) WEA			
6	AROUND THE WORLD IN A DAY ★	9.98	5	14
	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA			
7	INVASION OF YOUR PRIVACY ★	8.98	7	8
	RATT (Atlantic 81257-1) WEA			
8	BROTHERS IN ARMS ★	8.98	9	11
	DIRE STRAITS (Warner Bros. 25264-1) WEA			
9	THE DREAM OF THE BLUE TURTLES ★	8.98	11	6
	STING (A&M SP 3750) RCA			
10	LIKE A VIRGIN ★■	8.98	6	27
	MADONNA (Sire 25157-1) WEA			
11	WHITNEY HOUSTON ★	8.98	10	20
	(Arista AL8-8221) RCA			
12	THE POWER STATION 33 1/3 □	8.98	12	18
	THE POWER STATION (Capitol SJ-12380) CAP			
13	BE YOURSELF TONIGHT ★	9.98	13	13
	EURYTHMICS (RCA AJL 1-5429) RCA			
14	LITTLE CREATURES ★	8.98	17	7
	TALKING HEADS (Sire 25305-1) WEA			
15	GREATEST HITS VOLUME I & II	—	26	4
	BILLY JOEL (Columbia 40121) CBS			
16	MAKE IT BIG ★■	—	14	27
	WHAM! (Columbia FC 39595) CBS			
17	BEVERLY HILLS COP ★■	9.98	15	33
	ORIGINAL SOUNDTRACK (MCA-6143) MCA			
18	DREAM INTO ACTION ★	8.98	16	18
	HOWARD JONES (Elektra 60390-1) WEA			
19	ROCK ME TONIGHT	8.98	22	13
	FREDDIE JACKSON (Capitol ST 12404) CAP			
20	7 WISHES ★	8.98	18	10
	NIGHT RANGER (MCA 5593) MCA			
21	WORLD WIDE LIVE	8.98	25	6
	SCORPIONS (Mercury 824 344-1) POL			
22	THE SECRET OF ASSOCIATION ★	—	23	12
	PAUL YOUNG (Columbia BFC 39957) CBS			
23	VOICES CARRY ★	—	19	19
	'TIL TUESDAY (Epic BFE 39458) CBS			
24	FABLES OF THE RECONSTRUCTION	8.98	24	7
	R.E.M. (IRS-5592) MCA			
25	VITAL SIGNS ★■	—	20	41
	SURVIVOR (Scotti Brothers FZ 39578) CBS			
26	HEART	8.98	39	5
	(Capitol ST-12410) CAP			
27	EMERGENCY ★□	8.98	27	17
	KOOL & THE GANG (De-Lite 822 943-1 M-1)			
28	BOY IN THE BOX	8.98	38	4
	COREY HART (EMI America 17161) CAP			
29	SHAKEN 'N' STIRRED ★■	8.98	21	10
	ROBERT PLANT (Es Paranza 90265-1) WEA			
30	FLY ON THE WALL	8.98	44	4
	AC/DC (Atlantic 81263) WEA			
31	DIAMOND LIFE ★■	—	33	24
	SADE (Portrait BFR 39581) CBS			
32	THE NIGHT I FELL IN LOVE ★■	—	29	20
	LUTHER VANDROSS (Epic FE 39882) CBS			
33	EMPIRE BURLESQUE	—	31	8
	BOB DYLAN (Columbia FC 40110) CBS			

34	SUDDENLY ★■	8.98	34	49
	BILLY OCEAN (Jive/Arista JL8-8213) RCA			
35	UNGUARDED	8.98	36	9
	AMY GRANT (A&M SP5060) RCA			
36	BROTHER WHERE YOU BOUND ★	8.98	28	11
	SUPERTRAMP (A&M SP-5014) RCA			
37	RHYTHM OF THE NIGHT ★□	8.98	37	21
	DeBARGE (Gordy/Motown 6123GL) MCA			
38	TAO ★	9.98	43	16
	RICK SPRINGFIELD (RCA AJ1-5370) RCA			
39	JESSE JOHNSON'S REVUE ★	8.98	40	22
	(A&M SP 6-5024) RCA			
40	CENTERFIELD ★■	8.98	30	29
	JOHN FOGERTY (Warner Bros. 25203-1) WEA			
41	"YOUTHQUAKE"	—	54	6
	DEAD OR ALIVE (Epic BFE 40119) CBS			
42	SOME GREAT REWARD	8.98	46	23
	DEPECHE MODE (Sire 25194) WEA			
43	WHO'S ZOOMIN' WHO	8.98	60	3
	ARETHA FRANKLIN (Arista AS 8286) RCA			
44	FLASH	—	52	4
	JEFF BECK (Epic 39483) CBS			
45	MAVERICK	.98	41	26
	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP			
46	ONLY FOR YOU	8.98	32	21
	MARY JANE GIRLS (Gordy/Motown 6092GL) MCA			
47	AIR SUPPLY	8.98	47	8
	(Arista AL8-8283) RCA			
48	BUILDING THE PERFECT BEAST ★■	8.98	42	35
	DON HENLEY (Geffen GHS 24026) WEA			
49	DARE TO BE STUPID	—	55	6
	"WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS			
50	WIDE AWAKE IN AMERICA	4.98	35	8
	U2 (Island 90279-1-A) WEA			
51	WE ARE THE WORLD ★■	—	50	17
	USA FOR AFRICA (Columbia USA 40043) CBS			
52	TOUGH ALL OVER ★	—	45	10
	JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS			
53	ST. ELMO'S FIRE	9.98	82	5
	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA			
54	CONTACT	9.98	70	2
	POINTER SISTERS (RCA AFL 1-8056) RCA			
55	SOUTHERN ACCENTS ★□	8.98	53	18
	TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA			
56	U.T.F.O.	8.98	51	9
	(Select SEL 21614) IND			
57	BOYS AND GIRLS ★	8.98	57	8
	BRYAN FERRY (Warner Bros. 25082) WEA			
58	BACK TO THE FUTURE	9.98	80	3
	ORIGINAL SOUNDTRACK (MCA 6144) MCA			
59	DREAM OF A LIFETIME	—	48	10
	MARVIN GAYE (Columbia FC 3916) CBS			
60	THE ALLNIGHTER	8.98	49	15
	GLENN FREY (MCA 5501) MCA			
61	SINGLE LIFE	8.98	68	6
	CAMEO (Atlantic Artists 824 546-1)			
62	PRIVATE DANCER ★■	8.98	59	61
	TINA TURNER (Capitol ST-12330) CAP			
63	THE BEACH BOYS	—	64	6
	(Caribou/Epic BFB 39964) CBS			
64	KATRINA AND THE WAVES	8.98	56	17
	(Capitol ST-12400) CAP			
65	ALF ★	—	65	18
	ALISON MOYET (Columbia BFC 39956) CBS			
66	LAST MANGO IN PARIS	8.98	72	7
	JIMMY BUFFET (MCA 5600) MCA			
67	FIVE-O ★	8.98	66	13
	HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) WEA			

68	A VIEW TO A KILL	8.98	63	9
	ORIGINAL SOUNDTRACK (Capitol SJ-12413) CAP			
69	NIGHTSHIFT ★□	8.98	61	27
	COMMODORES (Motown 6124ML) MCA			
70	NERVOUS NIGHT	—	71	13
	HOOTERS (Columbia BFC 39912) CBS			
71	BARKING AT AIRPLANES	8.98	78	6
	KIM CARNES (EMI America SO-17159) CAP			
72	VOX HUMANA ★	—	58	18
	KENNY LOGGINS (Columbia FC 39174) CBS			
73	LONE JUSTICE ★	8.98	73	15
	(Geffen GHS 24060) WEA			
74	TWO HEARTS ★	—	67	8
	MEN AT WORK (Columbia FC 40076) CBS			
75	GLOW	8.98	75	14
	RICK JAMES (Gordy/Motown 6135) MCA			
76	7800 FAHRENHEIT	8.98	77	14
	BON JOVI (Mercury 824 509-1) POL			
77	KING OF ROCK ★□	8.98	62	19
	RUN D.M.C. (Profile PRO-1205) IND			
78	CRAZY FROM THE HEAT ■	5.99	69	25
	DAVID LEE ROTH (Warner Bros. 25222-1) WEA			
79	THE CONFESSOR ★	8.98	76	13
	JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA			
80	PERFECT	8.98	79	8
	ORIGINAL SOUNDTRACK (Arista AL 9-8276) RCA			
81	SPORTS ★□	—	81	88
	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS			
82	OPEN FIRE	8.98	90	4
	Y&T (A&M SP 5076) RCA			
83	SPOILED GIRL	—	92	4
	CARLY SIMON (Epic FE 39970) CBS			
84	MADONNA ★■	8.98	84	99
	(Sire 23867-1) WEA			
85	BEHIND THE SUN ★	8.98	85	20
	ERIC CLAPTON (Duck/Warner Bros. 25165-1) WEA			
86	AGENT PROVOCATEUR ★■	8.98	74	32
	FOREIGNER (Atlantic 81999-1) WEA			
87	LONG WAY TO HEAVEN	8.98	86	8
	HELIX (Capitol 4XT-12411) CAP			
88	DON'T SUPPOSE . . .	8.98	88	15
	LIMAHIL (EMI America ST-17142) CAP			
89	THE FIRM ★■	8.98	83	21
	(Atlantic 81239) WEA			
90	LOW LIFE	8.98	91	11
	NEW ORDER (Qwest/Warner Bros. 25289-1) WEA			
91	RHYTHM AND ROMANCE	—	99	6
	ROSANNE CASH (Columbia FC 39463) CBS			
92	READY FOR THE WORLD	8.98	112	7
	(MCA 5594) MCA			
93	A LITTLE SPICE	8.98	104	5
	LOOSE ENDS (MCA 5588) MCA			
94	HIGH COUNTRY SNOWS ★	—	89	13
	DAN FOGELBERG (Full Moon/Epic FE 39616) CBS			
95	CHARTBREAKER AIN'T LOVE GRAND	8.98	DEBUT	
	X (Elektra 60430) WEA			
96	GO WEST ★	—	96	23
	(Chrysalis FC 41496) CBS			
97	VOCALESE	8.98	115	2
	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA			
98	BIG BAM BOOM ★■	9.98	87	42
	DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA			
99	TOOTH AND NAIL	8.98	98	44
	DOKKEN (Elektra 60376-1) WEA			
100	WHEELS ARE TUNIN' ★■	—	100	37
	REO SPEEDWAGON (Epic QE 39593) CBS			

Cash Box Top Albums/101 to 200

August 10, 1985

		Weeks On 8/3 Chart
101	BLACK CARS ★	—
	GINO VANNELLI (HME 40077) CBS	93 9
102	HUNTING HIGH AND LOW	8.98
	A-HA (Warner Bros. 25300) WEA	121 5
103	THE GOONIES	8.98
	ORIGINAL SOUNDTRACK (Epic SE 40067) CBS	103 9
104	PATTI LABELLE	—
	(Philadelphia Int'l/Columbia FZ 40020) CBS	118 2
105	TAKE NO PRISONERS	8.98
	PEABO BRYSON (Elektra 60427) WEA	105 5
106	INTERNATIONALISTS	8.98
	THE STYLE COUNCIL (Geffen 24061) WEA	107 8
107	FEAR NO EVIL	8.98
	GRIM REAPER (RCA AFL1-5431) RCA	116 5
108	HIGHWAYMAN	—
	W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) CBS	97 9
109	ANIMATION ★	8.98
	(Mercury 822 580-1 M-1) POL	95 25
110	DREAMLAND EXPRESS	8.98
	JOHN DENVER (RCA AFL1-5458) RCA	122 5
111	MATERIAL THANGZ	8.98
	THE DEELE (Solar/Elektra 60410-1) WEA	94 9
112	STEADY NERVES ★	8.98
	GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	101 18
113	CRUSH	8.98
	ORCHESTRAL MANOEUVRES IN THE DARK (A&M SP 5077) RCA	129 4
114	CAN'T SLOW DOWN ★■	8.98
	LIONEL RICHIE (Motown 6059ML) RCA	102 91
115	HOLE ME	8.98
	LAURA BRANIGAN (Atlantic 81265) WEA	DEBUT
116	FACE VALUE ★□	8.98
	PHIL COLLINS (Atlantic 16029-1) WEA	117 41
117	SHE'S THE BOSS ★■	—
	MICK JAGGER (Columbia FC 39940) CBS	111 26
118	RED SAILS IN THE SUNSET	—
	MIDNIGHT OIL (Columbia BFC 39987) CBS	131 2
119	STREET CALLED DESIRE	8.98
	RENE AND ANGELA (Mercury 824 607-1) POL	119 5
120	BREAKOUT ★■	9.98
	POINTER SISTERS (Planet BEL 1-5410) RCA	106 102
121	THE UNFORGETTABLE FIRE ■	8.98
	U2 (Island 90231-1) WEA	114 43
122	WEST SIDE STORY ★	9.98
	LEONARD BERNSTEIN (Deutsche Grammophon 415 253-1) POL	108 10
123	RISING FORCE ★	8.98
	YNGWIE MALMSTEEN (Polydor 825 324-1) POL	109 13
124	ELECTRIC LADY	8.98
	CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) POL	110 13
125	MAGIC TOUCH ★	8.98
	STANLEY JORDAN (Blue Note BT 85101) CAP	125 15
126	SUZANNE VEGA	6.98
	(A&M SP6-5072) RCA	138 2
127	THE BREAKFAST CLUB □	8.98
	ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	113 23
128	ALTERNATING CURRENTS	8.98
	SPYRO GYRA (MCA 5606) MCA	123 7
129	SODA FOUNTAIN SHUFFLE ★	8.98
	EARL KLUGH (Warner Bros. 25262-11) WEA	120 15
130	THE COMPLETE STORY OF ROXANNE . . . THE ALBUM	6.98
	(Compeat/PolyGram 671014-1) POL	151 3
131	DANCING IN THE SUN	—
	GEORGE HOWARD (TBA/Palo Alto 205) IND	132 13
132	PEOPLE ARE PEOPLE	8.98
	DEPECHE MODE (Sire 25124) WEA	143 4
133	MEAT IS MURDER	8.98
	THE SMITHS (Sire 25269) WEA	128 24
134	40 HOUR WEEK ★■	8.98
	ALABAMA (RCA AHL 1-5339) RCA	134 24

		Weeks On 8/3 Chart
135	WHITE WINDS ★	—
	ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	126 25
136	CHICAGO 17 ★■	8.98
	CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	124 57
137	HARLEQUIN	—
	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	137 8
138	THE HURTING ★	8.98
	TEARS FOR FEARS (Mercury 811 039) POL	152 4
139	JOHN PARR	8.98
	(Atlantic 80180) WEA	136 34
140	UNDER THE BLADE	8.98
	TWISTED SISTER (Atlantic 81256) WEA	150 2
141	VALOTTE ★■	8.98
	JULIAN LENNON (Atlantic 80184-1) WEA	141 40
142	AS THE BAND TURNS	8.98
	ATLANTIC STARR (A&M SP-5019) RCA	127 12
143	YOU'RE UNDER ARREST	—
	MILES DAVIS (Columbia FC 40029) CBS	130 12
144	GRAVITY	8.98
	KENNY G & G FORCE (Arista AL8-8282) RCA	133 16
145	PURPLE RAIN ★■	8.98
	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	139 59
146	SKIN DIVE	8.98
	MICHAEL FRANKS (Warner Bros. 25275-1) WEA	140 9
147	LITTLE BAGGARIDDIM	6.98
	UB40 (A&M SP-6-5090) RCA	DEBUT
148	VISION QUEST ★□	9.98
	ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	135 24
149	MEETING IN THE LADIES ROOM	8.98
	KLYMAXX (Constellation/MCA 5529) MCA	147 22
150	NEW JERSEY	—
	JOE PISCOPO (Columbia BFC 40046) CBS	161 3
151	BEYOND APPEARANCES ★	—
	SANTANA (Columbia FC 39527) CBS	142 21
152	I FEEL FOR YOU ★■	8.98
	CHAKA KHAN (Warner Bros. 25162-1) WEA	149 43
153	CUPID & PSYCHE '85	8.98
	SCRITTI POLITTI (Warner Bros. 25302) WEA	163 2
154	STEPS IN TIME	—
	KING (Epic BFE 40061) CBS	166 2
155	THE BIG CHILL ★■	8.98
	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	157 94
156	STRIKE LIKE LIGHTNING	—
	LONNIE MACK (Alligator AL 4739-B) IND	148 10
157	NEW EDITION ★■	8.98
	(MCA 5515) MCA	144 42
158	CAN'T STOP THE LOVE ■	8.98
	MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	159 21
159	ALEXANDER O'NEAL	—
	(Tabu FZ 39331) CBS	153 19
160	SHE'S SO UNUSUAL ★■	—
	CYNDI LAUPER (Portrait BFR 38930) CBS	158 85
161	STARCHILD ★□	—
	TEENA MARIE (Epic FE 39528) CBS	145 35
162	SWEPT AWAY ★□	8.98
	DIANA ROSS (RCA AHL 1-5009) RCA	146 67
163	20/20	8.98
	GEORGE BENSON (Warner Bros. 25178-1) WEA	154 28
164	AKIMBO ALOGO	8.98
	KIM MITCHELL (Bronze/Island 90257) WEA	162 5
165	WELCOME TO THE PLEASUREDOME □	12.98
	FRANKIE GOES TO HOLLYWOOD (ZZT/Island 90231-1-H) WEA	160 39
166	CHESS ★	12.98
	ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	156 22

		Weeks On 8/3 Chart
167	DO YOU WANNA GET AWAY ★	8.98
	SHANNON (Mirage/Atlantic 90267-1) WEA	165 8
168	COCK ROBIN	—
	(Columbia BFC 39582) CBS	DEBUT
169	FLIP	—
	NILS LOFGREN (Columbia BFC 39982) CBS	155 8
170	WHEN THE GUITAR PLAYS THE BLUES	8.98
	ROY BUCHANAN (Alligator 4741) IND	DEBUT
171	AMADEUS ★	19.98
	ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	164 8
172	ALL THE RAGE ★	8.98
	GENERAL PUBLIC (I.R.S. SP-70046) MCA	167 43
173	ESCAPE □	8.98
	WHODINI (Jive/Arista JL8-8251) RCA	176 35
174	PERFECT STRANGERS ★■	8.98
	DEEP PURPLE (Mercury 824 003-1 M-1) POL	168 37
175	AN INNOCENT MAN ★■	—
	BILLY JOEL (Columbia QC 38873) CBS	174 105
176	ICE CREAM CASTLES ★■	8.98
	THE TIME (Warner Bros. 25109-1) WEA	169 22
177	SIGN IN PLEASE □	9.98
	AUTOGRAPH (RCA NFL 1-8040) RCA	170 34
178	BAD ATTITUDE	8.98
	MEAT LOAF (RCA AFL 1-5451) RCA	173 13
179	SECRET SECRETS ★	8.98
	JOAN ARMATRADE (A&M SP 5040) RCA	175 20
180	FIONA	8.98
	(Atlantic 81242) WEA	171 18
181	ARRIVE WITHOUT TRAVELLING	8.98
	THE THREE O'CLOCK (I.R.S. 5591) MCA	172 10
182	1999 ★■	12.98
	PRINCE (Warner Bros. 23720-1) WEA	184 144
183	HOW WILL THE WOLF SURVIVE?	8.98
	LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	182 30
184	BITES OF PASSAGE	8.98
	VITAMIN Z (Geffen GHS 14057) WEA	178 9
185	B-MOVIE MATINEE ★	8.98
	NILE RODGERS (Warner Bros. 1-25290) WEA	179 8
186	EKSTASY	—
	NINA HAGEN (Columbia BFC 40004) CBS	177 8
187	WILLIE AND THE POOR BOYS	8.98
	(Passport PB 6047) JEM	180 12
188	A PRIVATE HEAVEN ★■	8.98
	SHEENA EASTON (EMI America ST-17132) CAP	185 42
189	THUNDER IN THE EAST	8.98
	LOUDNESS (Arco 90246-1) WEA	181 23
190	FAT BOYS □	8.98
	(Sutra SUS 1015) IND	183 35
191	STOP MAKING SENSE ★□	9.98
	TALKING HEADS (Sire 25121-1) WEA	189 46
192	ELIMINATOR ★■	8.98
	Z.Z. TOP (Warner Bros. 23774-1) WEA	193 121
193	CHINESE WALL ★□	—
	PHILIP BAILEY (Columbia BFC 39542) CBS	188 38
194	THE RIGHT TO ROCK	6.98
	KEEL (Gold Mountain/A&M GM6-504) RCA	186 20
195	HARD LINE	8.98
	THE BALSTERS (Slash/Warner Bros. 25093-1) WEA	187 22
196	CLASSICS	8.98
	THE DOORS (Elektra 60417) WEA	192 8
197	REQUIEM ★	8.98
	ANDREW LLODY WEBBER (Angel DFO-38218) CAP	190 19
198	SOLID □	8.98
	ASHFORD & SIMPSON (Capitol ST-12366) CAP	196 35
199	ARENA ★■	9.98
	DURAN DURAN (Capitol SWAV-12374) CAP	197 57
200	FRIENDSHIP	—
	RAY CHARLES (Columbia FC 39415) CBS	191 22

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	30	Dead Or Alive	41	Hart, Corey	28	Mack, Lonnie	156	Rodgers, Nile	185	Vega, Suzanne	126
Adams, Bryan	3	DeBarge	37	Heart	26	Madonna	10, 84	Ross, Diana	162	Vitamin Z	184
A-Ha	102	Deele	111	Helix	87	Manhattan Transfer	97	Roth, David Lee	78	Vollenweider, Andreas	135
Air Supply	47	Deep Purple	174	Henley, Don	48	Marie, Teena	161	Roxanne	130	Walsh, Joe	79
Alabama	134	Denver, John	110	Highwayman	108	Mary Jane Girls	46	Run D.M.C.	77	Webber, Andrew Lloyd	197
Animation	109	Depeche Mode	42, 132	Hooters	70	Maze	158	Sade	31	West Side Story	122
Armatrading, Joan	179	Dire Straits	8	Houston, Whitney	11	Meatloaf	178	Santana	151	Whem!	16
Ashford & Simpson	198	Dokken	99	Howard, George	131	Men At Work	74	Scorpions	21	Whodini	173
Atlantic Starr	142	Doors	196	Jackson, Freddie	19	Midnight Oil	118	Scritti Politti	153	Williams, Hank Jr.	67
Autograph	177	Duran Duran	199	Jagger, Mick	117	Mitchell, Kim	164	Shannon	167	Willie & Poor Boys	187
Bailey, Philip	193	Dylan, Bob	33	James, Rick	75	Motley Crue	5	Simon, Cerly	83	X	95
Beech Boys	63	Easton, Sheena	188	Joel, Billy	15, 175	Moyet, Alison	65	Smiths	133	Yankovic, "Weird Al"	49
Beck, Jeff	44	Eurythmics	13	Johnson, Jesse	39	New Edition	157	Springfield, Rick	38	Young, Paul	22
Benson, George	163	Fat Boys	190	Jones, Howard	18	New Order	80	Springsteen, Bruce	4	ZZ Top	82
Blasters	195	Ferry, Bryan	57	Jordan, Stanley	125	Night Ranger	20	Sting	9		
Branigan, Laura	115	Fiona	180	Katrina And The Waves	64	Ocean, Billy	34	Style Council	106		
Bon Jovi	76	Firm	89	Keel	194	O.M.D.	113	Supertramp	36		
Bryson, Peabo	105	Fogelberg, Dan	94	Khan, Chaka	152	O'Neal, Alexander	159	Survivor	25		
Buchenen, Roy	170	Fogerty, John	40	King	154	Parker, Graham	112	Talking Heads	14, 191		
Buffett, Jimmy	66	Foreigner	86	Klymaxx	149	Parr, John	139	Tears For Fears	1, 138		
Cafferty, John	52	Frankie Goes To Hollywood	165	Klugh, Earl	129	Petty, Tom	55	Thorogood, George	45		
Cameo	61	Franklin, Aretha	43	Kool & The Gang	27	Pisco, Joe	150	Three O'Clock	181		
Carnes, Kim	71	Franks, Michael	146	LaBelle, Patti	104	Plant, Robert	29	Til Tuesday	23		
Cash, Rosanne	91	Frey, Glenn	60	Lauper, Cyndi	160	Pointer Sisters	54, 120	Time	176		
Charles, Ray	200	G, Kenny	144	Lennon, Julien	141	Power Station	12	Turner, Tina	62		
Chess	166	Gayle, Marvin	59	Lewis, Huey & News	81	Prince	6, 145, 182	Twisted Sister	140		
Chicago	136	General Public	172	Limehl	88	Ratt	7	UB40	147		
Clapton, Eric	85	Go West	96	Lofgren, Nils	169	Ready For The World	92	U2	50, 121		
Cock, Robin	168	Grant, Amy	35	Loggins, Kenny	72	R.E.M.	24	U.T.F.O.	56		
Collins, Phil	2, 116	Grim Reaper	107	Lone Justice	73	Rene & Angela	119	USA For Africa	51		
Commodores	69	Grusin, Dave & Ritenour, Lee	137	Loose Ends	93	REO Speedwagon	100	Vendross, Luther	32		
Con Funk Shun	124	Hagen, Nina	183	Los Lobos	183	Richie, Lionel	114	Vennelli, Gino	101		
Davis, Miles	143	Hall & Oates	99	Loudness	189	Rising Force	123				

TOP 15 MUSIC VIDEOCASSETTES

1	WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	1	4
2	MADONNA Madonna (Warner Music Video 3-38101)	2	4
3	ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	5	4
4	PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	3	4
5	WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	4	4
6	SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	6	4
7	DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	7	4
8	VISIONS Diana Ross (MusicVision 6-20454)	8	4
9	U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	9	4
10	ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	11	3
11	BEHIND THE IRON CURTAIN Iron Maiden (Sony Video 95W50014)	10	2
12	DANCING ON A VALENTINE Duran Duran (Sony Video 97W5075)	13	4
13	AN AMERICAN BAND The Beach Boys (Vestron VA 4181)	12	3
14	YESTERDAY ONCE MORE Carpenters (MusicVision 6-21005)	14	4
15	AIN'T THAT AMERICA John Cougar Mellencamp (MusicVision 6-20455)	15	4

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES

Executive Monitor

Vestron Video has announced the promotion of two staff members: **Janice L. Whiffen** is named to the post of vice president of sales, having most recently served as national sales director for the company. Prior to joining Vestron in 1982 as national sales manager, Whiffen served as regional sales manager for *Playgirl* magazine, national advertising director for **A&M Records**, and national advertising director and merchandising manager for **Arista Records**. Also at Vestron, **Sharon Streger** has been promoted to the position of vice president of creative services from her former post as director of creative services. Streger previously served as creative consultant and writer for Group W Satellite Communications . . . **Vallery Kountze** has been promoted to the newly created position of vice president of marketing for **RCA/Columbia Pictures Home Video**. She is upped from director of marketing. Kountze joined RCA/

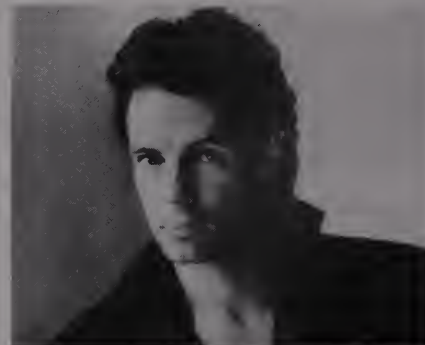
Columbia Pictures Home Video in 1982 from her partnership in Mainstreet Communications, Inc. Also at RCA/Columbia Home Video, **Jon Barbour** has been appointed manager of sales promotions. He is promoted from accounts manager. **Bill Kruger** has been named western regional accounts manager. Kruger comes to RCA/Columbia Pictures Home Video from **Sound Video Unlimited**. The newly created position of sales assistant at RCA/Columbia Pictures Home Video has been filled by **Robert Scott** . . . **Karl Lorimar Home Video** has promoted four executives: **Cout Shannon** moves to executive vice president from vice president of marketing; **Harold Weitzberg** becomes executive vice president from vice president of sales; **Francie McBride** is upped to director of marketing from director of creative services; and **Kevin Johnston** becomes director of sales from national accounts executive.



CERTIFIED FIRSTS — Thorn EMI/HBO Video titles *Flashpoint* and *Heaven Help Us* were recently certified platinum and gold by the RIAA. These are the first titles to be certified under the HBO-Thorn EMI video partnership formed in October of 1984. Pictured (l-r) are: Tom Bernstein, executive vice president of Silver Screen Partners; Nick Santrizos, president, Thorn/EMI HBO Video; Steve Scheffer, HBO executive vice president of film programming and president of HBO Video, Inc.; Neil Braun, HBO senior vice president; and Henry McGee, vice president of home video, HBO.

AUDIO/VIDEO

POLLY WITH A PAST — Sire/Warner Bros. recording artist **Madonna** is beginning to look less like the reigning queen of CHR and more like a living example to all aspiring superstars of what *not* to do before their careers take off. For example, one really shouldn't pose in the nude for various and sundry freelance photographers — the pictures may end up in the pages of *Penthouse* someday. Another rule of thumb is to pick your fledgling movie projects as carefully as possible. **Bette Midler** learned that one recently with the **Magnum Entertainment** home video release earlier this year of *The Thorn*, an exceedingly low-budget venture in which Midler plays Mary, the mother of, you guessed it, **Jesus Christ** (rumour has it that Midler did it for the price of a phone call to her mother in Hawaii). Midler is not alone. A one-hour, \$20,000 production entitled *A Certain Sacrifice* is now available on home video, featuring a 19-year-old Madonna as the female lead. The \$49.95 cassette awaits a U.S. distribution deal, while mail order copies can be had from **Star Video** in Trenton, N.J. Madonna's reaction to the tape is reportedly altogether negative, though the credits do list the singer's full name, rather than the trademark. According to the film's producer/director **Jon Lewicki**, the tape is of the post-punk, art film variety.



MTV HOST — MTV has announced its host for the Second Annual MTV Video Music Awards Show. In place of last year's glib (and exceedingly dry) mastering of ceremonies by **Dan Akroyd** and **Bette Midler** will be **Eddie Murphy**. The question is whether or not MTV will censor the bawdy comic if his hosting is anything like his live shows. The awards will be telecast live, September 13 from Radio City Music Hall in New York City. Live performances as of press time include the likes of **Pat Benatar**, **John Cougar Mellencamp**, **Sting** and **Daryl Hall** and **John Oates**.

SPRINGFIELD LIVE — RCA recording artist **Rick Springfield** delivers concert and conceptual video in *The Beat Of The Live Drum* from RCA/Columbia Pictures Home Video's MusicVision line.

LOST KIDS — In October, **USA Home Video** will release the videocassette of the popular TV film *Adam*. The film, which tells the story of one family's true-life ordeal over a missing child, will include a special tag — in which the actual central figures in the film, **John and Reve Walsh** (whose son was found murdered two weeks after he disappeared from their Florida home in 1981) will update some of the child-locating techniques seen in the program. They will also give a toll-free "800" number of the National Center For Missing and Exploited Children. A donation of revenues from the videocassette will also be made, according to **International Video Entertainment** president **Noel C. Bloom**. It will go to Find The Children, a nonprofit foundation created by the film's producer, **Linda Otto**. Five percent of the sales from the tape will go to distributors, which Bloom says will help "expand the work of Find The Children to every city in this country and to give priority to protecting our children, no matter where they live." The tape will be available in VHS and Beta, with a retail price of \$59.95.

GETTING ZAPPED — Warner Bros. recording artist **A-Ha** take to the movie theatres as their video, *Take On Me* takes to the screen. The video has been chosen as a music "zap," which are music videos that have been specially cut, "cinemized" into 35mm, and remixed for Dolby four-channel surround sound for viewing before feature films in theatres. Music "zaps" are a product of New York-based **Music Motions**, which plans to have the A-Ha video screening in over 200 theatres before such films as *Back To The Future*, *Mad Max Beyond Thunderdome* and *Weird Science*. The video is a **Limelight** production, directed by **Steve Baron**.

Gregory Dobrin

The Release Beat

August at **Thorn EMI/HBO Video** is headed by *Desperately Seeking Susan*, featuring Warner Bros. recording artist **Madonna** in the title role. Also featured in this suspense comedy is **Rosanna Arquette** (*Baby It's You*, *The Executioner's Song*), who plays a bored young housewife to Madonna's outrageous new-age hippie. The cassette runs 104 minutes and retails for \$79.95, recorded in HiFi, VHS and Beta. Also from Thorn EMI/HBO Video this month: *Fear City* (93 mins., \$79.95); *Blacula* (92 mins., \$69.95); *Finnegan Begin Again* (112 mins., \$59.95); *The Quartermass Conclusion* (105 mins., \$59.95); and *Dangermouse, Cartoon Cassette #4* (60 mins., \$29.95). All titles are HiFi recorded, both VHS and Beta . . . The big title from **Paramount Home Video** this month is *King David*, starring **Richard Gere**. The biblical epic is available on Stereo VHS and Beta HiFi for \$79.95, \$29.95 for laser disc. All formats are closed-captioned for the hearing impaired. Also from Paramount Home Video this month: *Paternity*, featuring **Burt Reynolds** and *Some Kind Of Hero*, starring **Richard Pryor**. Both films have been reduced from their original \$84.95 and \$79.95 (respectively) price points to \$39.95. Each is available on VHS and Beta . . . **Prism Entertainment** has an August release for *Playgirl's Hunkersize*, alternative programming with a special summer appeal. The hour-long workout tape will be on the shelves August 27 with a retail price of \$39.95 . . . From **Media Home Entertainment** comes a multitude of August releases, in keeping with the label's normally large release schedule. For comedy, there's *Ten From Your Show Of Shows*, with **Sid Caesar** and **Imogene Coca** (\$59.95, 92 mins.) Action/adventure includes *The Warning*, with **Martin Balsam** (\$49.95, 101 mins.) and *Escape From The Bronx* (\$69.95, 82 mins.). For drama, there's *The Old Gun*, with **Romy Schneider** (\$49.95, 141 mins.) and for animation there's *Flash Gordon — Space Adventurer, Volume 1* (\$19.95, 58 mins.) and 2 (\$19.95, 59 mins.). From Media's **VCL Communications** comes *Deadly Encounter* (\$49.95, 90 minutes, action/adventure) and *Prince Jack* (\$59.95, 100 mins., drama).

MOST ADDED



J. Geils Band — *Fright Night* — CBS

STRONG ADDS

Shame — The Motels — Capitol
 Mystery Lady — Billy Ocean — Arista
 Can't Get There From Here — REM — IRS
 Road To Nowhere — Talking Heads — Sire

PROGRAM ADDS

CATCH 22 — John Frost — Program Director
 T. Turner
 A. Franklin
 G. Thorogood
 E. John & M. Jackson

CALIFORNIA MUSIC CHANNEL — Linda DeFiglio — Associate Producer
 J. Geils Band
 E. John & M. Jackson
 H. Lewis
 Katrina And The Waves
 The Motels

DANCE TV — Joe Caliro — Producer
 King
 A. Moyet
 Weather Girls
 The Motels
 Amazulu

KRLR-TV21 — Bob Bell — Music Director
 Katrina And The Waves
 The Motels
 Fat Boys
 J. Geils Band
 Mr. Mister
 B. Ocean

NIGHT TRACKS — Bill Brummel — Program Director
 A. Moyet
 Spyro Gyra
 M. McDonald
 Cheap Trick
 Weather Girls
 Talking Heads
 9.9

RADIO 1990 — Nancy Henry — Associate Producer
 Lone Justice
 REM
 Scorpions
 A. Franklin
 Katrina And The Waves
 C. Isaak
 R. Palmer

HEARTLIGHT CITY — Nancy Henry — Associate Producer
 K. Carnes
 P. Benatar
 P. Young
 The Beach Boys
 A. Franklin
 A. Grant

ROCK ON CHICAGO — Yaa Venson — Producer
 Sting
 Godley & Creme
 Talking Heads
 Oingo Boingo

TOP 40 VIDEOS — Jeff Most — Producer
 P. Bryson
 J. Geils Band
 Talking Heads
 H. Jones
 'Til Tuesday
 Oingo Boingo
 R. Palmer
 The Motels
 Midnight Oil
 L. Vandross
 A. Moyet
 Style Council

TV69 — Thomas Zinaale — Program Director
 'Til Tuesday
 Sade
 REO Speedwagon
 Lisa Lisa and Cult Jam with Full Force
 S. Mills
 Men At Work
 A. O'Neal
 The Rex Band
 Dead Or Alive
 Bronski Beat with Marc Almond
 The Blue Nile
 R. Springfield
 Loose Ends
 Cock Robin

U68 — Steven Leeds — Program Director
 J. Cafferty And The Beaver Brown Band
 Mr. Mister
 The System
 Y&T
 Thor
 9.9
 M. Manchester
 N. Lofgren
 Weather Girls
 The Adventures
 Cheap Trick
 J. Johnson's Revue

TOP 30 MUSIC VIDEOS

	Weeks On 8/3 Chart
1 TAKE ON ME A-HA (Warner Bros.)	2 7
2 FREEWAY OF LOVE Aretha Franklin (Arista)	3 5
3 RASPBERRY BERET Prince And The Revolution (Warner Bros.)	1 4
4 NEVER SURRENDER Corey Hart (EMI America)	4 3
5 ST. ELMO'S FIRE (MAN IN MOTION) John Parr (Atlantic)	8 3
6 POWER OF LOVE Huey Lewis And The News (Chrysalis)	9 3
7 WE DON'T NEED ANOTHER HERO (THUNDERDOME) Tina Turner (Capitol)	7 2
8 IF YOU LOVE SOMEBODY SET THEM FREE Sting (A&M)	10 2
9 SHOUT Tears For Fears (Mercury)	6 3
10 SENTIMENTAL STREET Night Ranger (MCA)	DEBUT
11 GET IT ON (BANG A GONG) The Power Station (Capitol)	12 3
12 PEOPLE ARE PEOPLE Depeche Mode (Sire)	11 5
13 WHAT ABOUT LOVE? Heart (Capitol)	DEBUT
14 WOULD I LIE TO YOU? Eurythmics (RCA)	5 7
15 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) Pat Benatar (Chrysalis)	DEBUT
16 A VIEW TO A KILL Duran Duran (Capitol)	15 10
17 GLORY DAYS Bruce Springsteen (Columbia)	DEBUT
18 SUMMER OF '69 Bryan Adams (A&M)	DEBUT
19 POSSESSION OBSESSION Daryl Hall/John Oates (RCA)	13 6
20 CAN'T GET THERE FROM HERE REM (IRS)	DEBUT
21 SUSSUDIO Phil Collins (Atlantic)	14 14
22 STATE OF THE HEART Rick Springfield (RCA)	DEBUT
23 FIND A WAY Amy Grant (A&M)	DEBUT
24 WALK OF LIFE Dire Straits (Warner Bros.)	DEBUT
25 FRIGHT NIGHT J. Geils Band (PRIVATE I)	DEBUT
26 19 Paul Hardcastle (Chrysalis)	DEBUT
27 MAKE IT BETTER (FORGET ABOUT ME) Tom Petty (MCA)	DEBUT
28 NOT ENOUGH LOVE IN THE WORLD Don Henley (Geffen)	DEBUT
29 ROAD TO NOWHERE Talking Heads (Sire)	DEBUT
30 EVERYTIME YOU GO AWAY Paul Young (Columbia)	DEBUT

THE CASH BOX TOP 15 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

VIDEO PROGRAMMER'S PICK

PD Yaa Venson Program Rock On Chicago Market Chicago

Video: Cry
 Artist: Godley & Creme
 Label: Polydor

Rock on Chicago

Comments:

"This video is both interesting and stimulating. It holds your attention from beginning to end. The video and the song seem to work together to make a complete package. I definitely think everybody should at least catch this video once. It's a masterpiece!"



TEAMWORK — On location in the Silver lake district of Los Angeles for her latest video, Spanish Eddie, Atlantic recording artist Laura Branigan is seen taking a break with some of the work force that made it all possible. Pictured (l-r) are: Branigan; VH-1 interviewer Ruth Robinson; manager Susan Joseph; Spanish Eddie executive producer Alexis Omelchenko; and Spanish Eddie director Michael Haldman.

FILMUSIC

CAPTAIN JACKSON — For those who've anxiously awaited a starring film vehicle for **Michael Jackson**, the ordeal is finally over. Sort of. In 1986, loyal Jackson fans (and non-fans) will be able to see just that, but not at a theatre near them. Instead the loved gloved one will be visible in a unique narrative musical presentation which will be shown exclusively at Epcot Center's Kodak Imagination Pavilion in **Walt Disney World**, and at a new theatre in the Tomorrowland sector of California's Disneyland. The Walt Disney production, entitled *Captain Eo*, not only stars Jackson, but is being directed by **Francis Ford Coppola** and boasts **George Lucas** as its executive producer. The three-dimensional film, now being shot, will wind up with a running time of only 12 minutes. Despite its short length, however, *Captain Eo* will inevitably cost a rather hefty amount due to its employment of complex special effects. The unusual 3-D process being used in the film was pioneered by Disney's WED Enterprises, which will join with LucasFilm in putting together the final product. In addition to starring in *Captain Eo*, Jackson will write, produce and perform several songs.

WELL DUNNE — One of the relatively few composers to have established a name in both the pop and the film communities is **James Patrick Dunne**. Although he started as a 'gopher' on *Happy Days* only eight years ago, Dunne has emerged as one of the more promising young composers on the scene today. From his modest beginnings in television, he wound up contributing his talents as a producer, writer and composer for both *Happy Days* and its spinoff, *Joanie Loves Chachi*, and soon added numerous other credits. His first successful venture into the pop songwriting arena occurred when he and lyricist **Pamela Phillips** wrote "Nobody Loves Me Like You Do" for *As The World Turns*. The song went on to climb the charts in two versions, one featuring **Jermaine Jackson** and **Whitney Houston**; the other with **Anne Murray** and **Dave Loggins**. "As a composer in film and TV," Dunne said recently, "it really helps to understand and speak producers' languages. I think I know what sort of material they're looking for because I have experience in production." While Dunne did have a pop hit ("I really lucked out on that one," he said modestly), his attentions right now are focused on scoring film and TV. "I think some of the pop-oriented soundtracks are overdone and often have songs which are totally out of place," he observed. "Still, in many cases, the trend is tremendously helpful in improving and promoting a film. I'm very glad to be involved with writing songs and scores. It's an exciting and challenging field." Lately, Dunne has written several tunes for TV's *Fame*, scored ABC-TV's *No Greater Gift* (produced by **Ron Howard**) and written the title song for an upcoming independent feature titled *Headon*. With good reason, he feels confident about his future in music, and "without a doubt, couldn't be happier with what's going on right now."

SPEAKING OF TV MUSIC — It would appear that television has caught 'poptrack' fever. Seemingly, *Miami Vice*, the prototype of the TV show/music video combination, won't be alone for long. Next season's *Hollywood Beat*, though touted as being completely different from *Miami Vice*, will also feature a soundtrack dominated by contemporary cuts and artists. The show, which is described as an "action-comedy" will air on ABC. I don't think it takes any great stretch of imagination to picture a plethora of such shows in upcoming seasons. Until, of course, the trend burns itself out, and some other stylistic approach becomes the rage. Who knows, though, the usage of pop songs and artists in TV soundtracks (which, in actuality, has been done before) may be a 'pioneering' trend and spawn some unique and less predictable shows to choose from in the future. We'll see . . . and hear.

ODDS AND ENDS — **Jimmy Cliff** (who wrote "Trapped," the **Bruce Springsteen** hit from the "We Are The World" LP) is returning to the screen. Having abandoned acting since his role in 1972's *The Harder They Come*, Cliff is currently shooting *Club Paradise*, in which he co-stars with **Peter O'Toole**, **Twiggy** and **Adolph Caesar**. Cliff portrays one of the owners of a run-down West Indies hotel, **Robin Williams** being the other. **Harold Ramis** is directing. Cliff's new album, meanwhile, is called "Cliff Hanger." Columbia Records is releasing it . . . **Quincy Jones** and **Thomas Dolby** have been secured to apply their musical skills to MGM-UA's *Fever Pitch*, a **Richard Brooks** film which stars **Ryan O'Neal** as a sportswriter probing the world of gambling. Cinemascore will "design" the film's music, with **Tom Bahler** serving as the executive music producer . . . MCA/Curb Records' artist **Smile** has been signed to appear in *Boarding School*. The band will perform at least one song from its self-titled album . . . **John "Jellybean" Benitez** has just finished working with **Debbie Harry** on "Feel The Spin," one of the cuts for Warner Bros. upcoming feature, *Krush Groove* . . . The soundtrack to *Fright Night* is just now being released by Private I Records. It contains tracks by the **J. Geils Band**, **Autograph**, **Ian Hunter**, **April Wine**, **Devo**, **Evelyn "Champagne" King** and **Sparks** . . . As part of a new deal between the two, A&M Records will release the soundtracks to two upcoming films by **John Hughes**. On the heels of their successful collaboration on *The Breakfast Club* soundtrack, the deal entails two future 'poptracks,' namely *Pretty In Pink* and *Ferris Bueller's Day Off*. Hughes is presently awaiting the verdict on his latest film, *Weird Science*, which also features a pop-oriented score. MCA Records, however, has that one on vinyl . . . Elektra Records' artist **Lindsey Buckingham** is one of the pop world's most successful contributors to film soundtracks these days. His song, "Trouble," off his first solo album, "Law and Order," was utilized in *Just One Of The Boys* a couple of months back. He also wrote and performed a cut called "Time Bomb" which is featured in the season's biggest hit, *Back To The Future*. Now, Buckingham's "Holiday Road," which was used in *National Lampoon's Vacation*, will be heard as the Griswolds travel abroad in *National Lampoon's European Vacation*.

Peter Berk



THE MAN AND HIS MUSIC — Roger Moore recently greeted Duran Duran's **John Taylor** (center) and **Simon Le Bon** at the London premiere of *A View To A Kill*. The title song to the *James Bond* film, of course, went on to chart-topping success.



DOUBLE PLATINUM COP — MCA Records recently hosted a poolside party at the Sheraton Premiere Hotel in Los Angeles to celebrate the *Beverly Hills Cop* soundtrack album from the hit movie for surpassing the double platinum mark and to present the producers of the film with double platinum awards. Shown at the celebration (l-r): **Richard Palmese**, executive vice president of marketing and promotion, MCA Records; **Jerry Bruckheimer**, accepting an award as co-producer of the film; **Irving Azoff**, president, MCA Records and Music Group; **Jheryl Busby**, senior vice president of black music, MCA Records.

Private I Hoping To Scare Up Interest In *Fright Night* Soundtrack

By Peter Berk

LOS ANGELES — With good reason, most people would tend to associate 'poptracks' with youth-oriented, 'coming of age' pictures. One of this summer's more promising soundtracks, however, comes from a film geared toward screams, not teens. The movie is called *Fright Night*, and features a cast which includes **Chris Sarandon** and **Roddy McDowall**, and a score which includes cuts by the **J. Geils Band**, **Autograph**, **Ian Hunter**, **April Wine**, **Devo**, **Sparks**, **White Sister**, **Evelyn "Champagne" King**, the **Fabulous Fontaines** and **Brad Fiedel** (who also composed the background music). The soundtrack is distributed by Private I Records, a CBS Records associated label. The executive producer of the album is **David Chackler**, who recently discussed the project.

"Gary LeMel at Columbia Pictures knew how interested Private I is in soundtracks," Chackler said. "He asked me to read the script to *Fright Night*, and I immediately loved it and wanted to work on the music." Chackler had previously dealt with the music for *Heavenly Bodies* and *Police Academy II*, while Private I's soundtrack division, Cinemusic, had worked on *Ghostbusters*, among other films.

Approximately four months ago, Chackler met with *Fright Night's* writer/director **Tom Holland** and saw some of the film's rough footage. Since Holland had always intended to incorporate contemporary music into his modern-day vampire story, the challenge was to choose the appropriate songs and artists.

As is the general practice, 'temp' music cues were inserted in the film to establish the desired pacing and mood. After that was done, Chackler selected artists he felt could provide the actual songs to be used. He then sent out clips of the film, including the 'temp' songs, and waited to see which acts were interested and available. "We only wanted material which fit the tone of the movie," he stressed. "We chose acts specifically because they could provide the right song for our purposes. As it turned out, we took an AOR direction as much as we possibly could. You can't

focus this kind of soundtrack album the way you would a regular album, but I wanted it to have some sense of direction. I didn't care about name acts as much as I did about getting the right songs. I wanted this soundtrack to have integrity."

The launching point for Chackler turned out to be a 15-minute-long disco scene requiring four songs. As he pointed out, "That scene in particular, although there are many others, showed me how generic contemporary music was to *Fright Night*. The songs weren't just thrown in. It's definitely not one of these movies where they have a song coming out of an ashtray just to have it on the soundtrack." The four cuts eventually chosen for that key dance scene turned out to be those by **Evelyn King**, **Sparks**, **Autograph** and **Ian Hunter**. Soon after, **J. Geils** was secured to contribute the end title song, which is the first single (and video) off the *Fright Night* soundtrack.

When all the 'temp' music was finally replaced with the real thing, Chackler had a score consisting of eight songs specifically written for the film, and only two (**April Wine** and **Devo**) chosen from already existing material. This, in itself, distinguishes the *Fright Night* soundtrack from the countless 'poptracks' which consist mainly or solely of previously released material.

In terms of the marketing strategies involved with *Fright Night's* soundtrack, Private I is releasing both Geils' "Fright Night" and King's "Give It Up" as singles. Concurrent with the release of those two cuts, **April Wine's** "Rock Myself To Sleep" will also be shipped out as a single. However, in what represents a somewhat unusual arrangement, **Capitol Records** will be the label handling that song. An **April Wine** music video is also planned, which will feature (as does the Geils video) clips from the film. Additionally, **Columbia Pictures**, Chackler mentioned, is preparing unique trailers for dance clubs which will feature the disco scene in *Fright Night* and the four songs of which it is comprised.

Capital Cities Receives Bids For Eight Stations

LOS ANGELES — Capital Cities is not saying when it will reveal the owners of the eight radio stations put up for auction last week. According to a spokesman for the company, Goldman, Sachs & Co., the investment bankers handling the auction, will make the final announcement after reviewing all the bids.

The eight stations put on the block last week include three ABC O&O's; KSRR, Houston; KTKS, Dallas and WRIF, Detroit. The Cap Cities station offered are: WPAT AM-FM, Patterson, New Jersey; KLAC-AM, KZLA-FM, Los Angeles and WKBW, Buffalo.

FCC regulations require the divestment of seven other radio outlets but Capital

cities is asking for 18 month waiver (after completion of the merger) for conducting the sales. The stations are: WABC-AM, WPLJ-FM, New York City; WLS-AM, FM, Chicago; KABC-AM, KLOS-FM, Los Angeles and KGO in San Francisco.

An executive at ABC told *Cash Box* that Capital Cities has offered an incentive package to employees of the ABC O&O's to retain them through the completion of the sales. A Capital Cities spokesperson would not confirm that statement.

"We don't know who will buy the stations or when it will happen," said the spokesperson. "Goldman, Sachs is handling that."

Bestall Going For Big Time As American Indie

By Peter Holden

LOS ANGELES — As more and more independent labels have been taken into the fold by the majors, beginning with Arista, A&M and Motown and more recently with I.R.S., Slash and others, observers have noted a weakening of the independent segment of the record industry. With less and less product from solidly selling labels, independent distributors are having a hard time getting product into the stores and an equally difficult time getting much of it to move.

To many, the situation would seem an inhibiting atmosphere in which to enter the begin market, yet to Fred Bestall, the time is ripe. Heading up a well established indie in his native Australia since 1975, Bestall and Big Time Records have an excellent base to start from. Far from jumping into the American market cold, many retailers and distributors are already aware of Big Time through such bands as the Hoodoo Gurus (picked up by A&M last spring), the Lime Spiders and the Beasts of Bourbon, two of the label's initial U.S. releases. With a long history in the domestic and international record business, Bestall seems ready for the challenge which faces all American independents.

Forming Big Time in Sydney with former partner Lance Reynolds in order to put out records by local bands, Bestall quickly build up the roster and increased his power as a management and publishing company with the handling of Air Supply. Initially on CBS Australia, Air Supply enjoyed tours in Australia and in America with Rod Stewart, but was dropped by the label due to a business dispute. Bestall and Big Time then financed Air Supply's "Lost In Love" LP which was eventually picked up by Clive Davis at Arista, and became the first in the group's string of hit LPs in early 1980. Bestall recalls, "I began shopping the band around — America, the U.K. and Australia — in 1978, but no one wanted to know about us. That was right when punk was at its peak and it was the wrong music for the time. 'Lost In Love' sold about 20,000 copies when we put it out in Australia and we had a top five single, but still, no one would bite. Then Clive heard the record and we signed a deal in September of 1979. After being released once, the record then became a hit in 1980, and the rest is history."

A squabble with the band in 1985 broke off management and other business ties with the band, and Bestall then returned his focus to Big Time. Working out licensing agreements literally around the world — Big Time has deals covering



Fred Bestall

Japan, Germany, France, Scandinavia, covers Australia, New Zealand, South Africa and southeast Asia itself, and is about to ink a label deal with Chrysalis in the U.K. — Bestall also looked to license overseas labels in his native country. "I put a lot of conscious energy into building up Big Time," says Bestall, "we had a good reputation and a successful company and this was a way to increase our scope. We began licensing Slash in 1983, we got True North which has Bruce Cockburn and Rough Trade as well as signing Men Without Hats. Then we got a deal with MCA for three albums which fell apart soon after. It was at that time that I began to think about just going completely independent. I had talked to people about doing the distribution and selling, but I felt that I simply wanted to do it all myself. It was a conscious decision to go back to basics."

With headquarters in Los Angeles and an office in Boston, Big Time is gearing up for about two releases a month, and since the label opened in March, seven records are already on the shelves, including the latest, "Feudalist Tarts" by Alex Chilton. Looking to sign American and British bands as well as distributing product from Big Time's roster of Australian bands, Big Time has already signed deals with Love Tractor, Dump Truck and the Turbines from Boston, and is looking at several more. Clearly, Bestall is looking initially at the college radio market, but bands such as Love Tractor and Chilton stand to do solid sales, if marketed and promoted correctly. "Obviously, finding the 'next big thing' is the ideal, but what we are trying to do is develop a solid bottom line. We just want to bring the acts along step by step. We are in a situation now where if we sell four thousand copies of a record, we are working in the black, and the acts are getting paid from record one—that's the way I've budgeted it."

With groups such as the Hoodoo Gurus and others developing in Australia, Big Time already has an amazingly fertile farm system, and with smart signings and hard work, Bestall and Big Time could very well take a major step in an independent label scene which is looking for new leaders.



PLAYING THOSE SIX-STRING BLUES — Noted blues/rock guitarist Roy Buchanan gathered his production team at Chicago's Streeterville Studio recently to listen to playbacks for his new Alligator Records' LP "When A Guitar Plays The Blues." The album is his first in four years. Pictured are: (sitting) engineer Justin Niebank and Buchanan. (Standing l-r) guitarist Criss Johnson; drummer Morris Jennings; keyboardist Bill Heid; bassist Larry Exum; co-producer Dick Shurman; and Alligator Records' president Bruce Iglauer.

New Horizons For Michael Franks

By Peter Berk

LOS ANGELES — It's dusk, and there's a warm ocean breeze swirling around you. You sit back, sip something cool, and listen to the hypnotic sound of splashing waves. It doesn't get much better than this. . . . For many people, that would be the ideal time and place to drop the needle on a Michael Franks album, and relax to his smooth, spacey, flowing music. Through seven albums (all on Warner Bros. Records) Franks has primarily been known for just that sort of music; laid-back, easy-listening. Now, however, the release of his eighth LP, "Skin Dive" has revealed a changing Michael Franks, a writer and performer anxious to break away from any previous musical constraints.

With his silky vocals and memorable songs, Franks has been at the forefront of contemporary jazz for almost a decade. A writer of 'visual' music, he's consistently been able to evoke a boundless universe of images in his songs, due primarily to the ingeniously suggestive lyrical metaphors he's perhaps best known for. Songs such as "Popsicle Toes" and "Baseball" have epitomized the Franks image. On his new album, though, Franks has steered his music away from its jazz foundation and aimed more for a pop listenership. "Skin Dive," in fact, skillfully manages to employ sophisticated synthesizer tracks and slick production along with the more recognizable and clearly popular Franks trademarks.

"It's always been confusing for people trying to categorize my music," Franks commented recently. "I've been to countless record stores across the country, and my albums are rarely in the same section. Sometimes in jazz, sometimes in pop, sometimes in male vocalist." While he's "honored" to be associated primarily with jazz, Franks nonetheless considers his own songs "a kind of pop." He tries, in fact, to listen to a wide range of musical styles in search of inspiration for his own writing. "As Dizzy Gillespie once said, 'all music is a form of fusion' and I guess that applies to mine," Franks said.

Melodically, Franks has found a great deal of inspiration not only from his contemporaries, but from such legendary composers as George Gershwin, Cole Porter and Harold Arlen. "Once you have their songs in mind," he said, "it makes

you want to concentrate more than ever on writing strong melodies." Lyrically, Franks has maintained a playful touch over the years, concentrating on aspects of love and relationships, often choosing to express his ideas in abstract, symbolic terms. One of the secrets of his success is his ability to leave a substantial amount to his listeners' imaginations, to paint black and white pictures and let each person create his or her own shades of color.

As to the evolution of his music over the years, Franks remarked, "Having Rob Mounsey as producer on my last two albums ("Passionfruit" was his seventh) has made an enormous difference. Our sound has become far more updated. Originally, on my first LP, "The Art Of Tea," the recording of the rhythm tracks for the whole album took about 12 hours. On "Skin Dive," we went for a more controlled, tighter effect. . . . built super-structures which left room to build on."

Asked whether this represents a stab at the pop market, Franks said, "I think that may be true. I think I've stretched out musically, and that the new material I write is less conservative. We wanted to take chances with this latest album. I missed having 'the guys' in the studio all the time, but using drum machines and other sophisticated sounds was exciting and challenging. I'm very pleased with the album, I must say."

The goal for Franks, then, is to continue expanding his musical horizons without alienating his loyal audience. He doesn't plan on straying too far, just reaching out a bit further than he already has.



Michael Franks

HOT NEW SELLER



TEARS FOR FEARS
Songs From The Big Chair

STRONGEST SALES

Dire Straits — Warner Brothers
P. Collins — Atlantic
Motley Crue — Elektra
Sting — A&M

STORE REPORTS

Greensboro Record Center — Greensboro, NC

Prince
P. Collins
Madonna
Ratt
Wham!

Sound And Video Unlimited — Chicago

B. Adams
Dire Straits
W. Houston
Motley Crue
Power Station

Peaches — Cincinnati

B. Springsteen
Dire Straits
Tears For Fears
B. Adams
P. Collins

Karma Records — Indianapolis

Ratt
Tears For Fears
Prince
P. Collins
Sting

Scott's Wholesale — Indianapolis

B. Adams
Tears For Fears
P. Collins
Motley Crue
Ratt

Radio Doctors — Milwaukee

Tears For Fears
Prince
P. Collins
Wham!
G. Thorogood

Record Theatre — Cincinnati

F. Jackson
L. Vandross
Dire Straits
Cameo
Spyro Gyra

Cavages — Buffalo

Tears For Fears
P. Collins
B. Adams
Sting
B. Springsteen

Richman Brothers — Philadelphia

B. Adams
Tears For Fears
P. Collins
Motley Crue
Madonna

Tower Records — San Diego

Tears For Fears
Talking Heads
P. Collins
Scorpions
B. Joel

Round Up — Seattle

Tears For Fears
Dire Straits
B. Springsteen
B. Adams
P. Collins

Seaport One-Stop — Portland

Tears For Fears
B. Adams
Ratt
Motley Crue
Sting

Elroy's — New York

B. Joel
B. Springsteen
Tears For Fears
P. Collins
Dead Or Alive

G.A.M. — Minneapolis

Dire Straits
Motley Crue
Tears For Fears
Sting
Talking Heads

Peaches — Indianapolis

Dire Straits
Tears For Fears
Sting
P. Collins
T. Turner

Camelot Music — Ohio

Motley Crue
B. Adams
Tears For Fears
Ratt
St. Elmo's Fire

Lieberman — Dallas

B. Adams
Tears For Fears
B. Springsteen
P. Collins
Eurythmics

SHOP TALK

WARNER/ELEKTRA/ATLANTIC CORP., BURBANK, CA — WEA announces summer season retail promotions involving three large retailers. The Los Angeles branch of WEA teamed with Show Industries for a Music Plus chainwide promotion called "Take Off This Summer." Running through July in 38 locations, all WEA cassettes, LPs and compact discs were on sale as well as Warner Home Video laser discs and video cassettes. A lucky winner of a Volkswagen GTI will soon be announced as part of a contest which ran concurrently with the promotion. Termed "Rock It Back To School," WEA branches in Los Angeles, San Francisco, Seattle, New York and Baltimore/Washington, DC will join together with 37 Tower Records locations in offering a sale on all WEA product. A consumer sweepstakes drawing will be held with chances to win a grand prize of a complete home entertainment center (stereo system, television, CD player and VCR) and an Apple computer. Apple home computers will be awarded to two runners-up. The Miami sales office, in conjunction with Spec's Music, announced that "Musical Madness" will hit southern Florida. The month-long August promotion will feature sale prices on one dozen WEA LPs, cassettes and CDs. Spec's will give away \$500 in prerecorded music as prizes as well as offer the chance to win a day on the set of the top rated NBC television show, *Miami Vice*.



RECORD BAR PROMOTES NATIONAL SUPERVISOR — Trilby Berger, a Record Bar district supervisor in the Charlotte, N.C., area, is moving to the Durham, N.C., home office following a recent promotion to national supervisor.

NATIONAL ASSOCIATION OF RECORD MERCHANTISERS — "Bring Home Country's Brightest Stars" is the theme of this year's NARM/Country Music Association joint promotion of the Country Music Awards Show, scheduled for an October 14 airing on CBS. A whole range of suitable merchandising aids are available from NARM. Country Music Awards order forms will be sent out in early August; the materials will be shipped in early September.

SOUNDS GOOD MUSIC COMPANY, SANTA MONICA, CA — Sounds Good Music Co. announces the production of a new, generic blister packaging for compact discs. Developed for their own Suite Beat label and for other independent labels, the new package is white with the compact disc logo, is easy to work with and does not require any special machines for sealing.

CAMELOT MUSIC, N. CANTON, OHIO — Dan Chu, human resources director for Camelot Music, announces the appointment of **Richard Thatcher** to the newly-created position of human resources supervisor. **Larry Mundorf**, vice president retail operations, announces the appointments of **Larry Unruh** and **Mike Tully** as supervisors in the Big Wheel/Conley's division. **Stephen Padgett**

Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 6363 Sunset Blvd. Suite 930, Hollywood, CA 90028.

RETAILER PROFILE

Store: **The Jazz Record Mart**
Market: **Chicago**
Manager: **John Kuliak**



jazz record mart

The Jazz Record Mart has been in business over 25 years. Located west of Michigan Avenue and south of the north loop, the store is in the heart of Chicago's downtown shopping district. The store underwent an expansion five years ago, growing to its present size of 3,000 square feet — a remarkable size for a specialty shop.

"Our strength has always been in jazz and blues. But, in order to attract younger people to jazz, who are used to electric guitars and electronic instruments and grew up with popular music, so that stuff doesn't turn them off, we carry a new music section which covers everything from certain rap records to Laurie Anderson, Phillip Glass, Fred Frith, even Kitaro," stated manager John Kuliak. "We carry anything that *Downbeat* might write about or music with an intellectual edge to it or some thought behind it."

Kuliak added, "The ethnic music that feeds into jazz, particularly Brazilian, Salsa and African, we've got pretty hefty sections on that music, too." Kuliak benefits from the exposure this music gets on WBEZ, the Chicago PBS radio station.

Various venues of advertising are used by The Jazz Record Mart. "There's really no radio open to us. For print advertising, the best medium is still *The Chicago Reader*, which is a weekly paper of 120,000 circulation. We've done a number of promotions with college radio stations," said Kuliak. During last year's Kool Jazz Festival, WBEZ, which broadcast the event, gave plugs to Jazz Record Mart's one-month-long promotion giving PBS listeners a 10 percent discount. A party on the last day of the festival drew 400 to the store. "We do the only regional co-op advertising with a number of the smaller labels, like Stash and Uptown. The only ads they've ever done in this market have been with us. We also publish a monthly magazine called, *Rhythm And News*, which is 26 pages. It's a combination of articles, interviews, historical articles, schedules of jazz events in town and the other half of it is a listing of new releases and advertised sales. We print 6,000 of that every month and have a 2,000-name mailing list and the rest get handed out to every customer in the store. Since we're the place in town to buy jazz records, we do co-op advertising in the *Rhythm And News* as well," stated Kuliak.

Another successful aspect of The Jazz Record Mart is the mail order business. A monthly catalog is sent out, and orders are processed via same-day UPS shipping. Apparently, it is difficult to locate blues titles in the hinterland. These records account for 50 percent of the mail order business but only 15 percent of the store's business.

RETAILER'S PICK

Retailer	Company	Market
Tim Coggeshall	CML One-Stop	Midwest

Album: "Misplaced Childhood"
Artist: Marillion
Label: Capitol

Comment:

"The album is the best to date by them. Their first album, "Script For A Jester's Tear" was an excellent debut. Their second LP, "Fugazi" found the band searching for their place. But on this album, they have found their niche. It's the best concept album in five years. They are really coming into their own. This is a Marillion album that will set standards for all the rest of those who want to sound like this. They will be criticized for sounding like Genesis, and they do, but that doesn't mean you shouldn't like them. This record will need in-store play to sell, but anybody who loves progressive English music like Gabriel, Genesis or The Moody Blues will love Marillion when they hear it."

TOP 40 VIDEOCASSETTES

	Weeks On 8/3 Chart		Weeks On 8/3 Chart
1 THE KARATE KID RCA/Columbia Pictures Home Video 60406	2 11	20 INTO THE NIGHT MCA Home Video 80170	25 2
2 STARMAN RCA/Columbia Pictures Home Video 20412	1 7	21 DUNE MCA Home Video 80161	17 11
3 THE TERMINATOR Thorn EMI/HBO Video TVA 2535	3 15	22 BIRDY RCA/Columbia Pictures Home Video 60457	24 3
4 THE FLAMINGO KID Vestron Home Video VA 5072	7 3	23 PINOCCHIO Walt Disney Home Video 239V	— 1
5 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 800 591	4 7	24 AVENGING ANGEL New World Video 8506	21 5
6 PLACES IN THE HEART CBS/Fox Video 6836	5 9	25 THE CARE BEARS MOVIE Vestron Home Video VA 5082	— 1
7 MICKI & MAUDE RCA/Columbia Picture Home Video 20456	9 7	26 TEACHERS CBS/Fox Video 4728	22 11
8 FALCON & THE SNOWMAN Vestron Home Video VA 5073	16 2	27 BREAKIN' 2 ELECTRIC BOOGALOO MGM/UA Home Video MV 800580	27 2
9 JOHNNY DANGEROUSLY CBS/Fox Video 1456	11 3	28 FALLING IN LOVE Paramount Home Video 1628	23 9
10 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	13 3	29 THE MEAN SEASON Thorn EMI/HBO Video TVA 2981	— 1
11 A SOLDIER'S STORY RCA/Columbia Pictures Home Video 60408	14 2	30 COUNTRY Touchstone 241	26 17
12 PROTOCOL Warner Home Video 11454	8 7	31 THIEF OF HEARTS Paramount Home Video 1660	29 19
13 MISSING IN ACTION MGM/UA Home Video MV 800557	6 9	32 REVENGE OF THE NERDS CBS/Fox Video 1439	28 11
14 RUNAWAY RCA/Columbia Pictures Home Video 60469	20 2	33 RED DAWN MGM/UA Home Video 11399	31 23
15 GHOULIES Vestron Home Video VA 5081	10 7	34 THE POPE OF GREENWICH VILLAGE MGM/UA Home Video 800490	32 12
16 CITY HEAT Warner Home Video 11433	12 11	35 1984 USA Home Video 217-547	34 7
17 THE RIVER MCA Home Video 80160	15 7	36 BACHELOR PARTY CBS/Fox Video 1440	35 21
18 BODY DOUBLE RCA/Columbia Pictures Home Video 6-20411	18 13	37 POLICE ACADEMY Warner Home Video 20016	33 31
19 THE COTTON CLUB Embassy Home Entertainment 1714	19 12	38 SONGWRITER RCA/Columbia Pictures Home Video 60437	38 7
		39 IRRECONCILABLE DIFFERENCES Vestron Home Video VA 5057	30 17
		40 CHOOSE ME Media Home Entertainment M787	39 7

THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

New TDK Cassette Improvements

LOS ANGELES — TDK Electronics Corporation has announced that its normal bias audio cassette "AD," has been re-engineered to bring truer high-fidelity sound to the normal-bias class of audio cassette tapes. In addition, TDK's "D" audio cassette has also been improved to bring a new level of performance to consumers.

Improved AD features a "hotter" high end than many other normal-bias audio cassettes, and combines Linear Ferric Oxide particles with an improved binding process. Together, these two features provide a smoother, superior distribution and orientation of the particles on the tape's surface, explain TDK engineers.

AD also boasts TDK's improved Laboratory Standard Cassette Mechanism, the same mechanism found in such TDK tapes as the Super Avilyn SA high-bias cassette. This new cassette shell is also more rigid than the previously-used housing, an improvement which helps to reduce frequency resonances during recording and playback, according to TDK engineers. Improved AD also features a viewing window which is about 30 percent larger than the one previously used, in order that tape may be tracked more easily.

Finally, to reflect these improvements, TDK has given these upgrade AD audio cassettes new packaging to mirror the same bold family look as its sister SA. Suggested retail for the new AD is \$3.30 for AD-90s, and \$2.40 for AD-60s.

"TDK's improved AD is designed for use in mid-priced portables and home component decks," explained Koyo Yokoi, TDK's director of consumer sales. 'In

addition, the hotter high end of this normal-bias tape makes it especially well suited for tapes destined for the hostile car environment, where high frequencies may easily be lost."

The new AD has a Maximum Output Level (MOL) of 6.5 dB at 10 KHz. AD's specially refined particles have also lowered bias noise by about 3 dB to greatly reduce the background hiss typically found in other normal-bias recordings. A higher remanence of 160 mT (1600 G) and excellent coercivity of 30 kA/m (380 Oe) give AD extreme sensitivity and contribute to its ability to capture a wider dynamic range.

The AD mechanism also uses a unique double-clamp and hub assembly for even winding. These clamps are colored red to help judge tape travel direction and running stability.

Improved "D" Cassettes

TDK's "D" cassettes also feature an improved formulation and precision cassette mechanism which incorporates several of the same features as in AD. The improved "D" cassette features the same double-clamp assembly, extra-large viewing window, and modified precision cassette shell. D has a Maximum Output Level (MOL) at 10 kHz that is about 4 dB higher than all other economically priced normal-bias cassettes, providing greater recording headroom. The ferric oxide particles used in "D" audio reduce noise levels, a particular problem with many competitive tapes biased for the normal position.



TDK TAPE — TDK Electronics Corporation recently announced its improved normal-bias audio cassette AD. Among its features are a Laboratory Standard cassette mechanism, larger viewing window, more rigid cassette shell and hotter high end compared to most normal-bias audio cassettes. AD is recommended for mid-priced portables and home component decks.

WHAT'S IN-STORE

NAMM NEWS — NAMM's proposed test ad campaign for the music products industry, planned for airing on the Music Television cable network (MTV), gained additional momentum during the recent NAMM Expo in New Orleans. By show closing on June 25th, nearly \$75,000 in checks and pledges had been collected from NAMM retail and commercial members. According to the mandate of NAMM's board of directors, these funds are to be matched dollar-for-dollar by NAMM — for the purpose of testing MTV's potential in converting "music lovers" into "music makers." While the project's original goal was set at \$150,000 in funds from the industry, plus a matching \$150,000 from NAMM, the NAMM committee in charge of planning and implementing the MTV campaign is optimistic that much can be

accomplished with the funds currently available. "We will continue to actively seek contributions from the industry," said committee chairman and NAMM vice president Don Griffin. "We are however, in the process of considering a modified approach to our original test market plan — one that would be workable within our present budget limitations." If the proposed ad campaign on MTV is tested and shown to be effective, NAMM plans to organize and offer substantial support to an ongoing industry promotion on the Music Television network. "It's time that our industry does something to expand its market," said committee co-chairman Fred Bramante. "MTV is a natural vehicle for our message, and we're truly missing the boat if we fail

to take advantage of it." Contributions to the MTV test market ad campaign should be sent to NAMM, 5140 Avenida Encinas, Carlsbad, CA 92008. Make check payable to "NAMM Music Television Promotion."

HANDLING IT — Sony Automotive Entertainment Systems is meeting the digital challenge of the compact disc player with the introduction of its new Accurate Pistonic Motion (APM) loudspeaker: the Model XS-700 (see picture). An enclosed three-way speaker system, the XS-700 houses three APM drivers for substantial power handling and resistance to driver surface deformation at all frequencies. By working in a sealed enclosure, the XS-700's APM drivers have several advantages over free-air speakers, which must contend with unpredictable baffling and isolation conditions that can greatly affect their performance. Engineered to function smoothly with up to 120 watts of peak music power (real-life listening levels frequently involve peak demands of only 100 watts), the XS-700 accommodates the demands of digital compact disc players (such as Sony's CDX-R7 and CDX-5) with a previously unheard-of clarity and room to spare. To handle this wattage, the three APM drivers are mounted in a special die-cast aluminum housing. The sealed enclosure works wholly independent of the trunk, rear deck or hatch housing the unit, leaving just the critical passenger area for acoustic interaction. Sony has also eliminated many of the different acoustic proportions that can affect flat loudspeaker response even in cars of the same model. The speaker's crossover network also matches each transducer to that portion of the frequency spectrum it is best equipped to handle, and it does this evenly at any sound level — from quiet listening to high volume. In addition to traditional car speaker installations, such as the rear deck of a passenger car or the luggage space of vans and wagons, the XS-700's fully enclosed configuration enables it to be installed in such unusual or speaker-hostile environments such as boats. Measuring just 13¼-inches (W) by 7½-inches (D), the XS-700 is a small, easy-to-install package. Its 5½-inches height also lifts the access of the drivers to avoid mid/treble coloration. The XS-700 is currently available at a suggested retail price of \$499.95.

BEAM ME UP SCOTTY — James Doohan, aka Scotty from Star Trek, beamed down to the Video Shack store on Broadway and 49th Street in New York City for a recent in-store to promote the Star Trek movie trilogy and the individual TV episodes that are now available on video cassette. Approximately 800 of Scotty's fans were able to meet their idol during the two autograph sessions, and fans were induced to make episode purchases at the low selling price of \$14.95. For more info contact Art Ad House Inc. at (212) 489-9297.

Ron Rosenthal

TOP 75 ALBUMS

	Weeks On 8/3 Chart		Weeks On 8/3 Chart
1		FIVE-O HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	1 13
2		40 HOUR WEEK ALABAMA (RCA AHL1-5339)	3 26
3		ME AND PAUL WILLIE NELSON (Columbia FC 40008)	2 20
4		GREATEST HITS LEE GREENWOOD (MCA 5582)	5 15
5		PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	7 14
6		DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	6 18
7		STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	8 19
8		HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	9 12
9		GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	11 16
10		GREATEST HITS GEORGE STRAIT (MCA 5567)	4 20
11		KERN RIVER MERLE HAGGARD (Epic FE 39602)	12 17
12		WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	10 39
13		FRIENDSHIP RAY CHARLES (Columbia FC 39415)	13 51
14		RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	16 5
15		REAL LOVE DOLLY PARTON (RCA AHL1-5414)	15 26
16		SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	14 25
17		HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	20 10
18		KENTUCKY HEARTS EXILE (Epic FE 39424)	18 43
19		TRYIN' TO OUTFRIN THE WIND JOHN SCHNEIDER (MCA 5583)	19 15
20		RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	26 16
21		LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	21 22
22		RADIO HEART CHARLY McCLAIN (Epic FE 39871)	27 9
23		NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	23 19
24		HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	24 42
25		#1'S EDDIE RABBITT (Warner Bros. 1-25278)	29 5
26		THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	22 24
27		DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA 5518)	17 42
28		LAST MANGO IN PARIS JIMMY BUFFET (MCA 5600)	31 3
29		SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)	36 3
30		ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	25 23
31		TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	39 3
32		TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	28 15
33		HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	49 2
34		GREATEST HITS BARBARA MANDRELL (MCA 5566)	30 20
35		TURN THE PAGE WAYLON JENNINGS (RCA AHL1-5428)	50 2
36		MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	33 39
37		LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	32 17
38		COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	35 43
39		TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	34 42
40		THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	38 21
41		HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	37 39
42		PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	47 53
43		THE THINGS THAT MATTER VINCE GILL (RCA CPL1-5348)	55 2
44		DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	40 25
45		GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	41 9
46		MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)	53 2
47		TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	43 50
48		BLUE HIGHWAY JOHN CONLEE (MCA 5521)	46 39
49		ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	42 24
50		WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	45 64
51		WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	48 18
52		CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	44 23
53		MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	51 10
54		TIME STOOD STILL VERN GOSDIN (Compeat 671012-1)	52 10
55		LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)	54 7
56		MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	56 60
57		YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	57 60
58		KEITH STEGALL KEITH STEGALL (Epic AL 39892)	61 8
59		ATLANTA ATLANTA (MCA/MDJ-5576)	58 9
60		GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	60 50
61		ROLL ON ALABAMA (RCA AHL1-4939)	59 79
62		MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	62 50
63		SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	64 16
64		ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	63 64
65		GREATEST HITS GENE WATSON (MCA 5572)	65 16
66		SAY WHEN NICOLETTE LARSON (MCA 5556)	66 18
67		HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb 5572)	67 39
68		THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	68 48
69		CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	70 52
70		LIVE! AT GILLEY'S MICKY GILLEY (Epic FE 39900)	69 9
71		IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	72 59
72		FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	71 27
73		THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	73 33
74		CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	75 42
75		CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	74 20



BMI HONORS ACUFF-ROSE/OPRYLAND — BMI hosted a reception July 24 in Nashville for Acuff-Rose/Opryland Music, Inc. in celebration of Opryland USA's purchase of Acuff-Rose. BMI senior vice-president Frances Preston presented certificates of honor to Wesley Rose, who has managed the Acuff-Rose complex since 1945, and to Opryland USA president E. W. (Bud) Wendell. Pictured (l-r): Roger Sovine, BMI VP, Nashville operations; Rose; Preston; and Wendell.

Tree Intl. Moves Three To New Upper Level Posts

By Bill Fisher

NASHVILLE — Tree International president Buddy Killen announced last week that three of the publishing firm's executives have been promoted to newly created positions. Former vice-president Donna Hilley is now executive vice-president; Joe Huffman has taken the position of director of business affairs; Harrienne Condra is now general manager of the copyright division.

Hilley has served as vice-president of Tree since 1976, arranging all songwriter, print music and foreign contracts, acquiring publishing catalogs and hiring all personnel for the company. She will continue those duties in her new capacity and will also be in charge of day-to-day operations and long-term corporate planning. During Hilley's career with Tree, she has been a key figure in the acquisition of several important, multi-million dollar song catalogs (including the Jim Reeves catalogs, Buck Owens' Blue Book and the Ed and Patsy Bruce catalogs); she was also the principal negotiator for Tree's print music deal with the Hal Leonard Co. and for the pact between Tree and EMI for worldwide representation of Tree material for films and tele-

vision. Hilley also spearheaded the formation and growth of Meadowgreen Music, Tree's gospel music division.

Huffman, who joined Tree as general manager of Meadowgreen four years ago, is a noted gospel producer (and the recipient of five Dove awards), a successful songwriter and an experienced business manager and financial planner. He has served in the past as part of The Benson Company's management and has built and managed several recording studios.

Condra was formerly Tree's director of copyright administration; as general manager of the copyright division, she will continue her administrative duties and will have additional responsibilities in the areas of catalog research, licensing agreements, foreign copyright administration and special projects.

In making the announcement of the new promotions, Killen said, "Donna has been a major force in the growth and success of Tree International, and her expanded duties will assure Tree of reaching its full potential over the coming years. The duties being assumed by Joe Huffman and Harrienne Condra will add strength to our organization and complete our management team."

Industry-Geared Care Center Planned

By Bill Fisher

NASHVILLE — At a July 25 press meeting held in the Nashville home of singer Tammy Wynette and her husband, George Richey, plans were announced for a new residential center of continuing care for persons recovering from alcohol or drug dependencies, to be principally, but not exclusively, oriented toward serving the local music and entertainment industry. The group planning the facility, the Touchstone Foundation, describes the proposed project in a brochure as "a center of renewal that embraces all facets of the problem and all of the people involved, including the family."

Wynette, Richey, and country stars Johnny Cash, Larry Gatlin, Johnny Rodriguez and Moe Bandy are among the members of the foundation's advisory board. An outline of the non profit organization's purposes and plans was presented by George Richey's brother Paul, who is on the group's board of directors. Touchstone's director is John

W. North, an expert in addiction treatment who has published material on the subject, and has worked with several nationally-recognized treatment facilities.

Paul Richey also revealed that a contract has been signed by the foundation for 149 acres of land in neighboring Dickson county, about 30 miles from Nashville. Total costs for starting the project, including the price for the land, staff salaries, and the initial costs of building and operations are estimated at \$1.2 million. The foundation expects that figure to provide for a 22-bed facility, which could be housing patients in temporary quarters as early as the fall of this year.

The group plans to raise money through individual and corporate gifts, fees for services, special projects and sales and gifts in kind; the first special project, announced at the same meeting, will be a benefit concert Aug. 26 at the Tennessee Performing Arts Center starring Wynette, Cash, Rodriguez, Tom T. Hall and Brenda Lee, among others.

TOP 100 COUNTRY SINGLES

August 10, 1985

• Indicates Highest Debut

	Weeks On Chart		Weeks On Chart
1 I'M FOR LOVE	8/3	HANK WILLIAMS, JR. (Warner Bros./Curb 7-29022)	2 14
2 HIGHWAYMAN		W. NELSON, K. KHISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881)	5 14
3 SHE'S SINGLE AGAIN		JANIE FRICKE (Columbia 38-04896)	4 14
4 FORTY HOUR WEEK (FOR A LIVIN')		ALABAMA (RCA PB-14085)	1 13
5 REAL LOVE		DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)	6 12
6 THE FIREMAN		GEORGE STRAIT (MCA 52586)	7 11
7 LOVE IS ALIVE		THE JUDDS (RCA/Curb PB-14093)	8 10
8 I DON'T KNOW WHY YOU DON'T WANT ME		ROSANNE CASH (Columbia 38-04809)	11 10
9 I DON'T THINK I'M READY FOR YOU YET		ANNE MURRAY (Capitol B-5472)	9 13
10 MODERN DAY ROMANCE		NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)	12 10
11 I WANT EVERYONE TO CRY		RESTLESS HEART (RCA PB-14086)	13 11
12 USED TO BLUE		SAWYER BROWN (Capitol B-5477)	15 10
13 HAVE I GOT A DEAL FOR YOU		REBA McENTIRE (MCA 52604)	17 9
14 CAROLINA IN THE PINES		MICHAEL MARTIN MURPHEY (EMI America B-8265)	16 11
15 OLD HIPPIE		THE BELLAMY BROTHERS (MCA/Curb MCA-52579)	3 14
16 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)		MAC DAVIS (MCA 52573)	18 10
17 DRINKIN' AND DREAMIN'		WAYLON JENNINGS (RCA PB-14094)	19 8
18 I FELL IN LOVE AGAIN LAST NIGHT		THE FORESTER SISTERS (Warner Bros. 7-28988)	20 7
19 YOU CAN'T RUN AWAY FROM YOUR HEART		LACY J. DALTON (Columbia 38-04884)	21 10
20 COLD SUMMER DAY IN GEORGIA		GENE WATSON (Epic 34-05407)	24 9
21 BETWEEN BLUE EYES AND JEANS		CONWAY TWITTY (Warner Bros. 7-28966)	26 6
22 IF YOU BREAK MY HEART		THE KENDALLS (Mercury 880-828-7)	22 11
23 LOVE DON'T CARE		EARL THOMAS CONLEY (RCA PB-14060)	10 15
24 MY TOOT-TOOT		ROCKIN' SIDNEY (Epic 34-05430)	27 7
25 PRETTY LADY		KEITH STEGALL (Epic 34-04934)	28 9
26 LETTER TO HOME		GLEN CAMPBELL (Atlantic-America 7-99647)	14 13
27 HOMETOWN GOSSIP		THE WHITES (MCA/Curb-52 615)	31 7
28 CRY JUST A LITTLE BIT		SYLVIA (RCA PB-14107)	32 7
29 HOTTEST "EX" IN TEXAS		BECKY HOBBS (EMI America B-8273)	30 8
30 WITH JUST ONE LOOK IN YOUR EYES		CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	34 6
31 LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)		RONNIE MILSAP (RCA PB-14135)	37 5
32 BLUE HIGHWAY		JOHN CONLEE (MCA 52625)	36 6

	Weeks On Chart		Weeks On Chart
33 DIXIE ROAD		LEE GREENWOOD (MCA 52564)	23 17
34 SHE'S COMIN' BACK TO SAY GOODBYE		EDDIE RABBITT (Warner Bros. 7-28976)	38 5
35 KERN RIVER		MERLE HAGGARD (Epic 34-05426)	41 6
36 LET A LITTLE LOVE COME IN		CHARLIE PRIDE (RCA PB-14134)	42 5
37 HELLO MARY LOU		THE STATLER BROTHERS (Mercury 880-685-7)	25 17
38 PAINT THE TOWN BLUE		ROBIN LEE AND LOBO (Evergreen EV-1033)	39 7
39 MEET ME IN MONTANA		MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)	45 4
40 FORGIVING YOU WAS EASY		WILLIE NELSON (Columbia 38-04847)	29 18
41 HEART DON'T DO THIS TO ME		LORETTA LYNN (MCA 52621)	47 5
42 LOVE TALKS		RONNIE McDOWELL (Epic 34-05404)	50 4
43 YOU MAKE ME WANT TO MAKE YOU MINE		JUICE NEWTON (RCA PB-14139)	51 4
44 LASSO THE MOON		GARY MORRIS (Warner Bros. 7-29028)	33 15
45 IF IT WEREN'T FOR HIM		VINCE GILL (RCA PB-14140)	53 4
46 HE WON'T GIVE IN		KATHY MATTEA (Mercury 880-867-7)	54 4
47 SMOOTH SAILING (ROCK IN THE ROAD)		MARK GRAY (Columbia 38-05403)	56 3
48 WHAT USED TO BE CRAZY		THE BAMA BAND (Compleat CK-110)	49 5
49 TOUCH A HAND, MAKE A FRIEND		THE OAK RIDGE BOYS (MCA 52646)	59 2
50 I WILL DANCE WITH YOU		KAREN BROOKS (DUET WITH JOHNNY CASH) (Warner Bros. 7-28979)	57 3
51 SOME FOOLS NEVER LEARN		STEVE WARINER (MCA 52644)	58 3
52 FOOLED AROUND AND FELL IN LOVE		T.G. SHEPPARD (Columbia 38-04890)	35 13
53 RHYTHM GUITAR		EMMYLOU HARRIS (Warner Bros. 7-28952)	64 3
54 YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL)		TAMMY WYNETTE (Epic 34-05399)	63 3
55 TWENTIETH CENTURY FOOL		KENNY ROGERS (Liberty B-1525)	62 5
56 WHO'S GONNA FILL THEIR SHOES		GEORGE JONES (Epic 34-05439)	66 2
57 I WANNA HEAR IT FROM YOU		EDDY RAVEN (RCA PB-14164)	68 2
58 I'LL BE YOUR FOOL TONIGHT		JIM GLASER (MCA/Noble Vision-52619)	40 7
59 IT AIN'T GONNA WORRY MY MIND		RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)	43 15
60 SHE'S A MIRACLE		EXILE (Epic 34-04864)	44 18
61 DIM LIGHTS, THICK SMOKE		VERN GOSDIN (Compleat CP-142)	46 15
62 IT'S A SHORT WALK FROM HEAVEN TO HELL		JOHN SCHNEIDER (MCA 52567)	48 17
63 YOU COULD BE THE ONE WOMAN		CHANCE (Mercury 880 959-1)	75 2
64 SAVE THE LAST CHANCE		JOHNNY LEE (Warner Bros. 7-29021)	52 14
65 SHE KEEPS THE HOME FIRES BURNING		RONNIE MILSAP (RCA PB-14034)	55 19
66 A LONG AND LASTING LOVE		CRYSTAL GAYLE (Warner Bros. 7-28963)	— 1

	Weeks On Chart		Weeks On Chart
67 NOBODY EVER GETS ENOUGH LOVE		CON HUNLEY (Capitol B-5485)	77 2
68 YOU'RE GONNA MISS ME WHEN I'M GONE		JUDY RODMAN (MTM B-72054)	78 2
69 HE BURNS ME UP		LANE BRODY (EMI America B-8266)	60 14
70 DON'T MAKE ME WAIT ON THE MOON		SHELLY WEST (Warner Bros./Viva 7-28997)	61 10
71 I'M GONNA LEAVE YOU TOMORROW		JOHN SCHNEIDER (MCA 52648)	— 1
72 IF IT AIN'T LOVE		ED BRUCE (RCA PB-14150)	86 2
73 MAYBE MY BABY		LOUISE MANDRELL (RCA PB-14039)	67 19
74 THING ABOUT YOU		SOUTHERN PACIFIC (Warner Bros. 7-28943)	— 1
75 YOU DONE ME WRONG		MEL TILLIS (RCA PB-14061)	65 10
76 WHY NOT TONIGHT		ATLANTA (MCA/MDJ-52603)	69 8
77 WHEN I GET HOME		BOBBY BARE (EMI America B-8279)	— 1
78 UNWED FATHERS		GAIL DAVIES (RCA PB-14095)	71 7
79 HEART TROUBLE		STEVE WARINER (MCA 52562)	72 18
80 SIZE SEVEN ROUND (MADE OF GOLD)		GEORGE JONES AND LACY J. DALTON (Epic 34-04876)	73 16
81 MAKE-UP AND FADED BLUE JEANS		MERLE HAGGARD (MCA 52595)	74 9
82 OPERATOR, OPERATOR		EDDY RAVEN (RCA PB-14044)	76 17
83 IT'S ALL OVER NOW		JOHN ANDERSON (Warner Bros. 7-29002)	70 15
84 LITTLE THINGS		THE OAK RIDGE BOYS (MCA 52556)	80 20
85 NIGHTSHIFT		NASHVILLE NIGHTSHIFT (NCA-133737)	85 2
86 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK		BILL ANDERSON (Swanee DKD-SW5018)	— 1
87 THE COUNTRY MUSIC HALL OF FAME		GRANT TURNER (Killer K-1001)	87 2
88 LET IT ROLL		MEL McDANIEL (Capitol B-5458)	79 22
89 NOBODY WANTS TO BE ALONE		CRYSTAL GAYLE (Warner Bros. 7-29050)	82 21
90 YOU JUST HURT MY LAST FEELING		SAMMI SMITH (Step One SOR: 342)	83 7
91 MY OLD YELLOW CAR		DAN SEALS (EMI America B-8261)	81 20
92 A BAR WITH NO BEER		TOM T. HALL (Mercury 880 690-7)	84 12
93 HEARTS GO ROUND		DWIGHT CHRISTOPHER (Hey Ho 1991)	93 2
94 YOU CAN'T MEASURE MY LOVE		CARLETTE (LUV 107)	88 5
95 ANY TIME		THE OSMOND BROTHERS (Warner Bros./Curb 7-28982)	92 10
96 COUNTRY BOY		RICKY SKAGGS (Epic 34-04831)	89 21
97 NATURAL HIGH		MERLE HAGGARD (Epic 34-04830)	90 22
98 PLAYING FOR KEEPS		HOLLY DUNN (MTM B-72052)	91 11
99 DON'T CALL HIM A COWBOY		CONWAY TWITTY (Warner Bros. 7-29057)	94 22
100 DIXIE TRAIN		CARL JACKSON (Columbia 38-04926)	95 9

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Bar With No Beer (Hallnote—BMI).....	92	Hottest (Grand Coalition—BMI/Grand Alliance—ASCAP).....	29	Love Talks (Cross Keys—ASCAP/Tree/O'Lyric—BMI).....	42	Smooth Sailing (Warner House/Down 'N' Dixie/Irving—BMI).....	47
A Long (Almo/Prince Street—ASCAP/Screen Gems/EMI—BMI).....	66	I Don't Know (Chelcat/Atlantic—BMI/Coolwell—Granite—ASCAP).....	8	Make-Up And Faded (Shade Tree—BMI).....	81	Some Fools (Sweet Baby—BMI).....	51
Any Time (Rightstong—BMI).....	95	I Don't Think (Happy Trails/Music Corp. of America—BMI).....	9	Maybe My Baby (SafeSpace/ECB—BMI).....	73	The Country Music (Little Bill—BMI).....	87
Between Blue Eyes (Hall-Clemen/Lionel Delmore—BMI).....	21	I Fell In Love (Lynn Schwmm/Guyasta—BMI).....	18	Meet Me (Web IV—BMI).....	39	The Fireman (Tree—BMI).....	6
Blue Highway (Cross Keys/Oven Bird—ASCAP).....	32	I Never (Hall-Element—BMI).....	16	Modern Day (Golden Bridge/Mota—ASCAP).....	10	Thing About You (Gone Gator—ASCAP).....	74
Carolina In (Mystery—BMI).....	14	I Wanna (Silver Rain/Dejamas—ASCAP).....	57	My Old Yellow (Debdave/Briarpatch—BMI).....	91	Touch A Hand (Irving/East/Memphs—BMI).....	49
Cold Summer Day (Tapadero—BMI/Cavesson—ASCAP).....	20	I Want (Warner-Tam'lane/Writers—BMI/WB/B. Montgomery—ASCAP).....	11	My Toot-Toot (Sid Slim/Flat Town—BMI).....	24	Twentieth Century (WB/Nearytunes/W'ner-T Lane/Nearysong—BMI/ASCAP).....	55
Country Boy (Ackee—ASCAP).....	96	It's All Over Now (ABKCO—BMI).....	83	Natural High (Mount Shasta—BMI).....	97	Unwed Fathers (Tree—BMI/Big Ears/Bruised Orange—ASCAP).....	78
Cry Just A (EMI—ASCAP).....	28	It Ain't (April/Lion-Hearted—ASCAP).....	59	Nightshift (Walter Orange—ASCAP/Tunetworks/Right-song/Franne Golde—BMI).....	85	Used To Blue (Montage—ASCAP/Captain Crystal—BMI).....	12
Dim Lights, Thick Smoke (Comet—BMI).....	61	It's A Short (Hall-Clement—BMI).....	62	Nobody Wants (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI).....	67	What Used To (Cross Keys/Tree—ASCAP).....	48
Dixie Road (Southern Soul/Window—BMI).....	33	It's A Short (Hall-Clement—BMI).....	62	Nobody (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI).....	89	When I Get (Labor of Love—BMI).....	77
Dixie Train (Latter End—BMI/Bright Sky—ASCAP).....	100	It's A Short (Hall-Clement—BMI).....	62	Nobody (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI).....	89	When You Leave (Music City—ASCAP).....	86
Don't Call Him (Southern Nights—ASCAP).....	99	It's A Short (Hall-Clement—BMI).....	62	Old Hippie (Bellamy Bros.—ASCAP).....	15	Who's Gonna (WB/Two Sons—ASCAP/Tree—BMI).....	56
Don't Make Me (April—ASCAP).....	70	It's A Short (Hall-Clement—BMI).....	62	Operator (Goldline/Granite—ASCAP).....	82	Why Not (Tree/Crosskeys/o'Lyric—BMI/ASCAP).....	76
Drinkin' (WB/Two Sons—ASCAP/Blue Lake—BMI).....	17	It's A Short (Hall-Clement—BMI).....	62	Paint The Town (Lynn Shawn/Guyasta—BMI).....	38	With Just (Tapadero/Little Shop of Morgansongs—BMI).....	30
Foiled Around (Crabshaw—ASCAP).....	52	It's A Short (Hall-Clement—BMI).....	62	Playing For (CBS/O'Lyric/Tree—BMI).....	98	You Can Lead (Cross Keys/Neverbreak—ASCAP).....	54
Forgiving You (Willie Nelson—BMI).....	40	It's A Short (Hall-Clement—BMI).....	62	Pretty Lady (April/Keith Stegall—ASCAP).....	25	You Can't Measure (Littlefoot/Nekkid—BMI).....	94
Forty Hour (MCA—BMI/MCA/Leeds/Patchwork/Don Schlitz—ASCAP).....	4	It's A Short (Hall-Clement—BMI).....	62	Real Love (Debdave—BMI/Mallin/Cottonpatch—ASCAP).....	5	You Can't Run (Screen Gems/EMI/Moon & Stars—BMI/Berger Bits—ASCAP).....	19
Have I Got A Deal (Song Media/Friday Night—BMI).....	13	It's A Short (Hall-Clement—BMI).....	62	Rhythm Guitar (Emmylou Songs—ASCAP/Irving—BMI).....	53	You Could Be (WB—ASCAP).....	63
He Burns (Unichappell—BMI).....	69	It's A Short (Hall-Clement—BMI).....	62	Save The (Rick Hall/Terry Woodford—ASCAP).....	64	You Done Me (Cedarwood/Fort Knox—BMI).....	75
He Won't (Mulberry Street—ASCAP).....	46	It's A Short (Hall-Clement—BMI).....	62	She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP).....	65	You Just Hurt (Tree/Southwing—ASCAP/BMI).....	90
Heart Don't (Songcastle/Lionsmate/MCA—ASCAP).....	41	It's A Short (Hall-Clement—BMI).....	62	She's A (Pacific Island/Tree—BMI).....	60	You Make (Leeds/Patchwork—ASCAP).....	43
Heart Trouble (Irving/Silverline—BMI).....	79	It's A Short (Hall-Clement—BMI).....	62	She's Comin' (Debdave/Briarpatch—BMI).....	34	You're Gonna (Lawyer's Daughter—BMI).....	68
Hearts Go (Charlie Monk/Many Hats—ASCAP).....	93	It's A Short (Hall-Clement—BMI).....	62	She's Single (Blackwood—BMI/April/New & Used—ASCAP).....	3		
Hello (Unichappell, Six Continents, Champion—BMI).....	37	It's A Short (Hall-Clement—BMI).....	62	Size Seven (Taylor and Watts/Algee—BMI).....	80		
Highwayman (White Oak—ASCAP).....	2	It's A Short (Hall-Clement—BMI).....	62				
Hometown (Glenwood/Sister John/Dickerson—BMI).....	27	It's A Short (Hall-Clement—BMI).....	62				

COUNTRY RADIO

MOST ADDED



STRONG ADDS

I'm Gonna Leave You Tomorrow — John Schneider — MCA
Thing About You — Southern Pacific — Warner Bros.
I Wanna Hear It From You — Eddy Raven — RCA
Touch A Hand, Make A Friend — The Oak Ridge Boys — MCA
When I Get Home — Bobby Bare — EMI-America

STATION ADDS

WSM — Jay Phillips — Nashville
 L.J. Dalton
 M. Osmond/D. Seals
 E. Rabbitt
 M. Haggard
 R. McDowell
 Oak Ridge Boys

KBRQ — Jim Stricklan — Denver
 M. Bandy
 B. Nelson
 C. McClain
 M. Smith
 J. Schneider
 Oak Ridge Boys
 J. Collins
 C. Gayle
 R. Head
 E. Bruce
 E. Raven

WRNS — Kevin O'Neil — Kinston, NC
 Oak Ridge Boys
 C. Gayle
 G. Jones
 M. Bandy
 D. Fogelberg
 T. Hensley
 E. Bruce
 E. Raven
 S. Wariner
 V. Gill
 D.A. Coe
 M. Osmond/D. Seals

KYKX — Bob Shannon — Longview, TX
 C. Gayle

E. Raven
 E. Bruce

WHUM — Steve Haig — Reading, PA
 K. Mattea
 M. Haggard
 S. Wariner
 R. McDowell

KIXZ — Chris Taylor — Amarillo
 R. Price
 Oak Ridge Boys
 E. Raven
 E. Harris
 Chance
 G. Turner

WTQR — Billy Buck — Winston Salem
 Oak Ridge Boys
 C. Pride
 K. Mattea

WQTE — Glenn Oswald — Adrian, MI
 C. Gayle
 E. Bruce
 E. Raven
 J. Schneider

WVAM — Rocky McCumbee — Altoona, PA
 G. Jones
 C. Gayle
 E. Raven
 E. Bruce
 D.A. Coe
 Orion
 B. Anderson

KCKN — Tim Mack — Roswell, NM
 B. Burnette
 J. Schneider
 C. Gayle
 D. Fogelberg
 G. Hardin/D. Loggins
 J. Rodman

WCII — Mark Williams — Louisville
 Whites
 S. Wariner
 E. Raven
 R. McDowell
 B. Hobbs
 J. Newton

WMTZ — Dave Hensley — Augusta
 G. Hardin/D. Loggins
 D. Fogelberg
 C. Gayle
 J. Schneider
 Mason Dixon
 Orion
 B. Anderson
 B. Bare
 M. Bandy
 D.A. Coe

KAKA — Larry Dean — Monticello, AR
 Oak Ridge Boys
 J. Schneider
 B. Bare
 T. Hensley
 B. Anderson
 Orion

WKZF — Jim Bell — Fayetteville, TN
 Southern Pacific
 B. Bare
 J. Rodman
 D. Fogelberg
 E. Bruce
 Orion
 E. Raven



MORE CONGRATS FOR JINGLE BOYS— Songwriters Bob DiPiero (left), Pat McManus and publisher Bob Beckham (right) are congratulated by ASCAP president Hal David and southern regional director Connie Bradley (center) for their success with "American Made," the song currently in used by Miller beer in a comprehensive national marketing campaign which includes the largest-ever single purchase of TV ad time.

WDAT — Al Risen — Ormond Beach, FL
 C. Gayle
 T. T. Hall
 K. Stegall
 E. Raven
 B. Bare
 M. Osmond/D. Seals
 B. Anderson
 J. Newton

KFAY — J.L. Fisk — Fayetteville, AR
 J. Rodman
 B. Anderson

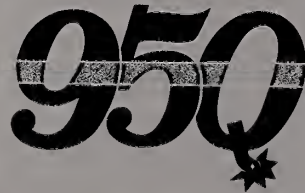
WOWW — Kris O'Kelly — Pensacola
 E. Harris
 R. McDowell
 B. Burnette
 T.G. Brown
 Bama Band

KJBS — Lisa Hale — Bastrop, LA
 B. Bare
 D.A. Coe
 Maines Brothers
 G. Jones
 B. Anderson
 M. Bandy
 G. Wolf
 M. Smith

WCAO — Johnny Dark — Baltimore
 J. Schneider
 B. Burnette
 M. Smith
 Alabama
 B. Lee
 T. Hensley
 M. Gray

THE COUNTRY MIKE

STATION PROFILE — **WDZQ-FM**/Decatur, Illinois, is a 50,000-watter that has been providing central Illinois and eastern Missouri (including St. Louis) with a variety of country music since it signed on in 1976. 95 Q is a sister station to WDZ, one of the nation's oldest broadcasters. 95 Q's target demographic is 24-54 male. "Decatur itself is very blue-collar," noted WDZQ operations manager **Dan Jensen**. The station strives to maintain a high profile within its primary market, which is comprised of 17 counties. Jensen cites remotes as playing an important role in its promotional strategy. "We do a ton of remotes . . . They're the backbone of the station." In addition to Jensen, 95 Q is staffed by general manger **Rich Wickham**, who oversees both WDZ and WDXQ. The air lineup consists of area veteran **Griz England** from 6 a.m. to noon, **Brian Cole** from noon to 6 p.m., and **Dan Jensen** from midnight to 6 a.m. A new personality is slated to take over the 6 p.m. to midnight shift soon. Jensen summarized his view of WDZQ by commenting, "We're the strongest country music signal in central Illinois. When you think of country in this part of the state, you have to think of WDZQ."



WWVA TAKES NEWS AWARDS — **WWVA**/Wheeling, West Virginia, was honored recently by both the Ohio Associated Press Broadcasters Association and the West Virginia Associated Press Broadcasters Association. The station swept last month's OAPBA awards with an unprecedented six awards and took five top honors from the WVAPBA. WWVA was honored with large market awards for Best Newscast, Best Public Affairs, Best Feature, Best Coverage of an Issue, and a Certificate of Excellence for Best Sports Program from both broadcast organizations. WWVA, which serves the Ohio/West Virginia/Pennsylvania tri-state region, is owned by Wheeling Broadcasting Company, a subsidiary of Price Broadcasting.

Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Kevin O'Neal	WRNS	Greenville, NC

Song: "Some Fools Never Learn"
Artist: Steve Wariner
Label: MCA

Comments:

"The song has been a real big phone record. We do a Top 10 at 10:00 and the song has consistently climbed up that Top 10. I think it's the best record he's had out in a year or so . . . a great female record."

ALBUM RELEASES

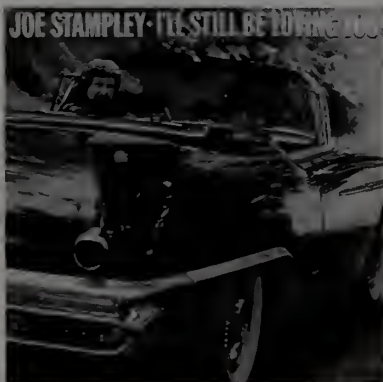


MEMORIES TO BURN — Gene Watson — Epic BFE 40076 — Producers: Gene Watson, Larry Booth

Gene Watson's debut Epic album contains a couple of departures in style for the singer, but his precise diction and pure country delivery remain consistent throughout, even when he's singing a line such as "I won't let evolution make a monkey out of me" (from a tune called "I Want My Rib Back"). The first single, "Cold Summer Day In Georgia," enters the Top 20 this week; a good choice for the second one would be "If I Painted A Picture," a touching love song co-written by Leona Williams.

THERE'S NO STOPPING YOUR HEART — Marie Osmond — Capitol/Curb ST-12414 — Producers: Paul Worley, Kyle Lehning

Osmond's well recognized voice is at home with the material on this record indicating that she is at her finest as a country vocalist. The music is laid back and well produced allowing the strong vocals to highlight each tune. "Meet Me In Montana," the duet with Dan Seals, is bulleting at 45 on this week's singles chart. Any song is a good candidate for a single release on this album.



I'LL STILL BE LOVING YOU — Joe Stampley — Epic FE 39960 — Producer: Jerry Kennedy

The Memphis R & B quality of Stampley's singing married with Jerry Kennedy's quintessentially country production style results in a "singer's album with the kind of tasteful instrumentation that most vocalists dream of. It's all up to Stampley to build from that base, and he does so quite well, particularly on the cuts "Heart Troubles" and "Hello From The One Who Said Goodbye." An Earl Thomas Conley song, "When You Were Blue And I Was Green," is one of the best-written songs on this uniformly pleasing album.

SINGLE RELEASES

OUT OF THE BOX



ALABAMA (RCA PB-14165)
Can't Keep A Good Man Down (3:28) (Sabal/ASCAP) (B. Corbin) (Producers: Harold Shedd, Alabama)

No one really expects Alabama to radically alter its record-breaking sound; the quartet has built the most extraordinary country music career of the '80's by regularly issuing songs like this — songs with full vocal harmonies, undeniable hooks and intensely delivered lead vocals by Randy Owen. Barring divine intervention, "Can't Keep A Good Man Down" will up the band's string of consecutive number ones to 18, and rightfully so — the song is modern country at its best.

EXILE (Epic 34-05580)

Hang On To Your Heart (3:34) (Tree/Pacific Island/BMI) (S. Lemaire, J. P. Pennington) (Producer: Buddy Killen)

Exile connects with the dog days of summer on the title cut of its upcoming album. Falling in love on the dance floor under the moon and wishing that time could be stopped are the tried and true sentiments expressed here; the group's popular harmony style is backed by syncopated guitar and piano and steady eighth notes in the bass.



JOHN ANDERSON (Warner Bros. 7-28916)

Tokyo, Oklahoma (2:39) (Cedartown/John Anderson/BMI) (M. Vickery) (Producers: John Anderson, Lou Bradley, Jim Ed Norman)

The title cut from Anderson's new album is a strangely pleasing song which describes an international romance in terms that suit the artist's reputation for offbeat lyrics. The song's concept of Japanese culture is distorted, but this is country music, not foreign policy, and no one will mind. Requests will be heavy initially as listeners try to catch the story line — then they'll be hooked.



FEATURE PICKS

FLOYD TILLMAN — Floyd Tillman — Columbia FC 39996 — Producer: none listed

The honky tonk pioneer's sound is preserved on these monaural sides, recorded at various sessions in Nashville, Chicago, Houston and Hollywood between 1946 and 1950. Over half of the songs are previously unreleased selections; additionally, Tillman's biggest hits are here: "I Love You So Much It Hurts," "Each Night At Nine," "Slipping Around." This issue in the "Columbia Historic Edition" series is dance music unparalleled with great singing by a man whose influence has been truly significant.

GREATEST HITS — The Bellamy Brothers — MCA-1462 — Producers: various

This is a collection of singles which were hits originally on Warner/Curb in the years 1976-1982 and which were packaged as "Greatest Hits" on a Top 10 1982 album from the duo's former label. Whether the earlier version's good sales can be duplicated after only three years remains to be seen, but the material (mostly written by David Bellamy) contains representative cuts from the various Bellamy Brothers production teams of the period led usually by Michael Lloyd and, later, by the duo itself.

DRIFTER'S WIND — Chuck Pyle — Urban Sound US-781 — Producer: Dik Darnell

Chuck Pyle is a noted songwriter based in Colorado who has cuts on the new Dirt Band and Southern Pacific albums from Warner Bros. His voice sounds a little like Gordon Lightfoot's, and his western outlook finds expression in some of the most carefully crafted songs released this year. The title cut, to be released as a single, is a long drink from the album's nearly uninterrupted thematic flow, which courses through the windy stretches of Pyle's tumbleweed imagination. Contact the label at (303) 674-8289.

TRY ME — Billy Burnette — MCA/Curb MCA-5604 — Producer: Richard Podolor

Billy Burnette's Memphis heritage is amply showcased on this album, which features guitar playing by Steve Cropper. The sound is a reverberating echo of the kind of music that set the stage for latter-day country, but the production of this album and the fresh, young voice of the artist is all 1985. The LP includes covers of The Boxtops' hit "The Letter" and Barry Mann and Cynthia Weil's "Rock And Roll Lullaby." Burnette shares writing credit on every other cut, including the single, "Ain't It Just Like Love."

FEATURE PICKS

BARBARA MANDRELL (MCA-52645)

Angel In Your Arms (3:13) (Song Tailors — BMI; I've Got The Music — ASCAP) (C. Ivey, T. Woodford, T. Brasfield) (Producer: Tom Collins)

Mandrell adds a country feel to this song, which was a giant pop hit in 1977. The song is taken from the singer's album which is due for release in September.

GARY MORRIS (Warner Bros. 7-28947)

I'll Never Stop Loving You (3:39) (MCA—BMI; Leeds/Patchwork — ASCAP) (D. Loggins, J. D. Martin) (Producer: Jim Ed Norman)

Morris is in better voice than ever, and he handles this sometimes haunting melody with authority and style.

WILLIE NELSON & NEIL YOUNG (Columbia 38-05566)

Are There Any More Real Cowboys (3:02) (Silver Fiddle—ASCAP) (N. Young) (Producers: Neil Young, Elliot Mazer, David Briggs, Ben Keith)

In this song from Willie's forthcoming "Half Nelson" LP (it will also appear on Neil Young's new Geffen album), he joins the Canadian rocker in a search for long lost cowboys and "country" families.

MICKEY GILLEY (Epic 34-05460)

You've Got Something On Your Mind (2:40) (Blackwood/Tom Collins/Easy Day/Silverline—BMI) (N. Wilson, R. Murrah, D. Gibson) (Producers: Norro Wilson, Mickey Gilley)

An outstanding singing job from Gilley, who cuts loose from note one on a song that fits his style better than anything he has had out in recent memory.

TOM T. HALL (Mercury 884 017-7)

Down In The Florida Keys (2:46) (Hallnote—BMI) (T. Hall) (Producer: Jerry Kennedy)

Nobody turns a phrase like Tom T., and this breezy song is perfect summer fare from the ukelele to the "come on, gang, let's all sing" ending. There must have been sand on the studio floor.

FREDDY POWERS (MCA-52665)

Ridin' High (2:43) (Mount Shasta—BMI) (F. Powers, D. Reynolds) (Producers: Merle Haggard, Jimmy Bowen)

Long-time Haggard associate Freddy Powers takes a turn at one of his own tender ballads, previously done by Merle on the "Kern River."

Emergency Looks To The Future After Dance/CHR Success

By Rusty Cutchin

NEW YORK — It has been a good year for Emergency Records and the spoils of victory are changing things. The company has seen major crossover action on its two biggest names, Shannon and Nolan Thomas; it has solidified its liberal relationship with Mirage Records, which through Atlantic enables major distribution for appropriate product; it retains its independent distribution network for its core dance product; it has recently beefed up its publicity services, adding a midtown look to its street-oriented newsletter; and, it is attracting new artists and producers at a rate that gives president Sergio Cossa a reason to smile.

When Cossa teamed midwest-bred Mark Liggett with Brooklyn DJ Chris Barbosa, he didn't know what the results would be, but an original song Barbosa played him sounded promising. By the time the new production team finished with it, they had discovered the "Shannon sound" as well as Shannon herself, whose performances pushed "Let the Music Play" into the upper strata of pop-dom. While Shannon follow-ups occupied dance floors throughout 1984, Liggett and Barbosa were developing Nolan Thomas, whose "Yo Little Brother" was, like "Let the Music Play," picked up quickly by CHR in New York and, with the help of a great novelty video featuring child impersonations of rock stars, elevated to national hit status on the Mirage label. "We feel very comfortable with Mirage," says Cossa. "They've done a good job and I'm happy." In fact, Emergency had handed Mirage and parent Atlantic its biggest street-oriented dance records. "We've been kind of an A&R company for them," Cossa says. "Now Emergency is ready to expand its sound and the advantages of the major affiliate are really coming in handy. "The first right record will be handed to Mirage," Cossa says of upcoming projects. It's a benefit that pays off "when we feel we have an act that can be developed nationally."

And that's the kind of act Cossa expects

to attract to the label as he and his staff begin to search out pop and rock talent. "We will stay in dance music, no question," Cossa is quick to point out, "but nevertheless it will be time to expand our sound." That sound, at the moment, is best represented by Shannon's "Do You Want To Get Away," which after 17 weeks on the charts is not going down without a fight after reaching the top of the dance charts. But it's the new projects Cossa's excited about: new singles from Shannon and Nolan Thomas, a new 12-inch from Carolyn Harding, former Warp 9 vocalist, a jazz/street project called Nova, produced by violinist Michael Urbaniak, and a new young singer named Patris, produced by another new production team, Craig Payton and Nelson Cruz.

Cossa formed Emergency six years ago as an American affiliate for Baby Records, the Italian indie for whom Cossa worked in his native Milan. Baby bowed out after six months, but Cossa stayed on, turning Emergency into an established dance label with acts like Kano, Firefly and VinZee. But it was the Liggett/Barbosa combination that brought the label its biggest success, and paved the way for the evolution of Emergency into one of the major dance forces to be reckoned with. The duo has expanded within the Atlantic family, re-mixing new Spinners product and producing their first rock project for Mirage. But Emergency won't be dropping its street smarts anytime soon. "You have to keep going on the streets and find the talents," Cossa says. "We've got to stay abreast of the communication and cooperation aspect of this business. This involves strong commitments from all parties concerned — from the artist to promotion to mom-and-pop retailers, and ultimately, to the consumer. We at Emergency understand that commitment, and that's why we're stronger and more confident than ever." And, as Curtis Urbina, vice president of the label, adds, "We're taking advantage of our new-found knowledge."



MENUDOS VISIT STUDIO — RCA recording artists Menudo had a busy week of press and promotional activities in New York recently to support their new self-titled English-language LP and to help kick off their Pepsi-Cola-sponsored U.S. tour. Just before their two Madison Square Garden concerts, group members Ricky Martin and Robby Rosa visited Power 95 WPLJ. Pictured (l-r) are: WPLJ pd Larry Berger; RCA local promo rep David Ross; Martin; WPLJ air personality Jim Kerr; Rosa and WPLJ md Lisa Tonacci.

Weintraub, Bond Merge Companies

LOS ANGELES — Jerry Weintraub, chairman of the board of management three has announced completion of negotiations of a merger with Denny Bond and Steve Sauer and the management division of their company. Professional Management Consultants, Inc.

Weintraub will continue as chairman of the board, Bond will serve as president and Steve Sauer will serve as senior vice president of the new venture.

The merger will maintain the name of Management Three and shall operate out of its Beverly Hills offices. "The new entity will undoubtedly be the premier management firm in the entertainment field," according to Weintraub.

The merger will bring the services of Larry Marks from Professional Management Consultants' Encino-based operation.

Fuji Film Magnetic To Sponsor Radio City 85-86 Concert Season

NEW YORK — Radio City Music Hall Productions and the magnetic products division of Fuji Photo Film USA have announced that Fuji, one of the world's top manufacturers of audio and video tape, will sponsor the Music Hall's 1985-86 concert season. The series will begin September 23 when Sting opens his three-night concert run at the famous Art Deco theatre.

"Corporate sponsorships have become an important area of business development for Radio City Music Hall Productions," noted Richard Evans, Radio City Production's president and CEO. "Our association with such a prestigious organization as Fuji will create a joint marketing relationship which will afford

both companies major promotional opportunities."

Commenting on the agreement, Stan Bauer, manager of Fuji Photo Film's Magnetic Products Division, stated, "We couldn't be more excited about our affiliation with one of the premier concert promoters and facilities in the country. Concertgoers are generally the same consumers who purchase audio and video tape. The partnership is a perfect match since we cater to the same audiences."

The Fuji Tape concert series will feature over 50 performances supported by extensive publicity, promotions and advertising campaigns. Additional concerts for the series will be announced in upcoming weeks.

Japanese Sensation Shonentai Signs With WEA International

LOS ANGELES — Nesuhi Ertegun, chairman and co-chief executive officer, WEA International, today announced the signing of Shonentai, a new Japanese group, to a long-term, exclusive worldwide recording contract.

One of Japan's newest teen sensations, Shonentai is composed of three young men — Kazukiyo Nishikiori, 20, Katsuhide Uekusa, 19, and Noriyuki Higashiyama, also 19 — who personify "techno-pop." Unlike other singing acts who first secure a recording deal, and then move on to video, Shonentai first made its impact via the visual medium, quickly achieving superstar status not only in Japan but in the rest of Asia as well.

The group was launched in 1982 when it participated in the World Music Festival

in Hawaii, where it captured the Gold Prize. Following that early success, Shonentai appeared in concerts throughout Southeast Asia, and in May, 1984, released its first video, with advance orders of over 60,000 units (bypassing the 40,000 mark which is considered to be the highest sales number in Japan).

Nicky, Hagashi and Katsu sing and do dances in which they blend energetic, beautifully-timed flips, twirls and karate moves to complement their techno-pop music with a definite Japanese accent that's made them one of the most popular groups in Asia, even though they have never released a single record.



SUPPORTING BLACK ON BLACK LOVE — A party was held recently in Dallas welcoming participants in the special celebrity tennis portion of the Black On Black Love against Black On Black Crime day which took place at Keist Park. The festivities took place at the home of Comer J. Cottrell, president of Pro-Line Hair Corp., sponsors of the event. Pictured (l-r) are: Rodney Lawrence, director of marketing, American Health and Beauty Aids Institute; Ed Gardner, president of Soft Sheen Hair Products, and founder of the event; Mrs. Isabell Cotrell; Lafayette Jones, director of AHIBA; actor Derek Thompson; and actor and karate champion Jim Kelly.

Tower Set To Open London Outlet

By Chrissy Iley

LONDON — Confidence in record retailing in the UK has been given a boost recently by Tower Records. The famous US chain is negotiating the lease on part of the old Swan and Edgar building in London's Piccadilly Circus.

This prime retail site is only half a mile from where the HMV chain plans to open the world's largest record store in Oxford Walk later this year. Virgin is also planning to launch a new megastore on Oxford Street.

The Tower chain has yet to officially confirm its plans to open a branch in London, but it is rumoured that it is close to concluding a deal to take over a large proportion of the 32,000-square-foot available at the "Center Of The Circus" complex currently being developed. (Swan and Edgar, formerly a huge depart-

ment store, is being converted into a number of shops, offices and restaurants.)

It seems likely that Tower will move rapidly — they have begun hunting staff — so that they can open before Christmas.

Tower's influence on the US has proven to be great — it has cornered four percent of the US market in its 37 outlets. The company has also spearheaded the movement towards so-called record supermarkets that are designed to be entertainment environments in their own right. Promotion is very strong and the stores do not sell as much at list as other chains do. The nearest UK equivalent would be the Virgin megastore. Tower Record stores, however, are bigger and even more stylized than anything the UK has seen to date.

Chrysalis And A & M Join Forces For Merchandising Campaign

By Chrissy Iley

LONDON — Chrysalis and A & M are taking the unusual step of joining forces to launch a new mid-price series called "Pricebusters," which will be backed by a monthly campaign of specifically targeted press advertisements.

Twenty albums with a dealer price of \$1.99 will be released on August 9, with 20 more to follow in September. The ads promoting the whole series will be placed in consumer and national press.

At monthly intervals space will be bought to promote selected albums in appropriate papers. A & M product manager, Jason Guy commented, "The monthly updates are what excites dealers and chains most. The follow-up ads will

keep momentum going."

A & M managing director, Brian Shepherd, said of the link-up. "We see it as a marriage made in heaven and certainly one that we hope will last for a long time and will develop even further."

Chrysalis marketing director, Phil Cokell, added. "Pricebusters' is the strongest mid-price package this year and is made possible only by getting together with A & M."

The first batch of releases will be original albums by Ultravox, Bryan Adams, Joan Armatrading, Pat Benatar and Supertramp.



SHONENTAI SIGNS ON — Japan's latest video/live performance artists Shonentai, have inked their first record contract. Shown above, signing their exclusive long-term, worldwide recording agreements with WEA International are; (l-r) Shonentai's manager, Johnny Kitigawa; group member, Higashi; WEA International chairman Nesuhi Ertegun; and group members Nicky and Katsu.

fulfilled in 1986 and 1987. There was also a marketing and A&R meeting in Caracas, attended by execs from the countries in the area.

PolyGram's Leo Bentivoglio reports that the company is arranging an international tour for top local star Victor Heredia, which will introduce this artist in Brazil, Columbia, Mexico and Venezuela; the affiliated companies will release albums with selected titles. There is also a new album recorded by the Cuarteto Zupay, titled "Love Songs" carrying contemporary and standard tunes, and another one by regional musician Antonio Tarrago Ros with the repertoire of his recent theatre show.

Miguel Smirnoff

Blondie and Jethro Tull. CGD is also developing its video catalog with new issues licensed by Italian companies: among them CVR, which recently presented on the market Jean Luc Godard's latest film *Je Vous Salue Marie*.

Tony Esposito with "As To As" (on Bubble label, distributed by Dischi Ricordi) won the 1985 edition of Saint Vincent Summer Song Contest, organized by Gianni Ravera, which took place on June 28. Among the new talents the award went to Lu Colombo with "Rimini" (on EMI label).

Cesare Benvenuti, general manager of the new Globo label, distributed by RCA, announced the signing of Doris Norton. Her new album, "Artificial Intelligence," will be out on the market in September.

Four German catalogs in music publishing (Peters, Breitkopf & Hartel, Hofmeister, Deutscher Verlag Fur Musik) will be distributed in Italy by CGD Messaggerie Musicali: the agreement was announced by Sergio Chiesa, responsible of the Sheet Music Division at CGD.

Ricordi and Fonit Cetra announced a new series in 7 cassettes and booklets released in joint venture — called "La Musica," edited by Boris Porena and Riccardo Allorto — to be distributed through the magazine stores. At the publication many musicians and critics — like Gino Stefani, Carlo Delfrati and others — collaborated with various articles.

Mario De Luigi

Argentina

BUENOS AIRES — The launching of the new album recorded by Jairo will be one of the major events in the near future for RCA. The LP was waxed in Buenos Aires and, according to RCA execs, is exciting because the repertoire has been chosen with the local market in view. The artist will probably come to Argentina in a few weeks to promote the release in person.

Sicamericana is developing a kiddie-product line, starting with an album featuring Topo Gigio, a puppet receiving currently plenty of promotion on Channel 9, where he appears on screen several times a day. There is also an album by Carozo & Narizota, also appearing frequently on television, and another one by Pipó Pescador, one of the stars of the matinee circuit in downtown theatres. Alejandro Selasco, general director of the

company, returned recently from the United States, where he discussed license agreements with several labels.

EMI promotion manager Robert Piy reported to *Cash Box* that his company feels confident about the release of the new album (first one for the label) cut by lark Silvana di Lorenzo, who has returned to the recording studios after a long absence. Silvana will probably appear on stage to unveil the songs of this LP, and there have been requests from several other Latin countries to release it.

CBS execs Roberto Lopez, Norberto Tejero and Nestor Casonu have traveled to Brazil to attend a meeting with people from the New York and LAO offices of the group. The gathering reportedly included a discussion of the situation of the Latin markets and the goals to be

Italy

MILAN — Effective Jan. 1, 1986, the Decca label will be distributed on the Italian market by PolyGram. The announcement was given by Decca International at the end of June. Romano Bacchini, general manager of Decca Dischi Italia — the company which has represented Decca in Italy during the past 35 years — confirmed that the agreement with PolyGram was signed in full harmony and announced his company will continue its activity next year with the distribution of other labels licensed by the group.

CGD Videosuono has signed an agreement with Chrysalis for the distribution in Italy of five videocassettes released by artists like Spandau Ballet, UltraVox,

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 Oretachi No Rockabilly Night — Checkers — CBS Sony
- 2 Anata Motto Shiritakute — Hiroko Yakushimaru — Toshiba EMI
- 3 Sand Beige, Sabaku We — Akina Nakamori — Warner Pioneer
- 4 Bye Bye My Love — Southern All Stars — Victor
- 5 Tsubasa No Oreta Angel — Ayumi Nakamura — Hamming
- 6 Daidakara — Matsutoya, Oda, Saitu — Toshiba EMI — Fan House
- 7 Kanashimi Sayonara — Anzenchitai — Kitty
- 8 Dancing Shoes — Seyiko Matsuda — CBS Sony
- 9 Silence Ga Ippayl — Kiyotaka Sugiyama & Omega Tribe — Vap
- 10 C — Miho Nakayama — King

TOP TEN LPs

- 1 Another Mother — Kiyotaka Sugiyama & Omega Tribe — Vap
- 2 The 9th Wave — Seyiko Matsuda — CBS Sony
- 3 Flapper — Kyoko Koizumi — Victor
- 4 Be True — Ayumi Nakamura — Hamming Bird
- 5 Tora Senshi Boy — Soundtrack — Vap
- 6 Wave — Anri — For Life
- 7 Axl — Yuki Saito — Canyon
- 8 The Dream Of The Blue Turtles — Sting — Alpha
- 9 For Your Love — Alphy — Canyon
- 10 Asu No Tameni — Chiharu Matsuyama — Alpha

—Cash Box of Japan

United Kingdom

TOP TEN 45s

- 1 Into The Groove — Madonna — Geffen
- 2 There Must Be An Angel (playing with my heart) — Eurythmics — RCA
- 3 We Don't Need Another Hero (Thunderdome) — Tina Turner — Capitol
- 4 Axel F — Harold Faltermeyer — MCA
- 5 Round And Round — Jaki Graham — EMI
- 6 Frankle — Sister Sledge — Atlantic
- 7 Live Is Life — Opus — Polydor
- 8 Cherish — Kool & The Gang — Delite
- 9 Money For Nothing — Dire Straits — Vertigo
- 10 Crazy For You — Madonna — Geffen

TOP TEN LPs

- 1 Born In The USA — Bruce Springsteen — CBS
- 2 Be Yourself Tonight — Eurythmics — RCA
- 3 Brothers In Arms — Dire Straits — Vertigo
- 4 Songs From The Big Chair — Tears For Fears — Mercury
- 5 Greatest Hits Volume 1 & 2 — Billy Joel — CBS
- 6 The Dream Of The Blue Turtles — Sting — A&M
- 7 Boys And Girls — Bryan Ferry — EG
- 8 Misplaced Childhood — Marillion — EMI
- 9 Fly On The Wall — AC/DC — Atlantic
- 10 Phantasmagoria — The Diamond — MCA

—Melody Maker

Argentina

TOP TEN 45s

- 1 Do They Know It's Christmas? — Band Aid — PolyGram
- 2 No More Lonely Nights — Paul McCartney — EMI
- 3 Little Town Boy — Bronski Beat — PolyGram
- 4 Chica Material — Madonna — WEA
- 5 Chicas De Rock 'N' Roll — John Fogerty — WEA
- 6 Self Control — Laura Branigan — WEA
- 7 Diario De Una Mujer — Mari Trini — Music Hall
- 8 Some Guys Have — Rod Stewart — WEA
- 9 Supernatural Love — Donna Summer — WEA
- 10 Palabra De Honor — Luis Miguel — EMI

TOP TEN LPs

- 1 FM USA Vol. 4 — Various Artists — Music Hall
- 2 USA For Africa — Various Artists — CBS
- 3 Argentina Es — Various Artists — RCA
- 4 Fiebre De Amor — Luis Miguel — EMI
- 5 Conclerto — Alejandro Lerner — Interdisc
- 6 Cabralgando — Facundo Cabral — Interdisc
- 7 Rockas Vivas — Miguel Mateos — Music Hall
- 8 17 Hot Winners — Various Artists — EMI
- 9 Make It Big — Wham! — CBS
- 10 Plenamente — Maria Martha Serra Lima — CBS

—Prensario



OAK RIDGE IN L.A. — The Oak Ridge Boys recently celebrated their sold out show at the Universal Amphitheatre in Los Angeles. Pictured backstage are (l-r): Larry Solters, senior vice president of artist development, MCA Records; Kent Crawford, vice president of product development, MCA Records; Richard Sterban of The Oak Ridge Boys; Jim Halsey, president of Jim Halsey Company; Joe Bonsall and William Lee Golden of The Oak Ridge Boys; Richard Palmese, executive vice president of marketing and promotion, MCA Records; Duane Allen of The Oak Ridge Boys; John Allison, regional branch manager, MCA distributing; Zach Horowitz, senior vice president of business and legal affairs, MCA Records. **Kneeling** (l-r): Ted Hacker, manager of The Oak Ridge Boys; Bob Schneiders, vice president of national accounts, MCA distributing; John Burns, senior vice president of MCA distributing.

Power Station

THE GREEK THEATRE, L.A. — To most of the largely 16-and-under audience here Sunday night (7-28), this was a Duran Duran show. "I love you, Andy" and "John does it with rhythm" signs were ample proof that the girls here cared more about Duran Duran's prodigal Taylors than anything else. This fact notwithstanding, The Power Station came to shake some misconceptions about Duran Duran, rock and roll and the state of dance music in 1985.

The stated purpose of The Power Station is twofold. First, the Taylor boys wanted to lay to rest the popular opinion that they were fluff rockers. Second, they wanted to realize the marriage of hard rock and disco rhythm. Tunes like "Go To Zero," "Thinking With Your Body" and "Communication" sizzled in the affirmative that these goals had been reached. The band rocked very hard behind the thunderous, no shame, slam drumming of Tony Thompson. Andy Taylor's aggressive, Pete Townshend-like power chording was a muscular counterbalance to Thompson's locomotive drum pace. Unfortunately, bassist John Taylor had trouble keeping up; he's more a steady hand than a virtuoso.

The 90-minute set included all eight songs from "The Power Station 33 1/3" LP, plus covers like "Dancing In The Street" and a blazing rocked up version of the Velvet Underground classic, "White Light, White Heat." Other songs filling out the set included two beefy renditions of Duran standards, "The Reflex" and "Hungry Like The Wolf." Singer Michael DesBarres, who is replacing Robert Palmer for The Power Station live, contributed some of his own songs, notably the recent Animation hit, "Obsession."

DesBarres is limited both as a singer and performer. His constant "sex-god" posturing was a distraction and did not help the fact that as a singer, his range lacked and he showed little uniqueness or variety. DesBarres owes much to Rod Stewart, having obviously copped a few licks and dance steps from the gravel-

voiced Tartan. Appropriately, The Power Station burned through Robert Palmer's "Some Guys Have All The Luck," a recent hit for Stewart, who was present in the audience. The comparison with Stewart was particularly keen here. On two ballads from the LP, "Lonely Tonight" and "Still In Your Heart," (the latter, one of the strongest musical moments of the evening) DesBarres did perform creditably.

But the real power of The Power Station was Tony Thompson's rhythmic attack. The extraneous elements that may have existed in Palmer's replacement or John Taylor's bass playing were more than compensated for in the red-hot furnace of Thompson's rhythm-forged.

The most thrilling thing about the live Power Station was the exhilaration of rock and roll. After several years out of fashion, the good old rock show of the early '70s is back. Marshall amps on 10, full-throttle tempos and girls screaming; rock and roll, 1985, has a powerful exponent in The Power Station. No Duran Duran drip here, this was rock and roll the way your mom and dad remember it, loud and raucous.

Stephen Padgett

REM.

IRVINE AMPHITHEATRE, IRVINE, CA. — The career of REM in many ways mimics the evolution and progression of its live set. Things started off this night with an initial splash of energy, much the way "Radio Free Europe" caught the ears of so many listeners around the country. This lead into a lengthy, almost hypnotic set which ultimately caught fire during its many encores.

The primarily Orange County crowd which attended this show knew they were here to see one of the 'hot new bands' of the decade, but clearly they were not all that intimate with the band's music or (lack of an) image. This made the response to the first few songs of this two-hour set a bit quiet, yet that did not deter the Athens, Ga. quartet at all. Kicking off with the different "Gravity Pull" and "Harbor Coats" from last year's "Reckon-

ing" LP and working through old ("Hyeanna") and new material ("Maps & Legends") and a hard-rocking "Driver 8," REM exhibited a new found confidence and exuberance on stage.

Vocalist Michael Stipe and guitarist Peter Buck did the lions share of movement on stage, Stipe especially evoking the drama he felt in the songs through his flailing movements, though bassist Mike Mills and drummer Bill Berry sounded and performed more cohesively than ever. Buck experienced some technical problems with his amplifiers and the band was often besieged with enthusiastic fans jumping onto the stage, but midway through the set, the band began to markedly warm up. After a meaningful nod to John Fogerty with a version of "Who'll Stop The Rain," the band did a melodious version of "Seven Chinese Brothers" and a ripping "Auctioneer (Another Engine)."

An aspect of the band which has made itself apparent from its first recording to its current tour is that it likes to do things its own way. With lighting which consisted of 90 percent purple and green, a clearly nonchalant choice of stage attire and a dogged sticking to each song's arrangement, it was obvious that in seeing REM you are getting the real thing — no tapes used to fill out the sound, no flashpots to spice up high energy songs — these guys are what they appear.

Known for its marathon encore sets, REM this night did not disappoint. With a huge repertoire to unreleased and b-side material as well as strong cuts from each of its four LPs, the band had no trouble pleasing the crowd, and did just that with a searing "Pretty Persuasion" and an equally powerful "Life And How To Live It." As noted before, this is the part of REMs set which proved out the many critical raves which have been heaped on the band since its 1981 "Chronic Town" debut. The current single "Can't Get There From Here," an acappella version of "Moon River," and finally an obligatory and anthemlike rendition of "(Don't Go Back To) Rockville" closed out the exhausting set, another testament to the group's sense of perseverance and sheer rock 'n' roll enthusiasm.

Peter Holden

Eric Clapton and Graham Parker

THE UNIVERSAL AMPHITHEATRE, L.A. — Audiences of the current phase of the Eric Clapton tour are being treated to not only Slowhand's guitar pyrotechnics, but the appreciable songwriting talents of opening act Graham Parker. Parker and

his band, The Shot, charged through their 10-song, 45-minute set with energy and power.

Clapton's older audience probably doesn't get to concerts or record stores that often (except when the master himself hits the road or releases a record). So the usual angular stares and the "Graham whos?" were expected. But to their credit, the audience on Wednesday (7-17) at the Amphitheatre quickly warmed up, recognizing in Parker the similar blues roots of their guitar-playing hero.

Parker has always tiptoed the popular fringe. Others, most notably Elvis Costello, walked away with the honors leaving Parker looking like an aspiring clone. The truth is, Parker and Costello developed from separate orbits and only superficially resemble one another.

Parker's gritty, bluesy, down-on-the-street savvy was in evidence Wednesday night. Culling jems from his prolific past, Parker rocked a fresh "Local Girls" and screamed a convincing "Howlin' Wind." The set ended with his most recent single, "Wake Up," to which he effectively grafted segments of Smokey Robinson's "My Girl" and "Just My Imagination," and a thunderous rendition of the new single, "The Weekend's Too Short."

The evening belonged to Clapton, though, and more specifically, to his guitar playing. As the house lights fell, blue spotlights focused on the famous Stratocaster propped up alone on stage. And Clapton's guitar remained the focus throughout the evening. "I Shot The Sheriff," the third song, contained Clapton's first real lead, a dazzling volley, which brought the crowd to its feet. There was no doubt that guitar is what the people wanted. This was the first of nine such ovations awarded the guitarist for similar feats.

Clapton's sometimes brilliant, sometimes uneven, songwriting prowess provides plenty fecund wandering grounds for his restive guitar. Perhaps Clapton's considerable abilities have never combined more effectively than in the classic, "Layla." On its feet from the first recognizable strains, the crowd roared its approval and Clapton delivered a stunning performance of his Derek And The Dominoes classic.

The solid band was comprised of Jamie Oldaker on drums, Donald "Duck" Dunn on bass, Chris Stainton on keyboards, Tim Rainey on guitar and Shawn Murphy and Marcy Levy, background vocals.

Stephen Padgett



ENGELBERT GETS THE KEY — Engelbert Humperdinck stopped by Playboy's flagship club during a recent engagement at Chicago's Arie Crown Theatre. The "King Of Romance" is shown here after receiving his honorary key.

Tom Petty And The Heartbreakers

MUNICIPAL AUDITORIUM, NASHVILLE — Tom Petty and The Heartbreakers played Nashville recently during their "Southern Accents" tour, with Warner Bros.' new act Lone Justice opening. The music of each act was consistently energetic and the presentations were colorful. Petty's singing and the playing of guitarist Mike Campbell provided most of the sparks for the headliners, and for Lone Justice, the color was embodied in the voice and the charmingly artless danoing of lead singer Maria McKee.

The Heartbreakers carried 10 pieces, including three horns and two backup vocalists. The singers, Carol Sue Hill and Pat Peterson, are a significant and sexy part of the show (as they demonstrated to both the Nashville audience and, days later, to the worldwide "Live Aid" audience); the horns played relatively simple charts, mostly in tune, with a lot of fierce, loud blowing. It was Campbell, however, who provided the high musical moments with his solos, a fact acknowledged more than once by Petty during the course of the evening. The bandleader himself was in good voice, and his delight in singing his new, southern-flavored lyrics for a southern audience was obvious. "Born A Rebel," a song from the new album, was dedicated to Johnny Cash. Older hits were not forgotten: Petty performed "You Got Lucky," "Don't Do Me Like That," "Change Of Heart," "Breakdown" and "Refugee."

Lone Justice mixed modern rock with overtones of country and Texas swing, revved-up and delivered with rockabilly flourishes. The five-piece group was musically tight, and McKee's fine singing was augmented with harmonies by all the others. The crowd's enthusiastic response may have surprised McKee a bit. At the end of the set, she exclaimed, "Thank you, Nashville, Tennessee! As I live and breathe, I don't believe it!"

The only true disappointment of the concert was the poor attendance. Barely half of the 9,900-seat hall was filled.

Bill Fisher

Sonny Rollins

MUSEUM OF MODERN ART, N.Y.C. — It was a dream come true: Sonny Rollins, without question the world's greatest living jazz soloist, in a solo, unamplified, free tenor saxophone concert as part of the Museum of Modern Art's revived

'Summargarden' series. Sonny Rollins has been the subject of criticism over the past decade or so for two reasons: his frequently-fusiony bands are rarely up to his playing (in all fairness, who is?), and his recordings, all for Milestone, have not approached the level of genius and intensity of his live performances. (This is due to an oft-acknowledged tightening-up of Rollins when he knows there's a tape machine running). Here, finally, we were going to have that massive tenor saxophone unencumbered by other players and Milestone, with their fingers crossed, was going to record the effort for a late-'85 release. The fact that this was an event was evident by the line which, two hours before the concert, wrapped around three-quarters of a city block.

The concert was, in a word, brilliant. Rollins took the "stage" (actually a roped-off area between a reflecting pool and a Henry Moore sculpture) at 10 past eight and, treading lightly, played several notes of greeting before digging-in-his heels. His playing began to heat up. As he worked over phrases with patience and got used to the ambience, Rollins began to slip various quotes into his playing (we'd hear bits of "P.C.," "The Blue Danube," "Polly Wolly Doodle," "Theme from Alfie," "Love in Bloom," "Pop Goes the Weasel," and dozens more before the night ended) and, occasionally, would burst into a flurry of notes that left the audience gasping. He responded to car horns with deep blasts from the belly of the tenor and every so often he'd go over and blow right into the Moore (whose three seated bronze figures held fast). The night continued in this vein: Rollins working off little phrases — twisting them, inverting them, repeating them — quoting from everything you can imagine, at times stopping to shout at the audience (at one point, midway, repeating, "What can I do now that I didn't do before" three times, in his funny, aged-in-the-woods voice), playing with the tempos and rhythms (he frequently returned to his favored calypso setting), blowing his heart out. At times his invention started to flag and he'd latch on to a note or a phrase and gaze around the sculpture garden — at the audience, at the Picasso, and the Rodin, and the Lachaise — and gather strength. Finally, he'd wrestle down a thought and, with a quote ("Figaro," "Moonlight Becomes You"), or a honk, or a squeal, or a tear-ass flurry, move on. The six numbers were not recognizable — giving Rollins the freedom to go where he wanted to go. (The word "free," used so often in a jazz context, was never so apt.) He travelled over the entire range, and history, of jazz; his clear, masculine tone (he's dropped the buzz on the tone which he picked up in the '70s), like his imagination, never failing.

The concert ended in an extraordinary manner. Rollins, who looked dazed (indeed, he looked as if the horn was playing him) began playing the riff that makes up



KING HOLDS COURT — MCA recording artist B.B. King recently played to capacity crowds during his two-night engagement at The Beverly Theatre in Beverly Hills. King previewed material from his forthcoming 50th album "Six Silver Strings," due to be released in mid-September. Shown backstage (l-r): Wilton Felder of the Crusaders; B.B. King; Joe Sample of the Crusaders; Ernie Singleton, national director of R&B promotion, MCA Records.

Coleman Hawkins' "Stuffy," and he stayed with it, getting a rise out of the assemblage; the audience — thrilled by the old riff — began clapping in tempo. Rollins, sweat pouring off his face, stopped, looked around — he seemed to be deciding whether he wanted to be locked into the tempo — and fell back into "Stuffy," turning the end of the recital into a rocking hoedown. Even then — 75 minutes into the extraordinary feat — nobody seemed to want to let go, and Rollins kept *mooring* on the last note, as he strutted around acknowledging applause. He kept playing — up the ramp, and into the museum — as the stunned audience pounded its palms crimson.

Incredible! The album is due by year's end.

Lee Jeske

Aswad

THE PALACE, L.A. — This first-ever date by British reggae band Aswad in Los Angeles had been touted as one of the most anticipated reggae performances of the year and the band lived up to that billing and more. Packing the Palace as it has rarely been packed, Aswad attracted an amazing cross-section of local rastas and reggae devotees as well as youngsters out for a solid evening of dub and spliff.

The nucleus of the group is front man and rhythm guitarist Brinsely Forde, but after being introduced by local reggae DJ Roger Steffans and manager/author Malika Whitney, Aswad opened with an instrumental jam which showed off its bubbling rhythm section and a three-piece horn section. Drummie Zeb and keyboardist Tony Gad led the group forcefully to a pregnant pause which gave Forde his intro.

With an excess of dancing energy, Forde then worked the band through one of its best known cuts, "Just A Little Herb" which created a swaying energy in the packed crowd. Known for its expertise at dub, Aswad often followed its vocal versions of tunes with instrumental forays which displayed a heightened attention to experimentation and sonic form.

This was especially effective on the cuts sung by trap player Drummie Zeb, who is one of the most dynamic and powerful

players in reggae. A highlight of this segment was the group's 1982 single "Roots Rockin'" which got the crowd involved vocally, and opened into Zeb's finest instrumental outing, bringing the band from a whisper to a scream with the crash of a cymbal. While some reggae bands seem to find an effective rhythmic and melodic pattern and stick to it, Aswad time and time again displayed creativity and dynamic force which proved out its reputation as one of the best reggae bands in the world.

Finishing out the set with "Drum And Bass Line" and other tracks, Aswad clearly pleased the Palace crowd, and probably won over a few fans to the growing legions of reggae and Aswad followers. Though the band has no American deal as yet, expect this and the American dates to stir enough interest with some major to provide an outlet for its music.

Peter Holden



TOGETHER — Arista recording artist Dionne Warwick was recently honored in Los Angeles with a "Community Achievement Award." Shown here is the presenter of the award, Stevie Wonder, with Warwick. The performances of Warwick and Wonder together singing their duet of the hit tune "Weakness" from the Academy Award album "The Woman In Red" brought down the house.



ROGERS DOES RODGERS — ASCAP member Ginger Rogers (c) is congratulated by ASCAP's Karen Sherry (l) on the opening night of a new production of Rodgers and Hart's "Babes In Arms," which marked Rogers' directorial debut. The show, which stars ASCAP member Lisa Donovan (r), recently opened at the Music Hall in Tarrytown, New York.

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Film Music Videos

(continued from page 5)

"We want to run clips that we feel work in the environment of MTV," the channel spokesperson said, "and that are of interest to the viewer from the music standpoint." Senior vice president of MCA Records Larry Solters echoed that feeling, stating he didn't think intros for videos were always effective anyway. "The kids are rock 'n' rollers," he said, "and they don't necessarily want to see their favorite bands as actors."

Solters said MCA will "make its best

efforts" to work with MTV regarding intros. According to Solters, MCA's stance on intros will compliment MTV because the objectives of the two companies are mutual. "We're in the business of breaking and selling records. MTV helps us do that."

Meanwhile, MTV's attitude toward the film industry remains supportive. "The film companies have been very helpful to us and we have a very good relationship with them, but I think they would agree that it is *music* television."

Tears For Fears

(continued from page 10)

well-meaning parents. "I think that people aren't aware enough of the damage that's done to children. And I don't think they're aware enough that things that happen to you early on really, really effect you for the rest of your life," said Orzabal. And advice, from what could be a Gestalt handbook on self practice, but is actually from their current single, offers this hopeful suggestion: "Shout, shout/Let it all out/These are the things I can do without."

So, how do you follow up a #1 hit? The way Tears For Fears has done it is to release another #1 single. "Shout," this week, becomes their second consecutive #1 single from the still #1 LP, "Songs From The Big Chair." A remarkable feat from any band, but even more so from a band whose artistic vision has remained as uncompromising as has Tears For Fears'. In a field where level-headedness and realism are at a premium, Tears For Fears has risen above the rest.



PACIFIC "TEARS" — Pictured backstage at the Pacific Amphitheatre in Costa Mesa, CA are (l-r): Harry Anger, senior vice president, marketing, PolyGram; David Bates, A&R, Phonogram U.K.; Guenter Hensler, president and chief executive officer, PolyGram; Curt Smith, Tears For Fears; Jim Lewis, senior vice president, international A&R, PolyGram; Emiel Petrone, senior vice president, compact disc, PolyGram; Roland Orzabal, Ian Stanley and Manny Elias of Tears For Fears; and Russ Regan, senior vice president, pop music, PolyGram.

VH-1 Survey

(continued from page 5)

40 percent; those who felt their cable package had increased in value because of VH-1's inclusion rose from 56 percent to 66 percent; of five choices ranging from "much less" to "much more," 88 percent of viewers chose "the same amount" or higher in estimating their frequency of future VH-1 watching. And significantly, 85 percent of respondents observed that VH-1 was "different" or "very different" from MTV.

The questionnaire was distributed to members of VH-1's target audience (25-54-year-olds) in seven representative markets, including Richmond, Virginia; Des Moines, Phoenix; Denver; San Antonio; Utica, New York and Portland, Oregon.

"We did the first of the VH-1 tracking studies between February 15 and 26," Cohen said. "It was difficult for us to put those numbers in perspective. But then we did the second wave of the tracking study between May 28 and June 3. What I was, of course, looking for was whether the numbers were lower, the same or higher. Is the channel flat or is it not as well liked as it was when it came out? Which is possible because people like things that are new. Or was it going up now that people had some experience

with it? So we went into seven markets in the United States where VH-1 had launched in January and these are the data that we have."

In evaluating the degree of "influence" exerted by VH-1 on the record buying public, Cohen said, "If you're really trying to pin down causation, I don't think you'll be able to, because people really can't tell you exactly why they purchase. What I think is significant about those data is that they're very similar to the kinds of scores that MTV gets. The real way to know that VH-1 sells records is to be the owner of a record store and work behind the counter and see the people coming in and saying, 'I saw this guy on VH-1' and buying records. The only way we can look at it is to see (if) these numbers resemble the kinds of scores that MTV viewers answered, and they are in fact very similar... A lot of people have already said that MTV helped to sell records, and people were certainly interested (in whether) VH-1 would do the same thing. I think that the preliminary data are in, and it's as good a data as we ever had for MTV and it's almost identical to MTV. And people were somewhat skeptical because (the audience) is older, but they have a lot of money, and they love music the same way they always did."

Behind The Bullets

(continued from page 5)

week, to land at an impressive 43 bullet this week.

Retail has long embraced Aretha and this, her fifth Arista LP has followed this pattern. Top five reports came in from The Harvard Coop in Boston, Tower Records in San Francisco and Tower Records in Los Angeles; Top 10s from Tower Records in Seattle, The Record Theatre in Cincinnati; Top 15s at Peaches in Kansas City, Turtles in Atlanta, Homer's Records in Omaha and Top 30 reports came in from Sound Video Unlimited in Chicago, Tower Records in Sacramento, Scott's Whole-

sale in Indianapolis, Dan Jay Records in Denver and Strawberries in Boston.

"Freeway Of Love," an upbeat dance tune with a soaring Aretha vocal, is enjoying tremendous success. The single, 8 bullet this week, is in the Top 10 on playlists at Q106, WAVA, WXKS, WNYS, WHTX, WPRO, WHOT, WKDD, WLOL, Z104, WCZY, WHYT, WGCL, KQKQ, WMEE, KKRZ, KSET, WOKI, KMBQ, WWSR, WABB, Q94, WSKZ, Z98, FM100, KNBQ, 195, B97, KITY, Q105, WJZR, KHTX, KKRZ, KMJK, KNMQ, KKRR, KLUC, FM102, KIIS, KUBE, KMEL and KF95.

Around The Route

By Camille Compasio

Tim O'Reilly, the first individual to stand trial for copyright infringement as the result of recent AAMA/FBI undercover operations, which began in Atlanta earlier this year (*Cash Box*, 4/27/85), was convicted of a federal felony. Sentencing is scheduled for August 21. O'Reilly's trial started on Monday, July 22; the case went to the jury on July 24; and the guilty verdict was reached after 45 minutes of deliberation! The defendant was placed in federal jail pending the posting of a surety bond in the amount of \$100,000! The maximum penalty, by the way, is a \$250,000 fine and/or five years in prison! AAMA's executive director Glenn Braswell, who was present at the proceedings, was most pleased with the verdict, needless to say. He said the recorded evidence that was collected during the investigation revealed the source of the boards to be Japan and Korea. As he explained to us, they were shipped into Montreal, smuggled into the U.S. and then re-shipped out of Albany, New York. Braswell told *Cash Box* that a great deal of "valid evidence" has been obtained. The defendant's taped conversations (of which he was unaware) provided much

(continued on page 41)

Breaking Away: Coin-Operated Amusement Games Spring Into Action

By Jay Carter

CHICAGO — After having been noticeably dormant for almost two years, the amusement game business appears to be on a slow and steady rebound. For those unfamiliar with this unique industry and its cyclical patterns which re-emerge on an almost regular time frame, it must be a shock to learn that the game is far from over.

Admittedly, there have been some major changes in the power structure between the remaining manufacturers, distributors and operators. Many who were once on top have disappeared from the scene. Others are committed to taking on the challenge necessary for developing and strengthening the future role of coin-operated amusement games as a viable part within the total mix of leisure time entertainment activities.

Despite all the associated problems of growth which was too rapid and an equally dramatic plunge back down to earth, it is a testament to the inherent appeal of the games that, somehow, the fundamental principles of product design endure. This is obvious given the trends which have taken shape since the beginning of the year. And now, with the critical shift fast approaching, that will lead the industry from spring into summer, it seems to be the ideal opportunity to take a step back and get everything into focus.

Fortunately, general product categories have exhibited an amazing resiliency to stabilize and even extend their given influence.

In fact, compared to what prevailed in the early 1980s, there is now a more balanced dispersion and receptivity to video games, pinball machines, shuffle alleys, skee-balls, novelty equipment, pool tables, jukeboxes and any number of other variations on the theme.

Pinball Goes Full Tilt

It seems only right, although somewhat ironic, that *the* coin-op staple has risen from the dead; finding a new generation of players in the process. After an era of celebritydom that began in 1976 and lasted for about three years, flipper games have proven that they can weather many storms and still come back fighting for the public's money. And, interestingly, the more things change, the more they stay the same, especially in terms of pinball design.

There was a time when the manufacturers were attempting the very difficult task of adapting an electro-mechanical mentality into a solid-state electronic technology which demanded a greater depth and understanding of how to best utilize the basic playfield components. Terms such as 'hold-over memory' and 'recall' were mere extensions of the fundamentals previously built into pinball games. However, the inherent freedoms associated with tapping into the available electronics also created a number of problems, and the learning process was a slow one.

The most noticeable advance, initially, came in the form of cosmetic enhancements — brilliant sound effects, speech, flashing

(continued on page 41)

Jukebox Programmer	40
Industry News	41

THE JUKEBOX PROGRAMMER

August 10, 1991

*Indicates new entry

POP

- 1 **IF YOU LOVE SOMEBODY SET THEM FREE**
STING (A&M AM-2738)
- 2 **SHOUT**
TEARS FOR FEARS (Mercury 880 294-7)
- 3 **POWER OF LOVE**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)
- 4 **GET IT ON (BANG A GONG)**
THE POWER STATION (Capitol B-5479)
- 5 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 6 **NEVER SURRENDER**
COREY HART (EMI America B-8268)
- 7 **EVERYTIME YOU GO AWAY**
PAUL YOUNG (Columbia 38-04867)
- 8 **ST. ELMO'S FIRE (MAN IN MOTION)**
JOHN PARR (Atlantic 7-89541)
- 9 **SENTIMENTAL STREET**
NIGHT RANGER (Cameo/MCA 52591)
- 10 **SUMMER OF '69**
BRYAN ADAMS (A&M AM-2739)
- 11 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
TINA TURNER (Capitol B-5491)
- 12 **YOU SPIN ME ROUND (LIKE A RECORD)**
DEAD OR ALIVE (Epic 34-04894)
- 13 **GLORY DAYS**
BRUCE SPRINGSTEEN (Columbia 38-04924)
- 14 **PEOPLE ARE PEOPLE**
DEPECHE MODE (Sire 7-29221)
- 15 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 16 **WHAT ABOUT LOVE?**
HEART (Capitol B-5481)
- 17 **DON'T LOSE MY NUMBER**
PHIL COLLINS (Atlantic 7-89536)
- 18 **MONEY FOR NOTHING**
DIRE STRAITS (Warner Bros. 7-28950)
- 19 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 20 **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**
PAT BENATAR (Chrysalis VS4 42877)
- 21 **YOU'RE ONLY HUMAN (SECOND WIND)**
BILLY JOEL (Columbia 38-05417)
- 22 **VOICES CARRY**
TIL TUESDAY (Epic 34-04795)
- 23 **ROCK ME TONIGHT (FOR OLD TIMES SAKE)**
FREDDIE JACKSON (Capitol B-5459)
- 24 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 25 **SMOKIN' IN THE BOYS ROOM***
MOTLEY CRUE (Elektra 7-69625)
- 26 **DARE ME***
POINTER SISTERS (RCA PB-14126)
- 27 **SHAME***
THE MOTELS (Capitol B-5497)
- 28 **WHEN YOUR HEART IS WEAK***
COCK ROBIN (Columbia 38-04875)
- 29 **LAY IT DOWN***
RATT (Atlantic 7-89546)
- 30 **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)***
EURYTHMICS (RCA PB-14160)

COUNTRY

- 1 **I'M FOR LOVE**
HANK WILLIAMS, JR. (Warner Bros. 7-29022)
- 2 **HIGHWAYMAN**
KRISTOFFERSON, CASH, NELSON, JENNINGS (Columbia 38-04881)
- 3 **REAL LOVE**
DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)
- 4 **SHE'S SINGLE AGAIN**
JANIE FRICKE (Columbia 38-04896)
- 5 **THE FIREMAN**
GEORGE STRAIT (MCA-52586)
- 6 **LOVE IS ALIVE**
THE JUDDS (RCA/Curb PB-14093)
- 7 **I DON'T KNOW WHY YOU DON'T WANT ME**
ROSANNE CASH (Columbia 38-04809)
- 8 **CAROLINA IN THE PINES**
MICHAEL MARTIN MURPHEY (EMI-America B-8265)
- 9 **I FELL IN LOVE AGAIN LAST NIGHT**
THE FORESTER SISTERS (Warner Bros. 7-28988)
- 10 **I WANT EVERYONE TO CRY**
RESTLESS HEART (RCA PB-14086)
- 11 **USED TO BLUE**
SAWYER BROWN (Capitol B-5477)
- 12 **MODERN DAY ROMANCE**
NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)
- 13 **MY TOOT - TOOT**
ROCKIN' SIDNEY (Epic 34-05430)
- 14 **HAVE I GOT A DEAL FOR YOU**
REBA McENTIRE (MCA 52604)
- 15 **IF YOU BREAK MY HEART**
THE KENDALLS (Mercury 880-826-7)
- 16 **DRINKIN' AND DREAMIN'**
WAYLON JENNINGS (RCA PB-14094)
- 17 **COLD SUMMER DAY IN GEORGIA**
GENE WATSON (Epic 34-05407)
- 18 **LOVE DON'T CARE**
EARL THOMAS CONLEY (RCA PB-14060)
- 19 **FORTY HOUR WEEK (FOR A LIVIN')**
ALABAMA (RCA PB-14085)
- 20 **OLD HIPPIE**
THE BELLAMY BROTHERS (MCA/Curb MCA-52579)
- 21 **I DON'T THINK I'M READY FOR YOU YET**
ANNE MURRAY (Capitol B-5472)
- 22 **LETTER TO HOME**
GLEN CAMPBELL (Atlantic-America 7-99647)
- 23 **DIXIE ROAD**
LEE GREENWOOD (MCA 52564)
- 24 **HELLO MARY LOU**
THE STATLER BROTHERS (Mercury 880 685 7)
- 25 **SHE'S A MIRACLE**
EXILE (Epic 34-04864)
- 26 **BETWEEN BLUE EYES AND JEANS***
CONWAY TWITTY (Warner Bros. 7-28966)
- 27 **HOMETOWN GOSSIP***
THE WHITES (MCA/Curb 52615)
- 28 **LOST IN THE FIFTIES TONIGHT***
RONNIE MILSAP (RCA PB-14135)
- 29 **WITH ONE LOOK IN YOUR EYES***
CHARLY McCLAIN (WITH WAYNE MASSEY) (Epic 34-05398)
- 30 **PRETTY LADY***
KEITH STEGALL (Epic 34-04934)

BLACK CONTEMPORARY

- 1 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 2 **I WONDER IF I TAKE YOU HOME**
LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04486)
- 3 **ATTACK ME WITH YOUR LOVE**
CAMEO (Atlanta Artist/PolyGram 880 744-7)
- 4 **WHO'S HOLDING DONNA NOW**
DeBARGE (Gordy/Motown 1793GF)
- 5 **SAVING ALL MY LOVE FOR YOU**
WHITNEY HOUSTON (Arista ASI-9381)
- 6 **GLOW**
RICK JAMES (Gordy/Motown 1796GF)
- 7 **HANGIN' ON A STRING (Contemplating)**
LOOSE ENDS (MCA 52570)
- 8 **STIR IT UP**
PATTI LaBELLE (MCA 52517)
- 9 **CHERISH**
KOOL & THE GANG (De-Lite/PolyGram 880 869-7)
- 10 **WILD AND CRAZY LOVE**
MARY JANE GIRLS (Gordy/Motown 1789GF)
- 11 **SAVE YOUR LOVE (FOR #1)**
RENE & ANGELA (Mercury/PolyGram 880 731-7)
- 12 **IF YOU LOVE SOMEBODY SET THEM FREE**
STING (A&M 2738)
- 13 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
TINA TURNER (Capitol B-5491)
- 14 **ROCK ME TONIGHT (FOR OLD TIMES SAKE)**
FREDDIE JACKSON (Capitol B 5459)
- 15 **WHEN YOU LOVE ME LIKE THIS**
MELBA MOORE (Capitol B 5484)
- 16 **DANCIN' IN THE KEY OF LIFE**
STEVE ARRINGTON (Atlantic 7-89535)
- 17 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 18 **I WANT MY GIRL***
JESSE JOHNSON'S REVUE (A&M-2749)
- 19 **SWING LOW***
R.J.'S LATEST ARRIVAL (Atlantic 7-89551)
- 20 **19**
PAUL HARDCASTLE (Chrysalis VS4-42860)
- 21 **FLY GIRL***
THE BOOGIE BOYS (Capitol B 5498)
- 22 **IF YOU WERE HERE TONIGHT***
ALEXANDER O'NEAL (Tabu/Epic ZS4-05418)
- 23 **ALL OF ME FOR ALL OF YOU***
9.9 (RCA PB-14082)
- 24 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-04861)
- 25 **MYSTERY LADY***
BILLY OCEAN (Jive/Arista JS1-9374)
- 26 **POP LIFE***
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)
- 27 **I'M LEAVING BABY***
CON FUNK SHUN (Mercury/PolyGram 880 914-7)
- 28 **IT'S OVER NOW**
LUTHER VANDROSS (Epic 34-04944)
- 29 **HELLO STRANGER***
CARRIE LUCAS (Constellation/MCA 52602)
- 30 **THE DANCE ELECTRIC***
ANDRE CYMONE (Columbia 44-05249)

RECORDS TO WATCH

HOTTEST "EX" IN TEXAS — Becky Hobbs (EMI America)
FREEDOM — Wham! (Columbia)
NO LOOKIN' BACK — Michael McDonald (Warner Bros.)
SPANISH EDDIE — Laura Branigan (Atlantic)
YOU LOOK MARVELOUS — Billy Crystal (A&M)
CRY — Godley & Creme (Polydor)
EVERY STEP OF THE WAY — John Waite (EMI America)

I GOT YOU BABE — UB40 With Chrissie Hynde (A&M)
AND WE DANCED — Hooters (Columbia)
BLUE HIGHWAY — John Conlee (MCA)
SHE'S COMIN' BACK TO SAY GOODBYE — Eddie Rabbitt (Warner Bros.)
KERN RIVER — Merle Haggard (Epic)
MEET ME IN MONTANA — Marie Osmond (Duet with Dan Seals) (Capitol)
CRY JUST A LITTLE BIT — Sylvia (RCA)

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Breaking Away — Coin Operated Games Spring Into Action

(continued from page 39)

lights and a host of other extras. In fact, what became the norm were multiple level playfields and multiple ball play that tended to throw distraction to the wind as well as solid board geometry. During this phase the models released stood as novelties rather than a foundation upon which to build future development.

In the past year all that has changed, along with the number of participants still involved in the manufacture of pinball machines. Some of these were faithful to the artform and never really abandoned it, while the rest are looking to stay alive by turning their attentions to other products. But, in the long run, each shared a common vision that pinball would be back.

It is remarkable enough, in retrospect, to consider the obstacles pinball manufacturers had to face to keep this product line alive. When all anyone wanted to think about was video, there was very little compassion or empathy directed at flipper games. Instead, they were seen as a nuisance and an unnecessary link with the past. Very few thought that today's generation, weaned on television and space fantasy could ever find the same kind of enjoyment and challenge trying to manipulate a little silver ball amid a field of three-dimensional targets.

Well, the excitement is back and so far in 1985 the trends are beginning to take shape as pinball takes a leadership position in lifting all types of arcade novelty equipment back into the spotlight. In addition to some familiar games, others have joined the ranks in adapting older, classic designs as well as bringing to life some innovative layouts and thematic approaches.

Premier Technology

Literally risen from the dead, the spirit of D. Gottlieb & Company is thriving in Bensenville, Illinois. Led by Gil Pollock and an able crew of dedicated designers, engineers and folks with a real love affair for pinball, the company has managed to make the transition from the ruins of Mylstar into a full-fledged force. At the ASI the company led off with its first totally original design effort called "Ice Fever." This hockey-theme flipper game showed a true link to the basic design principles that long exemplified the old Gottlieb name.

And, keeping the sports tie-in as an integral ingredient, Premier recently launched "Chicago Cubs Triple Play." There was a time when the industry could expect an annual Gottlieb foray into pinball machines that either incorporated baseball or football. This latest offering brings back the memory, but does so with some well-balanced playfield action and scoring that blends in the level of strategy necessary to hold the skilled player and also tempt the novice.

Together, these two models from Premier tend to exhibit a design philosophy that will result in fundamental, basic creative work that mixes standard features in unique combinations. There's not a great deal of razzle-dazzle, but rather a deliberate attempt to showcase the simplicity of geometric angles and solid action from top to bottom and side to side on the board.

Williams Electronic's

In stark contrast to this design direction is Williams Electronics, which has rebounded back on the strength of its pinball machines during the past one and a half years. Catching everyone by surprise back at the AMOA, the company came out strong with the fully-loaded "Space Shuttle" that featured everything from raised playfield action to multi-ball play, flashing lights and ear-catching sounds, along with a graphics' theme and execution that stood apart from what most would have expected from a pinball machine.

Along the Williams trademark since the introduction of "Flash," this manufacturer has cornered the market on the most advanced state-of-the-art cosmetic extras. For

a good game, this extra touch tended to raise a design to greatest; with a great game, the sky was the limit and the North California Avenue (Chicago) factory had ridden the crest of great success because of this approach to packaging games.

Today it's not any different with the likes of a "Space Shuttle," that brought new excitement to the product category and, now, the release of a follow-up that doesn't lack in frills on its own accord. Sorcerer keeps the streak alive which was begun with "Firepower II." There's multi-ball play, raised level action and ball movement, a host of features and extra scoring touches along with solid graphics ably embellished by sounds and sights that still mark a Williams tradition.

Bally Manufacturing

Amid a shroud of problems and management uncertainty regarding this corporate giant's future role in the coin-op field, the flipper games keep on rolling out with a diversity of designs that encourage thinking and imaginative execution. Still guided by an underlying philosophy that melds together both sight and sound effects with original design, Bally has taken advantage of its "Eight Ball Deluxe" success to the degree that the company recognizes the strength and appeal of straightforward board layouts.

This isn't to suggest that some models don't deviate from the conventional norm, but more often than not, one can expect a package that combines the best of all worlds. "Black Pyramid" helped to set the stage last fall with its extremely symmetrical playfield and scoring features, while, more recently, "Spy Hunter" was an attempt to take advantage of any cross-over value built on the success of the video version. The board was loaded with scoring areas and design twists that took full advantage of the theme and the graphics, as well as sound effects, finished off a very faithful effort that carried Bally into the new year.

Looking for an edge in gaining player recognition on location, the company went back into the vaults for a true landmark game — "Fireball" and resurrected the 1972 gem complete with spinning disk on the playfield, multi-ball play and singular graphics. Obviously, we can expect more of this broad-based design direction in the months to come from the oldest manufacturer still active in the business.

Game Plan

It was 1979 when this company burst upon the scene with the memorable creation "Sharpshooter" that broke the mold of what was a predominant array of space-themed pinball machines. Then, only about a year ago, Game Plan returned with an updated remake of this flipper classic and the commitment to be an active competitor in the marketplace.

Without the resources of the majors, the manufacturer lurks on the borderline of truly capturing a substantial niche in pinball machine production. Showing a predilection for basic design, "Attila the Hun" was followed by the feature-filled play of "Agents 777." Unveiled at the ASI, "Captain Hook" offered some nicely balanced action and continuity of design to firmly establish Game Plan's presence in the pinball market. In addition, the company took a cue from its start in the business and introduced a totally new cocktail-table sized model called "Lady Sharpshooter" which showed off a powerful sound system that undoubtedly will find its way into future efforts.

The Best Of The Rest

The three major producers were not alone in their effort to tap the existing pinball audience. In fact, a major influence for quite some time had been coming from a surprise resource overseas. Zaccaria of Italy had returned to these shores under the guidance of Satish Bhutani with some eye-opening flipper games that featured inspired graphics and double-level playfields. The latest editions

on view included "Devil Riders" "Magic Castle" and "Clowns" with each offering some special touches for the skilled and beginning player alike.

All the frills have been thrown in, such as speech, playfield subtleties and the enhancement of a bonus ball tied into a timer feature that have become synonymous with Zaccaria pinball machines.

Rounding out the action in pinball for 1985, there was the appearance of Wico on the scene with a home-grown model that proved to be a very credible start for this long time industry stalwart. Known more for their quality parts and services, as well as a very successful reputation in the home market with acces-

sories for game and computer systems, Wico brought "Af-Tor" out at the AMOA and then modified it in time for the ASI and a spring release.

Featuring a slightly over-sized cabinet, the game was a mix of some standard playfield characteristics along with multi-ball play and a full array of sights and sounds that should ensure the company's viability in the months to come. Last, but not least, with rumors rampant regarding the pinball wars, the most interesting speculation was the possibility of Stern re-emerging with some models that might well help to get Gary his troops back into a more active role in the world of coin-op.

New Equipment

Start Your Engines

CHICAGO — With the familiar phrase "gentlemen, start your engines" Sega Enterprises, Inc. announced the release of its exciting new driving game, "G.P. World."

There are three different race tracks to choose from in "G.P. World," namely, East track, the West track and the Japan. Each is different in configuration to test the player's driving skills.

This unique two-monitor laser driving game gives the player a realistic feeling of competing for the World Championship in Grand Prix racing. A qualifying lap must be achieved before going on to the actual race; and to



qualify, the driver must finish in a certain allotted amount of time, which adds to the challenge of the game.

AROUND THE ROUTE

(continued from page 39)

important data relating to his activities and the individuals with whom he was involved. AAMA has been diligent in its efforts, with the FBI, to apprehend and seek conviction of these offenders. There could be other trials stemming from the AAMA/FBI operation which should, hopefully, serve as a deterrent and help stamp out this very serious industry problem. . . . On another front, with reference to a possible convention relationship between AOE (the Playmeter sponsored show) and ASI (sponsored by AAMA), a decision was reached at the recent (7/11) AAMA board meeting, where this was one of the priority topics on the agenda. There will not be a combined show. AAMA has decided to proceed **independently** with existing plans for a spring ASI trade show in 1986 and a site will be determined within the next month or so. This trade show has annually been held in Chicago. Presently under consideration for ASI '86 are the cities of Chicago and Las Vegas. Keep tuned to this column for further developments.

The rumor mill. Don't be surprised if in the not too distant future three prominent industry figures join forces in a new venture!

Dateline Minneapolis, where a highly successful showing was held on July 19 under sponsorship of Viking Vending (a division of Lieberman Music) at the Radisson South hotel. The event, devoted exclusively to the vending lines represented by Viking, featured a full lineup of products and attracted not only

factory reps but some 261 attendees from operating companies! Immediately following this affair, Lieberman's Glenn Charney departed for the west coast to attend the Sega distribs meeting in San Jose. He said he was quite impressed with the new Sega "Hang On" game, which was a featured attraction at this get together. The model is available in various configurations, including a life size arcade piece where the feeling of actually riding a motorcycle is about as realistic as you can get — and this one definitely attracted his eye. So . . . Glenn took a trip out to one of the test locations, in mid-day, expecting sparse activity but instead observing non-stop play on this piece during the entire time he was there!

Dateline Los Angeles, where we spoke with Betson Pacific's director of marketing John Lotz, who notes that current July business has been better than in the past couple of years. This is good to hear. Music sales are on the rise — and this applies to the Rowe V/MEC video jukebox as well as the R-89 models. Trivia games are in demand — and then there's the Atari "Paper Boy" and Data East "Commando," which are high on the best seller list out there. Here again we have very favorable reports on the Sega distribs meeting, held during the week of July 22, and their newly introduced "Hang On" video motorcycle game. A "spectacular" piece, as John pointed out — the large ride-on model will be great in arcades and the upright should be an outstanding street location piece!

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor

Weeks
On
6/15 Chart

1	BORN IN THE U.S.A.	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	2	48
2	BROTHERS IN ARMS	DIRE STRAITS (Warner Bros. 25264-2) WEA	1	11
3	NO JACKET REQUIRED	PHIL COLLINS (Atlantic 81240-2) WEA	5	14
4	SONGS FROM THE BIG CHAIR	TEARS FOR FEARS (Mercury 824 300-2) POL	3	17
5	THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001) CAP	4	48
6	LIKE A VIRGIN	MADONNA (Sire 25157-2) WEA	7	37
7	A DECADE OF STEELY DAN	(MCA MCAD-5570) MCA	6	9
8	BUILDING THE PERFECT BEAST	DON HENLEY (Geffen 24026-2) WEA	10	28
9	RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	13	27
10	BE YOURSELF TONIGHT	EURHYTHMICS (RCA PCD1-5429) RCA	25	3
11	SPORTS	HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	15	8
12	AROUND THE WORLD IN A DAY	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	8	14
13	BROTHER WHERE YOU BOUND	SUPERTRAMP (A&M CD 5014) RCA	9	8
14	BEVERLY HILLS COP	ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	12	15
15	CENTERFIELD	JOHN FOGERTY (Warner Bros. 25203-2) WEA	11	25
16	SHAKEN 'N STIRRED	ROBERT PLANT (Es Paranza 2-90265) WEA	14	8
17	WE ARE THE WORLD	USA FOR AFRICA (PolyGram 824 822-2) POL	20	2
18	THE DREAM OF THE BLUE TURTLES	STING (A&M CD 3750) RCA	22	2
19	THE WALL	PINK FLOYD (Columbia C2K 36183) CBS	18	11
20	CAN'T SLOW DOWN	LIONEL RICHIE (Motown 6059MD) MCA	17	48

21	DREAM INTO ACTION	HOWARD JONES (Elektra 2-60390) WEA	21	7
22	CALIFORNIA PROJECT	PAPA DOO RUN RUN (Telarc CD 70501) IND	24	2
23	BOYS AND GIRLS	BRYAN FERRY (Warner Bros. 25082-2) WEA	23	6
24	DIAMOND LIFE	SADE (Portrait RK 39581) CBS	16	15
25	BEHIND THE SUN	ERIC CLAPTON (Warner Bros. 2-25166) WEA	19	12
26	VOICES CARRY	TIL TUESDAY (Epic RK 39458) CBS	34	2
27	MAKE IT BIG	WHAM! (Columbia CK 39595) CBS	28	24
28	THE SECRET OF ASSOCIATION	PAUL YOUNG (Columbia CK-39957) CBS	—	1
29	VOICES IN THE SKY — THE BEST OF THE MOODY BLUES	THE MOODY BLUES (Threshold 820 155-2) POL	29	24
30	SOUTHERN ACCENTS	TOM PETTY AND THE HEARTBREAKERS (MCAD 5486) MCA	26	7
31	PRIVATE DANCER	TINA TURNER (Capitol CDP-46041) CAP	27	45
32	FRESH AIRE V	MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	31	12
33	CHICAGO 17	CHICAGO (Warner Bros. 25060-2) WEA	30	40
34	WISH YOU WERE HERE	PINK FLOYD (Columbia CK 33453) CBS	35	12
35	AGENT PROVOCATEUR	FOREIGNER (Atlantic 81999-2) WEA	32	26
36	HOUSES OF THE HOLY	LED ZEPPELIN (Atlantic 2-19130) WEA	33	8
37	THE CONFESSOR	JOE WALSH (Warner Bros. 25281) WEA	37	4
38	VOLUME ONE	THE HONEYDRIPPERS (Es Paranza 2-90220) WEA	36	9
39	BREAK OUT	POINTER SISTERS (Planet PCD1-4705A) RCA	38	42
40	QUADROPHENIA	THE WHO (MCA D2 6895) MCA	40	11

THE COMPACT DISC COLUMN

While the compact disc continues to make steady inroads into the consumer marketplace, a significant portion of the public still appear to know little or nothing about it. A random sample by telephone of approximately 200 adults in Texas, taken in July, indicated that 36 percent of those classified as steady record/cassette buyers (i.e. responsible for purchasing 6 or more units per year) as well as 62 percent of those not buying sound recordings on a regular basis have never seen CDs either first-hand or in photographs. The vast majority of those individuals possessing some acquaintance with CDs first learned about them through the record stores they patronize (70 percent); word-of-mouth (i.e. demonstration by friends), stereo/video equipment retailers and magazine advertisements — in descending order of importance — accounted for the remaining influences. This breakdown indicates that while the regular record/tape buyer is being reached by those manufacturing CD software and equipment (in fact, this group will probably soon reach a saturation point), other segments of the population are being overlooked.

Logic would seem to dictate that people not buying records and tapes aren't likely to become consumers of compact discs. However, this argument discounts the inherent advantages of the medium over traditional formats as well as the characteristically American mania for new technological playthings. The video game and home computer crazes would appear to lend credence to such a viewpoint. How many Americans have put these items to practical use? More often than not, they have functioned merely as recreational diversions.

Still, the fact remains that video games and micro computers made promises — however modest — to increase the user's media literacy, thereby opening vistas under the euphemistic phrase "quality of life." In contrast, the compact disc is being touted primarily as an entertainment phenomenon, a strategy unlikely to attract the non-record/tape buying audience. The previously noted survey found that 93 percent of the households in Texas don't possess CD players; and the majority of them don't plan on acquiring one before 1990. This response does not support various music industry projections that CDs will attain parity with traditional formats in several years. Is it possible that industry insiders have been guilty of wishful thinking? Perhaps the spectacular response to CDs generated thus far merely reflects the interest of a limited group of hardcore audiophiles. In addition, it would be remiss to discount the substantial inroads made by the audio cassette which recently surpassed the vinyl record in unit sales of prerecorded material. Unless the price for CDs drops substantially, the medium could be faced with the same dilemma characterizing the video field; here, the video disc formats have been thoroughly introduced by video tape in the home consumer market. The audio cassette has proven to be a remarkably viable product closely in tune with the contemporary lifestyle. With digital cassettes on the immediate horizon, are consumers prepared to forego portability, reproduction capability and the other advantages of this format in exchange for comparatively miniscule improvements in sound quality? These considerations go a long way toward justifying the reticence of record companies to commit themselves exclusively to the CD format.

Frank Hoffman

Technics Markets Professional Compact Disc Player

LOS ANGELES — Technics has developed its professional compact disc player, Model SL-P50.

Technics' engineers have designed this disc player to meet the needs of radio stations and audio professionals who demand the high levels of performance, and overall ease of operation.

The SL-P50 is constructed in table-top design, allowing it to be placed almost anywhere. It can be installed in standard racks or attached to a set of free-standing legs for a console configuration.

This Technics unit delivers the sound reproduction expected of digital audio: ruler-flat frequency response, a dynamic range of more than 96dB, and a THD of

less than 0.01 percent. Channel separation is more than 90dB and wow and flutter is unmeasurable.

Engineers have designed the SL-P50 so that the operator can maintain complete control of the unit at a glance. The display section faces the operator and has left and right VU meter which show the pre-fader levels for each channel. A graphic fluorescent display shows the location of each track on the disc, the location of where disc play will begin, and the current location of the pickup . . . all on a graph marked in units of one minute.

The Technics SL-P50 professional compact disc player is available at the suggested retail price of \$4,000.



Technics SL-P50

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A View (Blackwood/Tritec/United Lion—BMI)	18	Never (Liesse—ASCAP)	5
Abadabandango (Moonwindow/Hitchings—ASCAP) 77		19 (Oval)	25
And We Danced (Dub Notes/Human Boy—ASCAP) 87		No Lookin' (Genevieve/Milk Money/ Edspose—ASCAP)	51
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/ Black Lion—ASCAP)	62	Not Enough (Cass County/Kortchmar—ASCAP)	44
Bit By Bit (MCA/Kilauea/Rightsong/Franne Golde—ASCAP—BMI)	97	Oh Sheila (Ready For The World/Excalibur Lace/Trixie Lou—BMI)	68
Black Kisses (Peer-Southern—ASCAP)	82	Only For (Tritec)	52
Burning Flame (Chappell—ASCAP)	96	People Are (Sonet adm. by Warner- Tamerlane—BMI)	17
C-I-T-Y (John Cafferty—BMI)	70	People Get (Warner-Tamerlane—BMI)	60
Call Me (ATV—BMI)	71	Pop Life (Controversy—ASCAP)	30
Cannonball (Silver Cab/Almo—ASCAP)	86	Possession (Hot-Cha/Unichappell/Fust Buzza—BMI)	93
Centerfield (Wenaha—ASCAP)	91	Power Of (Hulex/Red Admiral—BMI)	4
Cherish (Delightful—BMI)	32	Raspberry (Controversy—ASCAP)	7
Crazy In (Kiin Carnes/Moonwindow—ASCAP)	73	Rock Me (Bush Burnin'—ASCAP)	22
Cry (Man-Ken—BMI)	55	Sentimental (Kid Bird/Rough Play—BMI)	10
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP)	26	Shame (Clean Sheets—BMI)	39
Do You Want (Screen Gems-EMI/ Megason—BMI)	50	Shout (Virgin/10 Music adm. by Nymph—BMI)	1
Don't Lose (Phil Collins/Pun/Warner Bros.—ASCAP)	24	Smokin' In the (Big Leaf—ASCAP)	35
Every Step (House of Cards adm. by Walk On Moon—BMI)	65	Smuggler's (Red Cloud/Night River—ASCAP)	94
Everybody Wants (Virgin/10 adm. by Nymph—BMI) 61		Some People (Tritec)	84
Everytime (Unichappell/Hot Cha—BMI)	6	Spanish Eddie (Glory—ASCAP)	56
Find (Bug & Bear/O'Ryan—ASCAP)	40	St. Eimo's (Gold Horizon/Foster Frees—BMI)	12
Forever (Milk Money—ASCAP/Foster Frees—BMI) 59		State Of (Chappell & Co.—ASCAP)	27
Freedom (Happell—ASCAP)	31	Stir It (Unicity/No Pain No Gain/Off Backstreet/ Streamline Moderne—ASCAP/BMI)	42
Freeway (Gratitude Sky/Polo Grounds—BMI)	8	Summer Of (Adams Communications/Calypto Toonz- Proc/Irving—BMI)	14
Get It On (Tro-Essex—ASCAP)	11	Summertime (Facemetting adm. by Irving—BMI)	57
Getcha (Daywin adm. by Careers—BMI)	92	Sussudio (Phil Collins Limited/Pun—ASCAP)	34
Glory Days (Bruce Springsteen—ASCAP)	9	Sweet, Sweet (Little Diva/Warner-Tamerlane/Safes- pace—BMI/Blue Midnight/Blue Gator—ASCAP)	83
Hangin' On (Virgin/Brampton Ltd.—ASCAP)	58	Take No (Chappell—ASCAP/Rightsong/ Sookloozy—BMI)	98
Heaven (Adams Communications/Calypto Toonz—PROC/Irving—BMI)	54	Take On Me (ATV—BMI)	67
I Got You (Cotillion/Chris Marc—BMI)	69	The Goonies (Warner-Tamerlane—BMI)	53
I Want (Crazy People/Almo—ASCAP)	90	The Power (April—ASCAP)	89
I Wonder (Personal—ASCAP/Mokojumbi—BMI)	37	The Search (Rude—BMI/WB/Easy Action—ASCAP)	36
If You Love (Magnetic Rep. by Reggatta adm. by Illegal—BMI)	2	There Must Be (RCA/Blue Network—ASCAP)	49
In And Out (Famous/Bon Jovi—ASCAP)	78	Things Can (Howard Jones/Warner Bros. Ltd. cont. and admn. by Warner-Tamerlane—BMI)	75
In My House (Stone City Adm. by Jay Warner—ASCAP)	76	Thinking About (Island/Larry Spier/Memory Lane—ASCAP)	95
Invincible (Makiki/Arista/Rare Blue—ASCAP)	28	Tired Of (Screen Gems-EMI/Shifryleppole—BMI) 100	
It's Gettin' (Murry-Gage/Schilling/ Welbeck—ASCAP)	79	Tonight It's (Adult—BMI/April—ASCAP)	80
Jesse (Virgin—ASCAP)	74	Tough (John Cafferty—BMI)	85
Just As (Don Kirshner/Blackwood/Rightsong/Mystery Man—BMI)	45	Voices (Intersong-USA/til tunes adm. by Intersong- USA—BMI)	20
Lay It (Rat/Time Coast/Rightsong—BMI)	48	We Don't (Irving—BMI/Myaxe-PRS)	15
Let Him Go (Big Wad/Famous—ASCAP)	46	What About (Welbeck/Irving/Calypto Toonz—ASCAP/BMI/PRO)	21
Life In (Howard Jones/Warner-Tamerlane/Warner Bros.—BMI)	33	When Your (Edwin Ellis/Nur Twins—BMI)	43
Like A (Billy Steinberg/Denise Barry—ASCAP/ Brigitte Baby/Poliifer—BMI)	64	Who's Holding (Foster Frees/Garden Rake—BMI/ April/Random Notes—ASCAP)	13
Little (Talk Time—ASCAP)	88	Wild And (Stone City adm. by National League—ASCAP)	47
Live Every (Fate—ASCAP)	41	Willie And The (Eldorado—BMI)	99
Love & Pride (April—ASCAP)	66	Would I (Blue Network—ASCAP)	19
Love Resurrection (J&S adm. by Almo—ASCAP) 81		You Give (Not Listed)	3
Money For (Chariscourt LTD. adm. by Almo/ Virgin—ASCAP)	38	You Look (Face—BMI/Postvalda—ASCAP)	63
Mystery (Zomba/Willesden)	29	You Spin (Chappell—ASCAP)	16
		Your Love (Silver Angel—ASCAP)	72
		You're Only (Joel—BMI)	23

ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Little (Irving/Buchanan Kerr—BMI)	64	Material Thangz (Hip Trip/Deele Reele/ Midstar—BMI)	95
All Fall Down (Blue Mer/Virgin—ASCAP)	67	My Secret (MCA a division of MCA/Bobby Hart—ASCAP)	50
All Night (Rashida/Uno/Griffitt—BMI)	90	Mystery Lady (ZOMBA Enterprise/Willesden)	33
All Of Me For All (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP)	32	Oh Sheila (Ready For The World/Excalibur Lace/Trixie Lou—BMI)	40
Amanda (April Music/Monostori/Petwolf—ASCAP/ Tuneworks—BMI)	80	Object Of (AdeKayode/Philesto/Harrindur/Keith Dia- mond/Willesden—BMI)	62
Attack Me (Larry Jr.—BMI/Ali-Seeing-Eye—ASCAP/ King Kendrick—BMI)	5	Out On (April/Midnight Magnet—ASCAP)	86
A Woman (Regent/Lena—BMI)	49	19 (Oval Music Ltd.)	11
Bad Boy (American League/Tricky Track—BMI)	59	Problemes D'Amour (WB Music Corp./Bleu Disque- ASCAP All Right Adm. by WB Music Corp.)	73
Bit By Bit (MCA—Kilauea/Rightsong/Franne Golde/ ASCAP/BMI)	51	Padlock (Wakefield—ASCAP)	36
Body Snatchers (Hip Trip/Midstar—BMI)	94	Papa's Got (Mistral/Warner Bros.—BMI)	71
Break The Ice (Jobete—ASCAP)	89	Parasite (Artee Three/Redlock—BMI)	46
Can You Help (Crazy People/Almo—ASCAP)	39	Pop Life (Controversy—ASCAP)	47
Cherish (Delightful—BMI)	18	Raspberry Beret (Controversy—ASCAP)	12
Cool, Calm, Collected (Almo/Don't You Know/Music 4 You/ASCAP—Irving/Pamalybo—BMI)	35	Rock Me Tonight (Stone Jam/Burnin' Bush—ASCAP)	2
Dance Electric (Controversy—ASCAP)	58	Sanctified Lady (April/Bugpie/Connie's Bank of Music—ASCAP)	27
Dancin' In The Key (Kongliather—BMI/Motor Music/ Cheyenne—ASCAP)	23	Same & Dave Medley (Almo/Walden—ASCAP—East Memphis/Irving/Cotillion/Pronto—BMI)	88
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP)	42	Save Your Love (A La Mode—ASCAP)	4
Deep (Excalibur/Lace/Trixie Lou—BMI)	56	Saving All My Love (Prince Street—ASCAP/Screen Gems EMI—BMI)	8
Disrespect (Temp Co—BMI)	52	Serving It (Perk's/Duchess—BMI)	81
Don't Say No (Mighty Minc./Matak/RC Songs Black Lion—ASCAP)	85	Sexy Ways (Stone Diamond—BMI)	66
Electric Lady (Funk Groove—ASCAP/ Zomba—ASCAP)	84	Sister Fate (Toy Box—ASCAP)	74
Everything (Morrison Leahy/U.K./ Chappell—ASCAP)	63	Stir It (Unicity/No Pain No Gain/Off Backstreet/ Streamline Modern—ASCAP, BMI)	17
Fidelity (Flyte Tyme Tunes—ASCAP)	31	Somewhere I Belong (Famous—ASCAP/ Ensign—BMI)	100
Fly Girl (Lifo/Yoldarps—BMI/ASCAP)	30	Something That Turns (Bleunig—ASCAP)	54
Frankie (IDG—ASCAP)	77	Stand Up (Hojo/Irving—BMI/Almo/ Crimson—ASCAP)	70
Freak-A-Ristic (Almo/Jodaway—ASCAP)	98	Strange (Womack's London House—ASCAP/ Ashtray—BMI)	99
Freeway (Gratitude Sky—ASCAP/Polo Grounds—BMI)	1	Stronger Together (Fragile—BMI/Shapiro Bernstein & Co./Green Star—ASCAP)	75
Fresh (Delightful Ltd.—BMI)	97	Suddenly (Zomba—ASCAP/Willesden—BMI)	96
Give And Take ()	83	Superfine (From Behind—BMI)	76
Giow (Stone City—ASCAP)	10	Sussudio (Phil Collins Ltd.—Pun Music—ASCAP) 28	
Hangin' On (Virgin/Brampton Ltd.—ASCAP)	9	Swing Low (Arrival—BMI)	25
Hello Stranger (Cotillion/Braintree/Loveland—BMI) 53		Take Away Your Heart (Stoness—ASCAP)	65
History (Intersong—ASCAP)	49	Telephone (Pure Love—ASCAP)	26
Hot Spot (Jobete/Dazzberry jam Music—ASCAP/ Stone Diamond/Be Dazzled—BMI)	55	The Fat Boys Are Back (Kuwa—ASCAP/Fools Prayer—BMI)	37
I Miss You (Spectrum VII—ASCAP)	60	The Pleasure (Science Lab/Greenn Star—ASCAP) 34	
I Want My Girl (Crazy People/Almo Corp.—ASCAP)	22	The Roof's On Fire (Anjue—ASCAP)	45
If You (Magnetic Pub. Ltd. represented by Reggatta)	20	The Screams of Passion (Controversy—ASCAP) 72	
I'm Leaving Baby (Bee-Germaine—BMI)	48	Thinking About (Island/Larry Spier/Memory Lane—ASCAP)	16
I'm Sorry (Temp. Co.—BMI)	87	Turn It Up (De-Sire Rom—BMI)	93
I'm Not The Same (Prince Street/Admn. by Almo/ April/Random Notes—ASCAP)	57	Too Many Games (Amazement—BMI)	14
Into The Groove (WB/Bleu Disque/Webo/Girl/Black Lion—ASCAP)	43	We Don't Need (Not listed)	24
I Wonder (Personal—ASCAP/Mokojumbi—BMI)	3	Wild And Crazy Love (Stone City/Admn. by National League—ASCAP)	19
Itchin' For (T-Girl—BMI/T-Boy/Go Glo—ASCAP) 15		When You Love (Willesden—BMI)	21
It's Madness (Jobete—ASCAP)	68	Who's Holding (Foster Frees/Garden Rake—BMI—April/Random Notes—ASCAP) 7	
It's Over (April/Uncle Ronnie's Thriller Miller/admn. by MCA Music—ASCAP)	6	You Are My Lady (Stone Jam/Burnin' Bush—ASCAP)	82
I Wish He Didn't Trust (Pea Pod/Pass It On/Skrabue/ Legs—ASCAP)	69	You Give Good (New Music Group/MCA—BMI) 13	
Just Another (Truemar/Huemar—BMI)	91	You Talk (Protoons/Rush-Groove—ASCAP)	78
Leader Of The (Adra/K.E.D./Moko Jumbo—BMI) 38		Your Love Is King (Silver Angel—ASCAP)	41
Let's Jam (Wicked Stepmother/Wedot—ASCAP) 79		Your Place (Bar-Kays/Warner-Tamerlane—BMI)	61
Love On (MCA/Little Tanya/Wayne A. Brathwaite- ASCAP/Music Corp. of America/New Music Group—BMI)	92		

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