

# CASHBOX

August 24, 1985

D.T.M.

NEWSPAPER \$3.00

**MICHAEL JACKSON BUYS ATV MUSIC**  
**GORTIKOV RESPONDS TO PMRC STATEMENT**  
**THE MTV BUY OUT GAME CONTINUES**  
**COUNTERFEITERS FINDING THE PRESSURE'S ON**  
**GUEST EDITORIAL: LAUREN KEISER**



**AC/DC**  
The Patriarchs Of Metal Roll On  
Page 11

David  
Bowie

Mick  
Jagger

Dancing  
in the  
Street

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The spirit of rock & roll

LIVE  
AID

# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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## CASH BOX

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## GUEST EDITORIAL

### Keeping Up With The Future

By Lauren Keiser

A working equation in any business, but especially in the entertainment sector, is Talent equals Product. T=P. The larger or lesser the talent, the more or less product evolves; the more or less product consumed, the talent becomes larger or smaller. At Cherry Lane, this equation is employed. Through the many Cherry Lane divisions, a talent can be exposed and distributed through different levels of consumer environments including music publishing, music print publishing, book publishing, magazine publishing, computer software publishing, and direct mail.

Cherry Lane firmly understands that great publishing fills existing voids. A good example of this principle explains the birth of *Guitar for the Practicing Musician* magazine. After years of searching for a vehicle to exploit guitar-oriented heavy rock and metal compositions, Cherry Lane created *Guitar* magazine, which prints the copyrights, editorializes the Talents, advertises the industry and interacts with the consumer. Within one year, *Guitar* achieved high profitability and directly contributed to increased income for the Talents.

Another example demonstrates the filling of a distribution void. The most important area of magazine publishing is distribution. With thousands of new publications released every year, the traditional newsstand is overripe with product. Cherry Lane created the magazine *Music and Entertainment NOW* with the concept that its distribution would be solely generated by McDonald's restaurants. It's a perfect marriage, with McDonald's providing its much valued clientele something extra in gratitude for their business and Cherry Lane being able to expose the industry's and Talents' activities to the ultimate consumer in a non-cluttered and positive environment. With the possibility of outselling *TV Guide* and *The Readers Digest* in monthly circulation, Cherry Lane has a rifle shot directly to the demographic that comprises the majority of dollars spent in the entertainment field.

Is this a new way of marketing? Perhaps, however the concepts of exploitation and distribution have not changed. The thing that's different and constantly unfolding in our world. Synchronicity with our world is our marketing responsibility. Influencing our world is our publishing task.

With the birth of Cherry Lane Records and Films, another element is added to aid the synergistic process of our marketing and servicing of the talent. Someone once said of our industry, "It all starts with a song." At Cherry Lane, that song receives a multifaceted delivery system which increases the chances of success and guaranteed international exposure.

A record company executive once said that, "Twentieth Century music publishing is done by the record company. The creation of available copyright is achieved by radio exposure." We agree that record companies and radio stations presently control the lion's share of exposure. But the time is soon that giants like IBM and AT&T will learn the value of aesthetic copyrights. They will outbid for the talent's rights, digitally encode the performances on their computers and transmit them directly into the homes of the world via satellite and cable. This creates a scenario that would require the purchase of home computer and communication systems by everyone who wishes to listen to music, much like the radio and high fidelity phenomenon experienced in our past.

Where does that leave the record companies and radio stations, not to mention music retailers, distributors and the middle men? In this scenario however, the publisher still functions. Especially the publisher who is multi-dimensional in his vehicles and vision. It's not a question of new marketing, it's merely the solution of keeping up with the future. This principle is Cherry Lane's business purpose.

To understand the music business, we can learn its structure from music, the art. Music being the art of time, we know that an ongoing sound by itself does not create music. Something must go before and after it. The past, present and future. The business of music is conducted in the art's mold with a reverse energy complimenting primal phenomenon. The future being production/creativity, the present being sales/marketing, and the past being distribution/accounting. In music the overhead is physics, thought and synergy. In business the overhead is music, people, operations and support.



Lauren Keiser is president of Cherry Lane Music/Book/Magazine/Software Publisher.

## TOP POP DEBUTS

**SINGLES**

50

**FORTRESS AROUND YOUR HEART** — Sting — A&M

**ALBUMS**

89

**MASK OF SMILES** — John Waite — EMI America

### POP SINGLE

#1

**POWER OF LOVE**  
Huey Lewis And The News  
Chrysalis

### B/C SINGLE

#1

**FREEWAY OF LOVE**  
Aretha Franklin  
Arista

### COUNTRY SINGLE

#1

**REAL LOVE**  
Dolly Parton  
(Duet with Kenny Rogers)  
RCA

### JAZZ

#1

**DANCING IN THE SUN**  
George Howard  
TBA/Palo Alto

### COMPACT DISC

#1

**NO JACKET REQUIRED**  
Phil Collins  
Atlantic

### WINNERS CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.



### POP ALBUM

#1

**BROTHERS IN ARMS**  
Dire Straits  
Warner Bros.

### B/C ALBUM

#1

**ROCK ME TONIGHT**  
Freddie Jackson  
Capitol

### COUNTRY ALBUM

#1

**FIVE-O**  
Hank Williams Jr.  
Warner Bros.

### MUSIC VIDEO

#1

**FREEWAY OF LOVE**  
Aretha Franklin  
Arista

### 12" SINGLE

#1

**CITY LIFE/FLY GIRL**  
The Boogie Boys  
Capitol

# CASH BOX TOP 100 SINGLES

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

August 24, 1982

	Weeks On 8/17 Chart		Weeks On 8/17 Chart		Weeks On 8/17 Chart
<b>1</b> POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	3	9			
<b>2</b> SHOUT TEARS FOR FEARS (Mercury 880 294-7)	1	10			
<b>3</b> FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	6	10			
<b>4</b> NEVER SURRENDER COREY HART (EMI America B-8268)	4	12			
<b>5</b> ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	8	9			
<b>6</b> WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	9	8			
<b>7</b> IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	2	12			
<b>8</b> EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	7	16			
<b>9</b> SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	11	9			
<b>10</b> YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	5	16			
<b>11</b> GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	10	12			
<b>12</b> DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	18	6			
<b>13</b> YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	14	13			
<b>14</b> YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	17	7			
<b>15</b> POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	21	5			
<b>16</b> INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	22	8			
<b>17</b> WHAT ABOUT LOVE? HEART (Capitol B-5481)	19	13			
<b>18</b> MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	28	7			
<b>19</b> ROCK ME TONIGHT (FOR OLD TIMES SAKE) FREDDIE JACKSON (Capitol B-5459)	20	12			
<b>20</b> CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	26	8			
<b>21</b> DARE ME POINTER SISTERS (RCA PB-14126)	23	7			
<b>22</b> FREEDOM WHAM! (Columbia 38-05409)	24	5			
<b>23</b> WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	12	13			
<b>24</b> STATE OF THE HEART RICK SPRINGFIELD (RCA PB-14120)	25	12			
<b>25</b> MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	27	8			
<b>26</b> LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	29	8			
<b>27</b> SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	30	7			
<b>28</b> DRESS YOU UP MADONNA (Sire 7-28919)	33	2			
<b>29</b> RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	13	15			
<b>30</b> GLORY DAYS BRUCE SPRINGSTEEN (Columbia 38-04924)	15	13			
<b>31</b> SHAME THE MOTELS (Capitol B-5497)	35	6			
<b>32</b> THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)	36	4			
<b>33</b> I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	34	12			
<b>34</b> LIVE EVERY MOMENT REO SPEEDWAGON (Epic 34-05412)	37	7			
<b>35</b> DO YOU WANT CRYING KATRINA AND THE WAVES (Capitol B-5450)	41	5			
<b>36</b> WHEN YOUR HEART IS WEAK COCK ROBIN (Columbia 38-04875)	39	10			
<b>37</b> CRY GODLEY & CREME (Polydor 881 786-7)	42	5			
<b>38</b> LONELY OL' NIGHT JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)	46	2			
<b>39</b> WINNERS CIRCLE TAKE ON ME A-HA (Warner Bros. 7-29011)	53	5			
<b>40</b> EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)	48	3			
<b>41</b> NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	45	5			
<b>42</b> C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)	50	3			
<b>43</b> WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1799GF)	43	6			
<b>44</b> LAY IT DOWN RATT (Atlantic 7-89546)	44	8			
<b>45</b> SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	49	5			
<b>46</b> HANGIN' ON A STRING (CONTEMPLATING) LOOSE ENDS (MCA 52570)	51	6			
<b>47</b> ONLY FOR LOVE LIMAH! (EMI America B-8277)	47	6			
<b>48</b> OH SHEILA READY FOR THE WORLD (MCA 52636)	54	6			
<b>49</b> SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381)	57	2			
<b>50</b> CHARTBREAKER FORTRESS AROUND YOUR HEART STING (A&M AM-2767)			DEBUT		
<b>51</b> SUMMERTIME GIRLS Y&T (A&M AM-2748)	52	7			
<b>52</b> I GOT YOU BABE UB40 WITH CHRISSIE HYNDE (A&M AM-2758)	58	4			
<b>53</b> PEOPLE ARE PEOPLE DEPECHE MODE (Sire 7-29221)	16	15			
<b>54</b> LOVE & PRIDE KING (Epic 34-04917)	60	7			
<b>55</b> A VIEW TO A KILL DURAN DURAN (Capitol B-5475)	32	15			
<b>56</b> 19 PAUL HARGCASTLE (Chrysalis VS4 42860)	40	13			
<b>57</b> SENTIMENTAL STREET NIGHT RANGER (Camel/MCA-52591)	31	14			
<b>58</b> WOULD I LIE TO YOU? EURYTHMICS (RCA PB-14073)	38	18			
<b>59</b> VOICES CARRY 'TIL TUESDAY (Epic 34-04795)	55	20			
<b>60</b> SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	56	16			
<b>61</b> YOU LOOK MARVELOUS BILLY CRYSTAL (A&M AM-2764)	62	5			
<b>62</b> LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569)			DEBUT		
<b>63</b> STIR IT UP PATTI LABELLE (MCA 52610)	59	11			
<b>64</b> THE SEARCH IS OVER SURVIVOR (Scotti Bros./CBS ZS4 04871)	61	19			
<b>65</b> JESSE JULIAN LENNON (Atlantic 7-89529)	66	4			
<b>66</b> AND WE DANCED HOOTERS (Columbia 38-05568)	75	3			
<b>67</b> FOUR IN THE MORNING (I CAN'T TAKE ANY MORE) NIGHT RANGER (MCA 52661)			DEBUT		
<b>68</b> FIRST NIGHT SURVIVOR (Scotti Brothers/CBS ZS4 05579)	85	2			
<b>69</b> SOME PEOPLE BELOUIS SOME (Capitol B-5492)	76	3			
<b>70</b> ABADABADANGO KIM CARNES (EMI America B-8281)	70	4			
<b>71</b> IN AND OUT OF LOVE BON JOVI (Mercury 880 951-7)	71	4			
<b>72</b> TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	72	4			
<b>73</b> DOWN ON LOVE FOREIGNER (Atlantic 7-89493)	89	2			
<b>74</b> FOREVER KENNY LOGGINS (Columbia 38-04931)	69	14			
<b>75</b> FIND A WAY AMY GRANT (A&M AM-2734)	63	15			
<b>76</b> NOT ENOUGH LOVE IN THE WORLD DON HENLEY (Geffen 7-29012)	64	14			
<b>77</b> BE NEAR ME ABC (Mercury 880 626-7)			DEBUT		
<b>78</b> LOOKING OVER MY SHOULDER 'TIL TUESDAY (Epic 34-04935)			DEBUT		
<b>79</b> JUST AS I AM AIR SUPPLY (Arista AS1-9353)	65	14			
<b>80</b> THE POWER OF LOVE (YOU ARE MY LADY) AIR SUPPLY (Arista AS1-9391)	80	3			
<b>81</b> LET HIM GO ANIMOTION (Mercury/PolyGram 880 737-7)	67	13			
<b>82</b> I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M AM-2749)	82	3			
<b>83</b> THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER (Portrait/CBS 34-04918)	68	15			
<b>84</b> PEOPLE GET READY JEFF BECK AND ROD STEWART (Epic 34-05416)	73	11			
<b>85</b> I'LL BE AROUND WHAT IS THIS (MCA 52593)			DEBUT		
<b>86</b> HEAVEN BRYAN ADAMS (A&M 2729)	74	19			
<b>87</b> REBELS TOM PETTY AND THE HEARTBREAKERS (MCA 52658)			DEBUT		
<b>88</b> RUNNING BACK URGENT (Manhattan/Capitol B-50005)			DEBUT		
<b>89</b> INFORMATION ERIC MARTIN (Capitol B-5502)			DEBUT		
<b>90</b> DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)			DEBUT		
<b>91</b> EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS (Mercury/PolyGram 880 659-7)	77	24			
<b>92</b> IT'S GETTIN' LATE THE BEACH BOYS (Caribou/CBS ZS4 05433)	78	4			
<b>93</b> ANGEL MADONNA (Sire 7-29008)	79	18			
<b>94</b> LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528)			DEBUT		
<b>95</b> BLACK KISSES (NEVER MAKE YOU BLUE) CURTIE AND THE BOOMBOX (RCA PB-14103)	81	5			
<b>96</b> SWEET, SWEET BABY (I'M FALLING) LONE JUSTICE (Geffen 7-28965)	83	4			
<b>97</b> LIKE A SURGEON "WEIRD AL" YANKOVIC (Rock 'n' Roll/Scotti Brothers ZS4 04937)	84	10			
<b>98</b> CALL ME GO WEST (Chrysalis VS4 42865)	86	12			
<b>99</b> YOUR LOVE IS KING SADE (Portrait/CBS 37-05408)	87	10			
<b>100</b> CRAZY IN THE NIGHT (BARKING AT AIRPLANES) KIM CARNES (EMI America B-8267)	88	18			

ALPHABETICAL LISTING ON INSIDE BACK COVER

## ATV Finds A Buyer

Jackson Pays \$50 Million For Publishing Co.

By David Adelson

LOS ANGELES — Michael Jackson has reportedly purchased ATV Music, though neither Jackson, his attorney or representatives of ATV would officially confirm the deal at press time. ATV owns the 1964-1970 Beatles catalog with the exception of four tunes owned by Dick James Music.

Though initial reports placed the price tag for ATV at \$40,000,000, *Cash Box* has learned the figure is closer to \$50,000,000.

ATV is a subsidiary of ACC Entertainment and gained the publishing rights to the Beatles catalog when it purchased the Northern Songs catalog approximately nine years ago.

The company also owns the rights to songs by the Pretenders, Little Richard, the Pointer Sisters and others.

Though no figures on per-song earnings have been released, it is known the Beatles catalog is considered one of the

most lucrative in the world. Ironically, ATV recently licensed the first Beatle song ever for commercial use this year when "Help" was licensed to the Ford motor company.

It has been learned that ATV offices in the states were in close contact with ACC in London, while John Branca, Jackson's attorney, negotiated the deal in London. Though it could not be confirmed, Jackson has purchased the entire publishing division of ACC Entertainment worldwide.

Jackson's next move is currently unclear. ATV employees are basically in a holding pattern until the deal is officially consummated and actual transfer of ownership takes place.

A representative for ITC, a sister company of ATV would have no comment on the agreement. "I suggest you ask Michael Jackson's attorney," he said.

Branca's office would make no comment at press time.



**STONES ROLL OVER FOR WOMACK** — After taping an exclusive interview for MTV news, MCA recording artist Bobby Womack and members of the Rolling Stones stopped by the network's N.Y. headquarters. Shown are **top row (l-r):** Kathy Levinsky, MTV news writer; Juanita Stephens, MCA Records publicity coordinator; Jane Rose, Rolling Stones records executive; Traci Jordan (Womack's publicist), Solters, Roskin, Friedman; Doug Herzog, MTV news director. **Bottom row (l-r):** Ron Wood, Charlie Watts, Bobby Womack, Keith Richards and Bill Wyman.

## MTV Buy Out Game Continues

By Gregory Dobrin

LOS ANGELES — In a dizzying whirl of boardroom politics that has unleashed "buy out fever" within the nation's cable industry, MTV Networks, Inc. (MTVN) has been approached by a second bidder in a complex series of negotiations aimed at taking the 24-hour music video network private.

Last week's announcement that Warner Communications Inc. (WCI) would exercise its option to buy the 50 percent of Warner Amex Cable Communications Inc. owned by American Express, WCI's partner in the cable venture, came as little surprise to the industry. In purchasing the American Express interest, however, WCI also agreed to a 90-day option to sell the two-thirds interest which Warner Amex now holds in MTVN to Viacom International.

WCI's Viacom agreement could force Viacom to either buy WCI's newly acquired MTV interest for \$310 million in cash, or the half of Warner Amex that WCI is purchasing from American Express for \$450 million.

Meanwhile, Forstmann Little & Company, the privately owned investment partnership which along with several key management figures at MTVN, offered recently to buy out MTVN for \$470 million, has moved its bid deadline forward eight days. The deadline now stands as August 22.

One-third of MTVN stock is publicly owned, the remaining two-thirds owned by the Warner Amex joint venture. Forstmann Little and MTV executives, including CEO David Horowitz and executive vice president and chief operating officer Robert Pittman, made their leveraged buy out offer to take MTVN private at a rate of \$31 per share.

While new bidders for MTVN may enter the arena, a final buyout of the channel is considered unlikely until WCI concludes its acquisition of the American Express holdings. Until that deal is finalized, an MTVN purchase would require the consent of Warner, and possibly American Express executives.

American Express has said that had WCI decided to sell its share of Warner rather than buy Amex, the company would have accepted a previous bid by top-rated multiple systems operator (MSO) Tele-Communications Inc. and Time Inc., both of whom are said to have dropped out of the bidding with the WCI acquisition.

WCI's acquisition is being financed by a group of banks headed by the Bank of Boston. The Forstmann Little offer is said to be fully financed as well, while Viacom has not made any announcements as to how it intends to finance any acquisitions.

Warner Amex is the nation's sixth largest MSO, carrying 1,200,000 subscribers. Viacom is the 11th largest MSO, with 800,000 subscribers, a statistic that would rise to 1,400,000 should Viacom purchase half of Warner Amex.

## Behind The Bullets

### Ready For The World, A-HA: Strong Debuts From Newcomers

By Stephen Padgett

The competition among new artists for placement on the charts has always been fierce. Labels are constantly on the lookout for bands with music that is distinctive enough to cut a path to the top in an environment thick with music from established acts. Ready For The World and A-HA are two new artists fortunate enough to have pulled away from the pack with fast rising LPs and singles.

#### Ready For The World

Ready For The World, on MCA Records, has already scored two big Black/Contemporary singles. "Tonight" went top 5 and "Deep Inside Your Love" went top 15 on the B/C chart. This groundwork prepared the way for "Oh Sheila," the third single and first crossover. At 48 bullet this week, up from 54, "Oh Sheila" seems poised to make a serious foray into the top 40.

The single, lifted from their self-titled MCA debut LP, is growing rapidly at radio. This week, Z106, WAVA, B104, WCIR, WHOT, ZZ99, WBBM, KKRZ, WLRZ, WABB, Q94, KAFM, K98, WZKS, B95, KKBQ, KITV, KKRZ, KF95, KOPA and KZZP all added the single.

LOS ANGELES — After weeks of dialogue between the Recording Industry Association of America (RIAA) and the Parents Resource Music Center (PMRC) which included a 10-page letter from RIAA president Stanley Gortikov last week to PMRC president Pam Howar which dealt with the labeling of records containing "blatantly explicit" lyrics, an impasse seems to have been reached. Howar last week submitted an unsatisfactory response to Gortikov's proposed "Parental Guidance" labeling system (agreed upon by 19 record labels) and called for a music industry-appointed panel to examine records and develop a system of more detailed labeling, the printing of lyrics on the outside of records and cassettes and

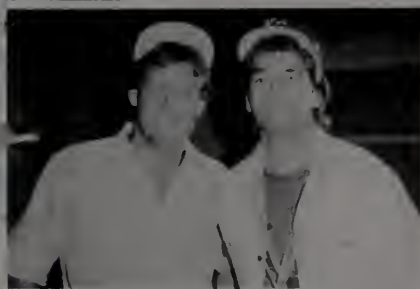
other parental awareness significations.

In a second letter to Howar sent August 13, Gortikov wrote, "I am disappointed that you conclude, before even a reasonable trial, that our proposed labeling mode will not work. I would only hope that the record companies which conscientiously agreed to the adopted program which I previously outlined do not now become discouraged by your dissatisfaction. I hope too, that such frustration does not lead them to consider abandoning an approach they viewed as progressive and responsive to your needs." This seemingly take-it-or-leave-it situation leaves the ball in the PMRC's court, with no formal response or plans made available at press time from the Washington D.C.-based group.

Further action from the Senate Communications Committee — which was erroneously reported to have set a Sept. 19 date for a hearing on the subject of explicit lyrics has also been left up in the air, with no concrete date set for any such hearing and no chairperson named to head up the hearing.

Howar's most fervent criticism of Gortikov's plan to deal with the PMRC's concerns was in regard to the lack of a panel and common and detailed industry-wide warning language on the cover of records, to which Gortikov replied,

(continued on page 38)



**THE POWER OF BASEBALL** — Huey Lewis and the News were recently presented with the key to the city of both Kansas City, Kansas and Kansas City, Missouri. George Brett of the Kansas City Royals, made the presentation. Pictured (l-r) are: George Brett and Huey Lewis.

"Ready For The World," the LP, is beginning to reflect in sales this increasing pop radio attention. The LP jumps 22 spots this week, 77 to 55 bullet. It is top 30 or better with the following retailers: Turtles Records in Atlanta, The Record Bar based in Durham, NC, City One-Stop in Los Angeles, Tower Record's 4th and Broadway store in Sacramento and the Record Theatre in Cincinnati. It is breaking out in various locations, among them Licorice Pizza in Los Angeles.

#### A-HA

If anyone is yet unconvinced of the power of music videos to break new acts, they need look no further than Warner Bros.' A-HA for a powerful case in point. The video to "Take On Me" was on the *Cash Box* music video chart four weeks before the song even debuted on the pop singles chart. Two weeks ago, "Take On Me" hit the #1 spot on the music video chart at a time when the single languished in the lower 60s on the singles chart. These last two weeks have seen "Take On Me" rise into the top 40, this week taking a 14 point jump from 53 to 39 bullet.

With radio ready to cash in on the built

(continued on page 38)



**RITZ GABBERS** — ASCAP member Jessie Johnson (c), who recently performed at The Ritz, is pictured welcoming newly-appointed ASCAP membership representative Vivian Scott, as ASCAP member Lillo Thomas looks on.



**CELEBRATING A NEW ASSOCIATION** — Shown celebrating the new association between 21 Records and Atlantic/Atco Records are, from left: LeFrak Entertainment executive vice president Herb Moelis, Atlantic president Doug Morris, and LeFrak/21 Entertainment president Fred Haayen.

## BUSINESS NOTES

### UK Rejects Record Ratings

LONDON — The BPI has come out strongly against the idea of imposing a film-certificate style grading system for albums whose lyrics refer to sex, violence, the occult, or drugs/alcohol.

The organization's US counterpart the RIAA, is asking major record companies to consider introducing warning stickers on album covers, after lobbying by the Parents Music Resource Center which wants the system established to protect children.

However the BPI director general, John Deacon, while acknowledging that he had not been directly informed of the RIAA's moves said, "We have considered the question in the light of earlier Obscene Publications Act prosecutions but we have never considered any such grading system for records.

"The general feeling is that this is very much a matter for the record companies concerned. It's for them to consider what they release and it's for the retailer to consider what he stocks. We rely on individuals: it's not a matter for the BPI — there could never be any question of the record industry applying censorship."

A spokesman for Virgin Retail commented that stickers on albums could be very self-defeating, serving only to add mystique to the record, thus attracting buyers.

At present UK companies operate a voluntary system of warning stickers.

A CBS spokesman said, "We put stickers on the Joan Rivers and Marvin Gaye albums saying they might be considered offensive, but we would not follow suit if our US parent company decided to go along with the grading system. We would be guided by local conditions rather than the parent company decision. We would fall in line with BPI guidelines on the matter. If we thought there was a good marketing reason for using the stickers, then we would do it."

### Vanguard Forms Terra

NEW YORK — Vanguard Records has formed a new subsidiary label, Terra Records, to "showcase the finest in 'New Age' music." Terra's first six releases, which are due in late August, include three new releases and three reissues from Vanguard's catalog, albums by what Vanguard calls "crucial forerunners of the burgeoning 'New Age' style." Scheduled in the first release are Clyde Criner's "New England," Ben Tavera King's "Southwestern Scenarios," Jukka Tolonen's "Touch Wood," Oregon's "Music of Another Present Era," John Fahey's "Requia," and Sandy Bull's "E Pluribus Unum."

### Select Sues Over "Roxanne" Covers

NEW YORK — Select Records, UTFO, Full Force Productions, ADRA Music, K.E.D. Music Co. and Mokojumbi Music have filed suit against several defendants, including primarily Compleat Entertainment Corporation and PolyGram Records, Inc. for copyright and trademark infringement and unfair competition based on Compleat and other companies' sale of unauthorized rap songs utilizing the "Roxanne" theme.

The suit asks that the federal court for the southern district of New York "restrain the sale of records and cassettes embodying musical, rap compositions relating to the 'Roxanne' rap saga identical to and/or derivative of rap songs which plaintiffs own, or have become identified with, including 'Roxanne Roxanne' and 'The Real Roxanne.'"

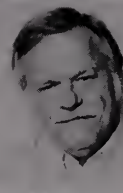
### T-I-C-K-E-R-T-A-P-E

NEW YORK — Full Sail's "Music Business Workshop" will offer three September sessions: one covering songwriting and the professional departments within a publishing company, including copyright (9/13-16), one covering the recording process, contracts, royalties, selecting a producer, demos and use of video (9/16-20), and one covering "every phase" of working with agents, managers, major tours, promotion, and scheduling (9/20-23). They're all held in Altamonte Springs, FL, they're all conducted by Al Schlesinger, and info about them can be had by calling (305) 788-2450 . . . Warner Bros. Publications has signed a contract with Kay Lande, music therapist/singer/composer, to publish and distribute her line of children's educational music songbooks . . . N.Y.'s Spark Org. is now representing Redds & The Boys for tour direction and promotion . . . New on the bookshelves: Connie Francis' autobiography *Who's Sorry Now*, in paperback (St. Martin's Press. \$3.95).

## EXECUTIVES ON THE MOVE



Brands



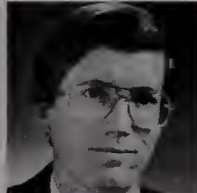
Beckett



Schwartz



Pellegrini



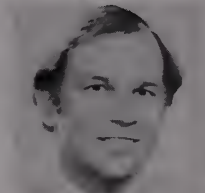
Bogue



Lewis



Springer



Riedy

**Brands Named** — John Brands takes over the role of managing director of MCA Music Ltd. in the U.K. He will be only the second M.D. to head the MCA music operation since its inception, replacing Cyril Simons. Previously, Brands was M.D. of the Intersong Basart Publishing Group in Holland for 10 years, which included the last three years when he was also M.D. of Chappell Music Holland and vice president for the Overall Holding Company, Strengholt B.V. (a large entertainment company in Holland, managing book publishing, video, film, music, etc.).

**Beckett Appointed** — Jim Ed Norman, executive vice president, Nashville Division, Warner Bros. Records has announced the appointment of Barry Beckett to director of artist and repertoire, Nashville Division. Beckett has produced Bob Dylan, ("Slow Train Coming,") Dire Straits, ("Communique,") Delbert McClinton, ("Jealous Kind,") as well as Phoebe Snow and Joan Baez. As a member of the Muscle Shoals Rhythm Section, Beckett played keyboards and contributed arrangements to Julian Lennon's "Valotte," and projects by Bob Seger, Paul Simon, the Oak Ridge Boys and the Staple Singers.

**Schwartz Appointed** — Howard Schwartz has been promoted to vice president, operations research and development, CBS/Records Group Operations (U.S.), as announced by Walter Dean, executive vice president, CBS/Records Group Operations (U.S.). In his new position, Schwartz will be responsible for directing the activities of the Milford Research and Development Center in the areas of applied R&D.

**Pellegrini Named** — Helen J. Pellegrini has been appointed to the position of analyst, financial planning, analysis & budgets, CBS Records, as announced by Ted Bache, vice president, finance and administration, CBS Records. In this position, Pellegrini will be responsible for administration of the division headcount and salary system, including paperwork processing and preparation of all related budget schedules and assisting in preparation of operating budgets.

**Bogue Promoted** — Donald F. Bogue, general manager of Ampex Corporation's Magnetic Tape Division, has been promoted to vice president, according to an announcement by Roy Ekrom, Ampex Corporation president and chief executive officer. Bogue has been general manager of the Ampex Magnetic Tape Division since March 1984. He joined the company in 1976.

**Changes At Urban Sound** — Urban Sound Records has announced the appointment of Darrell Lewis as the general manager and director of promotion of the label's black music division. Barbara Springer is appointed national director of promotion of the country division. The label has recently moved its offices from Evergreen, Colorado to a new location at 6796 Lowell Blvd., Denver, Colorado 80221. The new telephone number is 303-650-0914.

**Riedy Appointed** — Bob Riedy has been appointed to the newly created position of director of operations for MCA Distributing, it was announced by John Burns, senior vice president, MCA Distributing. In this new position, Riedy will direct the flow of product from MCA plants to market and act as the systems coordinator between MCA's branches and the label's manufacturing facilities.

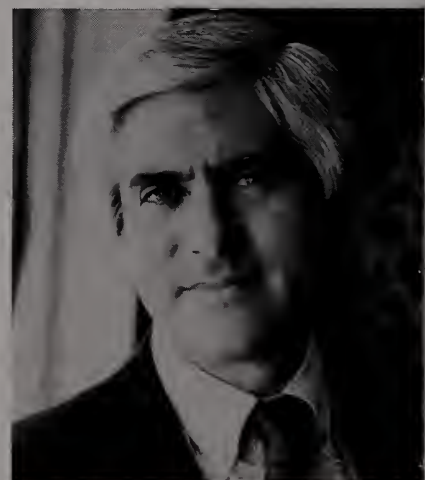
**Cain Named** — Sonotone Music Corp. has named Joe Cain New York branch manager responsible for sales and promotion. Cain is a well-known producer with more than 300 LPs to his credit as general manager/producer-arranger for Tico Alegre Records and Mericana/Salusoul Salsa. Cain will report to Jose Manuel Pagani, U.S. director of operations for Sonotone. Sonotone Music is affiliated with the Venezuelan label Sonografica.

### Young Appointed Capitol VP

LOS ANGELES — Don Zimmermann, president, Capitol Records, has announced the appointment of Bob Young to the position of vice president, administration and business affairs, Capitol Records, effective immediately.

Young previously held the position of vice president, business affairs. In his new post, he will continue to be responsible for all matters relating to business affairs in addition to assuming full responsibility for all administrative functions of Capitol Records.

Commenting on the appointment Zimmermann stated, "Over the past fifteen years, Bob has made substantial contributions to Capitol's senior management team. All of us at Capitol look forward to working with Bob in his new capacity." Young will report directly to Zimmermann.



Bob Young

## MTV Awards Finalists Led By Videos From Henley, Roth

NEW YORK — Videos from David Lee Roth, Don Henley, Eurythmics and Lindsey Buckingham were the leaders in total nominations for the second annual MTV Video Music Awards. Finalists in 15 categories were announced here last Tuesday (13).

Nominated for best video in the eight category "general" group were Roth's "California Girls" as well as his "Just A Gigolo/I Ain't Got Nobody," Henley's "The Boys Of Summer," Tom Petty and the Heartbreakers' "Don't Come Around Here No More" and USA For Africa's "We Are The World."

Overall, Roth's double-barreled video punch enabled him to tie with Henley for most nominations. Each received six nominations for their videos from the general group and the seven category "professional" group. But Henley's "The Boys of Summer" was the most nominated video.

Both Roth videos and Henley's effort also won nominations for best male video with Henley's ex-Eagle teammate Glen Frey (for "Smuggler's Blues") and Bruce Springsteen ("I'm On Fire").

On the female side, Cyndi Lauper's "She Bop," Madonna's "Material Girl," Sade's "Smooth Operator," Sheila E.'s "The Glamorous Life" and Tina Turner's "What's Love Got To Do With It" were named finalists for best female video.

Although women seem significantly under-represented on this year's list, Eurythmics (which features Annie Lennox) tied for second place among most nominated videos with "Would I Lie To You?" which won five nominations. A surprise showing was put in by Lindsey Buckingham, who picked up five nominations total for his videos "Go Insane" and "Slow Dancing."

Accompanying Eurythmics in the best  
(continued on page 36)

## Politics And Rock Mix Effectively With Midnight Oil, Billy Bragg

By Peter Holden

LOS ANGELES — The relationship between political and social activism and rock music has a long and often tempestuous history. From the early outcries of Bob Dylan's folk beginnings to the Beatles' anthemic "Revolution" on up to the current Band Aid/USA For Africa/Live Aid collectives, recording artists have utilized their art form as an expression of political outrage and sometimes an outright call to arms as on the Sex Pistols' "Anarchy In The U.K."

The most recent engagement of the musical/activist gears to fight hunger in Africa and throughout the world is an example of a new relationship between the two, revealing a new maturity and a focus on straight forward and immediate action rather than indulgence in overwhelming ideals. Yet while these multi-artist projects have achieved a high profile in the media, other recording artists are working in the trenches devoting the majority of their musical efforts to direct political and social change. Two of these are Australia's Midnight Oil and England's Billy Bragg. Attacking music from two different directions — Bragg performs and records with only his electric guitar, Midnight Oil defies any musical label (other than rock 'n' roll) — both are indicative of a practical and passionate consciousness which signifies a coming of age for politically and socially influenced rock music.

Currently on tour supporting its latest Columbia release, "Red Sails In The Sunset," Midnight Oil established itself as a developing US commercial force with last year's "10,9,8,7,6,5,4,3,2,1..." Its physically imposing lead singer Peter Garrett and the band's riveting live show has gained them a formidable reputation here and its often outraged lyrics have struck an active chord in its growing audience. Though Columbia held up the



Billy Bragg

U.S. release of "Red Sails" because it thought the record "too Australian" in its songwriting focus, it has taken off well here. During its recent concert tour, drummer/songwriter Rob Hirst and Garrett spoke with *Cash Box* about the album and the band's self-perception as a social and political mouthpiece. As for the delay in the release of "Red Sails," Garrett said, "I think the label wanted to hear more things on the record which would be easier to get onto the radio, and they hoped that we might go back into the studio, but that was never a possibility." Guitarist Hirst added, "We didn't dilute what we were talking about. I wrote about the Mountain Koziosco because that's what I was talking about; it symbolizes the outback for many Australians and it represents an older age. You have to call it that, and if no one can pronounce it, then that's too bad. Being from Australia — which is kind of isolated, we have been influenced by British and American music, but we've also had to look within. There is a definite Australian legacy there and part of that legacy is in dealing with Australian subjects and issues."

In responding to those particular Australian issues, lead vocalist Garrett last year got caught up in the most direct form of political action: he ran for the Australian senate. Campaigning on a one issue platform (nuclear disarmament), Garrett came close to beating his more conventional opponent, establishing his newly formed political party as a constituency to be dealt with. Yet Garrett does not see Midnight Oil as a strictly political group. "I don't think we have that kind of ambition as a band. I think we are most interested

(continued on page 36)



Midnight Oil



**STARS NAME NOMINEES** — A lineup of rock music luminaries gathered at the Hard Rock Cafe in New York to announce the final five nominees in 15 categories for the Second Annual MTV Video Music Awards. The winners will be announced Friday, September 13, at the Second Annual MTV Video Music Awards Show. The event will be telecast live on MTV. Pictured (l-r) are: MTV VJs Martha Quinn, Mark Goodman and Alan Hunter; Elliot Easton of the Cars; Phillip Bailey; Aimee Mann of 'til Tuesday; Ben Orr of the Cars (partially obscured); MTV VJ J.J. Jackson; Dave Stewart of Eurythmics and Martin Chambers of the Pretenders.

## For Tape Pirates The Heat Is On

By Lee Jeske

NEW YORK — The Recording Industry Association of America has been busy this summer tracking down tape bootleggers throughout the United States, with a recent spate of arrests and raids taking place in California. According to the RIAA, 131,744 alleged counterfeit tapes have been seized at flea markets and swap meets in California since September of last year. The recent activity includes the following:

A criminal complaint charging Manuel Garcia and his sister Francisca Garcia, with felony and misdemeanor charges was signed by El Monte, California Police Department Detective Ervin "Butch" Reyburn on July 16, 1985. The charges stem for the execution of a search warrant on July 3, at 4432 Tyler in El Monte. Five highspeed recorders with the capability of simultaneously duplicating 23 cassette copies from one master recording were seized during the raid. Also seized were 2,000 "master" recordings, 4,400 alleged completed counterfeit cassettes, 25,000 alleged counterfeit cassettes, 52,000 alleged counterfeit insert cards, 640,000 alleged counterfeit labels, 31,000 blank cassettes and 11,250 cassette boxes. Both Manuel and Francisca Garcia are charged with one count of felony conspiracy, California Penal Code Section 182.1; and three misdemeanor counts, California Penal Code Sections 653w, 350 and 351a. The misdemeanors involve allegations concerning the false representation of cassettes.

The San Jose Police Department made three separate raids at the San Jose Flea Market in California during July, netting over 5,300 alleged counterfeit cassette tapes from three separate booths.

On July 3, 1985, approximately 4,170 alleged counterfeit cassette tapes were seized from a booth operated by Baltazar Olivera Miranda and his wife Dolores Louis Miranda, both of San Jose. The Mirandas were issued citations under the California True Name and Address and the Counterfeit Trademark Statutes.

On July 17, 1985, approximately 923 alleged counterfeit cassette tapes were seized from vendor Jesus Cruz Zamora of Mountain View, California. Zamora was cited for failing to adhere to the California True Name and Address and Counterfeit Trademark Statutes.

On July 24, 1985, approximately 359 alleged counterfeit cassette tapes were seized from vendor David Vasquez of San Jose, California. Search warrants were executed by the Los Angeles Division of the FBI at two California locations on July 31, 1985. The home of Steven J. Bennett at 18512 Mayall Street in Northridge, and a commercial property operated by him at 7061 B Hayvenhurst in Los Angeles, were found to be housing alleged counterfeit cassette tapes and manufacturing equipment. Seized by the FBI as a result of the raid were: 8,699 alleged counterfeit cassettes, 11,500 blank cassette cartridges, approximately 100,000 alleged counterfeit insert cards, hundreds of thousands of alleged counterfeit labels, four duplicating machines each capable of simultaneously duplicating two cassettes, one shrink-wrap machine and associated business records. No arrests were made at the time of the raid.

Two search warrants were executed by the Pocatello Police Department in Pocatello, Idaho on July 8, 1985 at Shamrock Coins, 506 Yellowstone Avenue and Neat Stuff in the Westwood Mall, both in Pocatello. The stores are owned and operated by Dan Williamson of Pocatello. No arrests were made, but 1,844 alleged

(continued on page 38)



**HENRY & JAMES** — James Galway recently performed in joint concert with conductor/composer Henry Mancini at the 20,000-seat Brendan Byrne Arena in East Rutherford, New Jersey that featured works from their RCA "In the Pink" LP. Pictured here at the post-concert party are (l-r): Henry Mancini, James Galway and executive vice president-operations, RCA/Ariola International, Jose E. Menendez.

# ALBUM RELEASES

**NO LOOKIN' BACK** — Michael McDonald — Warner Bros. 1-25291 — Producer: Michael McDonald — Ted Templeman — List: 8.98 — Bar Coded

Michael McDonald's classic vocals are here showcased with more punch than on Doobie Bros. material, but producer Ted Templeman has retained that fine mix of rock, soul and pop, creating a rich and resonant hit collection. A who's who of players back up McDonald (Jeff Porcaro, Joe Walsh, Robben Ford, Willie Weeks, David Pack) and look for the LP to have strong appeal to mid and older demos.



**WHAT IS THIS** — MCA 5598 — Producer: Todd Rundgren — List: 8.98 — Bar Coded

The debut LP from L.A.'s What Is This shows amazing versatility on rock, pop and funk grooves which range from the psychedelia (Cream, Hendrix) of "Big Raft" to the big rock balladry of "Whisper (Natasha)" and the sheer gutsy pop of the first single "I'll Be Around." Stripped down but nicely layered production from veteran Todd Rundgren and a well-prepared campaign from MCA could help deliver this band to AOR and CHR.



**SACRED HEART** — Dio — Warner Bros. 25292-1 — Producer: Ronnie James Dio — List: 8.98 — Bar Coded

State-of-the-art head-banging explosiveness from a band that should know. From the howling "King Of Rock And Roll" to the melodic rampage of "Another Lie," "Hungry For Heaven" and "Fallen Angels," this album doesn't quit. Should be a teen retail burner out of the box, and with a heavily orchestrated concert tour coming up, look for a strong late summer for Dio.



**THE FAMILY** — Paisley Park/Warner Bros. 1-25322 — Producer: David Z. — The Family — List: 8.98 — Bar Coded

"The Family" utilizes Princely sonics (as heard on the first single "The Screams Of Passion") but isolates parts and thereby creates its own sound. Clean rhythm guitar lines, wailing sax parts and often whirling orchestration make the LP distinctive, and look for other single releases with "High Fashion" and "River Run Deep." Sure to be a retail seller in both urban and pop markets.



**STAND FOR LOVE** — Gary Myrick — Network/Geffen GHS 24076 — Producer: John Luongo — List: 8.98 — Bar Coded

Gary Myrick has a new label and has made an adventurous debut. The thing that separates Myrick from John Waite, Corey Hart, Bryan Adams and others of that ilk is his ability and desire to take risks within these "power pop" limits. Long a critical pick to hit, "Stand For Love" could deliver on the predictions.

**RESTLESS** — Starpoint — Elektra 9-60424-1 — Producer: Keith Diamond-Lionel Job — List: 8.98 — Bar Coded

Starpoint is back with their long awaited follow-up LP to "It's All Yours." Handling all of the production duties are Lionel Job and Keith Diamond (Billy Ocean). Should be one of the contenders for top B/C chart action this summer.

**BANGING THE WALL** — Bar-Kays — Mercury 824-727-1 — Producer: Allen A. Jones — List: 8.98 — Bar Coded

Typically fresh arrangements and solid grooves from the Bar-Kays, with top tracks including "Your Place Or Mine," and the title track. Look for good B/C album play.

**CAST THE FIRST STONE** — Urgent — Manhattan 53004 — Producer: Ian Hunter — Mick Ronson — List: 8.98 — Bar Coded

Power-chording pop rock is Urgent's tag on this debut for Manhattan, and though the genre might be outmoded, Urgent does bring a raw energized attitude to the well-rounded material on this disc.

**CLIFF HANGER** — Jimmy Cliff — Columbia 40002 — Producer: Jimmy Cliff — Amir Bayyan — Rick Iantosca — Paul Higgins — Bar Coded

Though Cliff is often over-produced on this LP, the best cuts such as "Arrival," "Hitting With Music" and the single "Hot Shot" show Cliff's inimitable vocal style shining through.

**PRIMITIVE LOVE** — Miami Sound Machine — Epic BFE 40131 — Producer: Emilio Estefran, Jr. — List: 8.98 — Bar Coded

Miami Sound Machine's "Primitive Love" is full of high intensity dance songs, excellent for the club scene. Should do well in the dance markets nationwide.

**HIGH RISK** — Tim Weisberg — Desert Rock DR-001 — Producers: Tim Weisberg-Jeff Silverman — List: 8.98

The debut of Weisberg's own Desert Rock label finds the flutist fully engaged with the new technology. Fairlights, Jupiters, DX-7s, Linns. They're all here. The result is a snazzy, tight fusion sound that should fit into the AC, soft jazz formats abounding these days.

**MAYOR** — Original Cast Album — NYM 21 — Producers: Michael Zager-Charles Strouse — List: 9.98

Mayor is a musical comedy based on the book of the same name by New York City mayor Ed Koch. A humorously tuneful collection of songs written by Broadway veteran Charles Strouse.

**SOUL REVUE** — Stars On 45-21 Records/Atco — Producer: Eric Van Tijn — Jochem Fluitsma — List: 8.98 — Bar Coded

Featuring the "Sam & Dave Medley," this and a James Brown medley "Mister B" this latest mixing project is a CHR novelty breaker.

**IDLE EYES** — Mirage 7 90292-1 — Producer: Declan O'Doherty — Idle Eyes — List: 8.98 — Bar Coded

With a Men At Work kind of melodic knack and clear cut pop definition, Idle Eyes' debut is an appealing package for CHR programmers. First single is "Tokyo Rose."

**RANGLEDOON** — The Pressure Boys — A Root Da Doot Doo ARDDD-4322 — Producer: Don Dixon — List: 5.98

Cut from the same cloth as others from the current crop of American bands, North Carolina's The Pressure Boys add their creditable contribution to the burgeoning scene. "Rangledoon" covers similar ground to that of The Replacements, R.E.M., Let's Active et al, but there is a fresh, timely urgency to their approach. Check it out, it is very worthwhile.

**FRESH JAMS** — Various Artists — Beckett 019 — Producer: Various — List: 8.98 — Bar Coded

**AMERICA IN CONCERT** — America — Capitol 12422 — Producer: Matthew McCauley — List: 8.98 — Bar Coded

**MIDNITE DYNAMITE** — Kix — Atlantic 81267-1 — Producer: Beau Hill — List: 8.98 — Bar Coded

**PROFILES** — Mason & Fenn — Columbia 40142 — Producer: Rick Fenn — Nick Maspn — Bar Coded

**LOVE TALKIN'** — Denise LaSalle — Malaco 7422 — Producer: Tommy Couch — Wolf Stephenson — List: 8.98 — Bar Coded

**TRY ME** — Billy Burnette — MCA-5604 — Producer: Richard Podolor — List: 8.98 — Bar Coded

**YOU DON'T KNOW ME** — Kenny Pore — Passport Jazz PJ 88002 — Producer: Kenny Pore — List: 8.98

**NOMADIC SANDS** — Lodgic — A&M SP 5094 — Producers: David Palch — Tom Know — Steve Porcaro — List: 8.98 — Bar Coded

**MUSIC OF PASSION** — Percy Larkins — Encore 001 — Producer: Ronald Mainor — List: 8.98

RECORDS TO WATCH



# SINGLE RELEASES

**DAVID BOWIE & MICK JAGGER** (EMI America V-19200)

**Dancin' In The Street** (3:20) (Jobete Music-Stone Agate/ASCAP-BMI) (Hunter-Stevenson-Gaye) (Producer: Clive Langer-Allen Winstanley)

The official edition of this raucous version of the Martha & the Vandellas classic is a cleaned up and thoroughly sweetened version, though the rough-edged vocals of Bowie and Jagger spark an energy in this track which should make it an explosive CHR entry. Look for fast adds and heavy radio response to this cut which also features a full-bodied horn section and a readily danceable beat.



**STING** (A&M 2767)

**Fortress Around Your Heart** (4:48) (Regatta Music-Illegal Songs/BMI) (Sting) (Producer: Sting-Pete Smith)

The sophistication of "If You Love Someone" from Sting's debut solo effort "The Dream Of The Blue Turtles" gave away the artist's genius as songwriter, and this single, though tinged with melancholy, is another instance of that genius. Less jazzy and more Police-like in its swirling melody and driving chorus, "Fortress Around Your Heart" is more evidence of a superior collection of songs.



**NIGHT RANGER** (MCA 52661)

**Four In The Morning** (3:51) (Kid Bird Music-Rough Play Music/BMI) (Blades) (Producer: Pat Glasser)

AOR and CHR radio's love affair with Night Ranger should continue with this melodic rocker featuring the songwriting artistry of bassist Jack Blades. With enough power for hard rock fans and enough of a chorus hook for pop aficionados, "Four In The Morning" is perfect late summer fare complete with a tasteful guitar solo and a romancing bridge.



**LOVERBOY** (Columbia 38-05569)

**Lovin' Every Minute Of It** (3:30) (Zomba Ent./ASCAP) (Lange) (Producer: Tom Allom-Paul Dean)

Loverboy's long established teen appeal is more than satiated with this hard rocker, and the easily accessible lyric should draw in an older demo as well. Nice and sultry groove makes "Lovin' Every Minute Of It" an excellent rock club track as well. Look for strong AOR adds and CHR play coming on.



**GREGG ROLIE** (Columbia 38-05581)

**Young Love** (4:04) (April Music — Contaminated Tunes/ASCAP) (O'Conner) (Producer: Bill Schnee)

Longtime Journey/Santana colleague Gregg Rolie strikes out on his own with this well defined pop rocker which features signature soaring vocals and a safe but effective song structure.

**SCRITTI POLITTI** (Warner Bros. 7-28949)

**Perfect Way** (4:31) (Jouissance-WB/ASCAP) (Green-Garnson) (Producers: Green-Garnson-Maher)

"Perfect Way" is Scritti Politti's sizzling followup to "Wood Beez" and "Absolute." The dance floor explosion set off by those first two singles never shook over to pop radio. This single is the perfect introduction for this band to mass exposure. More danceability and more of Green's exotic melodic phrasing and harmonic textures fill out this single.

**MARILLION** (Capitol 5493)

**Kayleigh** (3:33) (Marillion-Chappell/ASCAP) (Marillion) (Producer: Chris Kimsey)

Fans of '70s progressive English bands like Genesis and Gentle Giant will welcome this latest from Britain's Marillion. Even Fish's vocal nuances can't help but be compared with Peter Gabriel's. The single is perhaps too subtle and thematically dense for pop radio, but AOR has already embraced this band. Watch for solid LP sales to result.

**THE ADVENTURES** (Chrysalis VS4 42894)

**Send My Heart** (3:45) (Rare Blue Music/ASCAP) (Gribben) (Producer: Bob Sargent)

Aurally sophisticated in the Bryan Ferry/Roxy Music vein, this first U.S. single from the Adventures is a lush workout which could find success on the coattails of other acts such as A-Ha, Go West, 'til Tuesday and others.

**MATT BIANCO** (Atlantic 7-89516)

**Whose Side Are You On** (3:22) (Rondor Music—Almo Music/ASCAP) (Reilly-White-Ross) (Producer: Peter Collins)

With a tightly orchestrated jazz/R&B arrangement, this track from Matt Bianco takes up from Sade's smooth lounge styling and adds its own pop flare.

**THE RED HOT CHILI PEPPERS** (EMI America B-8280)

**Hollywood (Africa)** (4:03) (Rhinclander Music/BMI) (The Meters) (Producer: George Clinton)

With a little help from funkmeister George Clinton, the Chili Peppers return with the first single from its second LP "Freaky Styley." A cover of the old Meters classic, "Hollywood (Africa)" has the band sounding tight, tongue-in-cheek and fun. Not exactly CHR fare but good, danceable pop.

**NICK LOWE and his COWBOY OUTFIT** (Columbia 38-05570)

**I Knew The Bride** (3:56) (Rock Music Co.-Anglo Rock/BMI) (Lowe) (Producer: Huey Lewis)

This longtime favorite of Lowe/Rockpile fans is given new life from producer Huey Lewis and backing band the News. Lowe sounds as fresh as ever, and the restrained energy of this track works up a sizable head of steam.

**GARY MYRICK** (Network/Geffen 7-28905)

**When Angels Kiss** (3:30) (Not Suitable/ASCAP-Curly Smith/BMI) (Myrick-C. Smith) (Producer: John Luongo)

Singer/writer Myrick is on a new label and back with his first single for Network/Geffen. A melodic and hooky effort, this midtempo song has CHR and some AOR possibilities.

**APRIL WINE** (Capitol 5506)

**Rock Myself To Sleep** (3:15) (Screen Gems-EMI Music—Megasongs Ltd./BMI) (Rew-de la Cruz) (Producer: Lance Quinn)

Penned by two of Katrina's Waves, "Rock Myself To Sleep" is a straight-ahead rocker with more of an intimate feel than past April Wine howlers.

**MIAMI SOUND MACHINE** (Epic 34-05457)

**Conga** (4:14) (Foreign Imported/BMI) (Garcia) (Producer: Emilio Estefan)

Merging salsa and funk with a flash of pop style, Miami Sound Machine scored solidly with last year's "Dr. Beat" and "Conga" should find even broader B/C and dance success.

**KRISHNA** (Big Apple 704)

**Mystery** (3:40) (Krysong-Alain Music/ASCAP) (Krishna-Hopkins) (Producer: Patrick Adams-Krishna)

Nicely produced urban/pop effort featuring vocalist Krishna in a sensual and energized workout.

**VOYEUR** (MCA/Camel 52639)

**Trick Baby** (3:59) (Herds of Birds-Double M Stable Music/ASCAP) (Calhoun) (Producer: Pat Glasser)

**MARTY McFLY and THE STARLIGHTERS** (MCA 52650)

**Johnny B. Goode** (3:06) (Arc Music/BMI) (Berry-Williams) (Producer: Bones Howe)

**DAVID FOSTER** (Atlantic 7-89528)

**St. Elmos Fire — Love Theme** (3:27) (Gold Horizon Music-Foster Frees Music/BMI) (Foster) (Producer: David Foster-Humberto Gatica)

**ERIC MARTIN** (Capitol 5502)

**Information** (3:48) (Martunes-Tasmanian Composition/ASCAP) (Mani-Martin-Jackson-Fannuchi) (Producer: Danny Kortchmar-Greg Ladanyi)

**PINK TOOLS** (D-Town 9025)

**Lyn' Eyes** (3:30) (Lunchbucket Johnny Music/BMI) (Dominguez-Chia-Deleon-Alvarez) (Producer: Pink Tools)

**BOBBY TAYLOR** (Ultra Unique BDS-1005)

**Gypsy Woman** (4:15) (Curtom Publishing Co.) (C. Mayfield) (Producers: Bobby Taylor-Matt Parsons)

**NEW YORK CITY** (Br-Roma BDS-1003)

**Don't Rush Me Now** (4:30) (Klark/Hamrod Kush/Matclarlee Music/BMI) (Millender) (Producer: Bruce Clarke)

**SOPHIE SARA DAKIS** (CBS Associated ZS4 05440)

**All Lies** (3:40) (April Music/ASCAP) (Dakis) (Producer: James Boyer)

**Q.T. HUSH** (Epic 34-05445)

**Turn It Up** (5:34) (McNella Music/Jallen Music/Rotunda Drive Music/ASCAP) (McGrier-Allen-Brown) (Producer: Teena Marie-Allen McGrier)

**DAVE VALENTIN** (GRP-SP-3009)

**Love Light In Flight** (3:52) (Jobete & Black Bull Music/ASCAP) (Wonder) (Producer: Dave Valentin)

## POINTS WEST

**UB OR NOT UB** — Some things turn out like they are supposed to, and others do not. On tour for a few dates on the west coast, reggae's great white hope **UB40** is enjoying another flurry of commercial activity with its current duet-hit with **Chrissie Hynde** on **Sonny Bono's** "I Got You Babe" (didn't **Johnny Ramone** and **Holly Vincent** cut that one also?) The band was only in town (publicly) to do one show down south at the Irvine Amphitheatre but was also skedded to perform at the ill-fated but valorously carried off Splish Splash Festival in Avalon. The show in Irvine was a flawless celebration of some of the band's best new and old work, though new material was scarce as the band's latest A&M release "Little Baggarriddim" is basically an EP with older cuts included. The audience took to it well though, after being primed by **Midnight Oil**, who powered their way into the audience's heart; no small feat as the Amphitheatre was less than a third filled at the time. Few seemed to know the group's material until the end when lead vocalist **Peter Garrett's** spasmodic gyrations helped gain a standing ovation from the thin gathering. Over at Catalina however, UB was absent — a result of management battles — and as a result **David Lindley** and **El Rayo-X** also cancelled. The unflappable **Untouchables** and the **Rebel Rockers** helped (more than) fill the void, and in the end, a good time was had by all.



**COLLABORATION** — Pictured working on an upcoming project are **Frank Musker**, president of **F.M. Music/Records** and songwriter, and **Elizabeth Lamers**, **F.M.** songwriter and recording artist. Both contributed to **John Denver's** current album, "Dreamland Express."

**YO TAKES A STEP INTO THE CHARM WORLD** — The Bay Area's **Yo** was back in town for the second time in six weeks at the Lingerie last week, and showed the manic appeal which has made its two LPs (the latest is "Charm World" on Deadbeat dist. by Sounds Good) such favorites on the college radio circuit charts. Though its wealth of material is uneven, the best tracks such as "Heard It All Before," "Way Down," "House Of Sorrow" and "Heard It All Before" prove out guitarist **Bruce Rayburn's** moody and thoughtful songwriting prowess and the able accompaniment of drummer **Greg Baker** and bassist **Sally Engelfried**. Playing with the always entertaining **Pontiac Bros.**, Yo is currently looking to take the next step of hooking up with a label, though with the response so good to its currently self-produced and distributed project, it is waiting for the right situation.

**THE "KING" SAYS, "WESTWARD HO"** — No, not that King . . . but *this* King — **Joe "King" Carrasco** — is making an all too infrequent L.A. appearance at the Club Lingerie on Aug. 27 with a refined sound and a new lineup for his band **the Coronas**. Since exiting MCA's grip two years ago, Carrasco has been laying low, performing the odd live show and releasing material via the French New Rose label. With new material including the politically slanted "Current Events (Are Making Me Tense)," "Who Buys The Guns (That Kill The Nuns)" and "Fuera Yanqui," the eclectic artist's Tex-Mex chicanery this time around will be highlighted by new Coronas **Bobby Balderama** and **Marcelo Gauna** (Balderama is from **Question Mark & The Mysterians** (remember "96 Tears") Gauna is a straight forward Tex-Mexier who plays accordian bajo sexto) Carrasco is brought to you via Austin's own **Joe Nick Patoski** of the **True Believers** (and many others.)

**LINKING UP WITH CHAIN REACTION** — Elektra's **Chain Reaction** — whose debut LP "Culture Shock" is just out — will perform before a bit of a different audience that it is used to Aug. 24: the band will be at Los Padrinos Juvenile Hall in Downey, CA playing for 549 juvenile offenders. The show is part of the facility's attempt to inspire its residents — all between nine and 18 years old and arrested for adult crimes (i.e. auto theft, burglary, murder, rape and drug offenses), to redirect its energies away from drugs and violence.

**MAKING ITS PRESENCE KNOWN** — I.R.S.' west coast screening of its *Cutting Edge* video show last week brought three of Austin's best in, and though the festivities began a bit late, the screening and show brought out a bevy of industry-ites including *Cutting Edge* host and **Fleshtones** lead vocalist **Peter Zarembo** and I.R.S. president **Jay Boberg** and many others. Each of the three visiting bands (**Timbuk 3**, **Zeitgeist** and the **Dharma Bums**) were excited at this L.A. springboard to exposure and each turned in a heady set of rambunctious rock 'n' roll.

**A SPECIAL NOTE** — *Cash Box* wishes to extend sincere condolences to the family of **Leslie Dietz Roth**, wife of MCA executive vice president **Myron Roth**. Mrs. Roth passed away after a lengthy illness at Brotman Medical Center on August 7. She is also survived by two children, **Michael**, 16, and **Amanda**, 18, and father **Ed Dietz**. Services were held August 11, and the family requested that in lieu of flowers, donations be sent to the Music Industry Chapter of City of Hope, 208 W. 8th St., Los Angeles, CA 90014.

**CLOSE TO THE EDIT** — Fun Stuff Records' **the Rave-Ups** and **Social Fact** recently completed filming an upcoming late night concert series called *Underground U.S.A.* The show is set to air in 592 markets across the U.S. with the bands' shows airing in late September . . . upcoming dates at the Vine St. Bar & Grill include a special six-night engagement with "international enchantress" **Eartha Kitt**, Aug. 20-25, a return to the blues with **Joe Liggins**, Aug. 26 a one night engagement with **Dave Frishberg** Aug. 27, **Super Sax** on Aug. 28 and **Betty Carter** for two weekends, Aug. 29-31 and Sept. 4-7.

Peter Holden

## NEW FACES TO WATCH

Marillion has been compared to such bands as **Pink Floyd** and **Genesis** because of its mixture of rock 'n' roll and theatrics. Beyond that, however, Marillion bears little resemblance to its fellow U.K. rockers, spinning as it does do its own blend of progressive poetic rock. It is a sound all its own, and one which the British press has given its praise.

With a Capitol Records contract and a summer tour of the states, the band is now translating that overseas success to American audiences while its current Capitol LP, "Misplaced Childhood" debuted at #1 on the U.K. charts. With support from its British following behind it Marillion has taken the hit and made a bid for U.S. acceptance.

The band's odd, musical name is taken from the pages of J.R.R. Tolkien, inspiring the kind of mystical, other-world aura developed by the novelist. It's a fitting title for this act's music, which incorporates lead singer Fish's story-telling ability with strong visual imagery. There is, however, a sometimes painful realism to Marillion, especially when dealing with issues of interpersonal relationships and with the unique tensions of life on the road. Both themes played a major role in the band's second LP released in May of 1984, entitled "Fugazi," (a Vietnamese word for chaos). Its first waxing, "Script For A Jester's Tear," was of an even more introspective nature. According to Fish, the first album ". . . homed in on the image of the malcontent and revolved around bed sit thoughts."

With its recent release for Capitol, Marillion now takes a more idealistic pose with the writing. "Misplaced Childhood" is an album of 10 tracks



### Marillion

which essays the simplicities of youth. Producer **Chris Kimsey**, who has worked with such bands as the **Rolling Stones**, has augmented Marillion's narrative penchant with his tight production style.

The band was formed in 1978 when vocalist **Fish** decided to ditch his career as a woodcutter in his native Scotland and put his performance ideas to work. He was soon joined by drummer **Ian Mosely**, keyboardist **Mark Kelly**, bassist **Peter Trewavas** and lead guitarist **Steve Rothery**. A groundswell of success in Britain was the product of several years' dues-paying. By 1983, Marillion found itself playing to packed U.K. halls with a debut record entering the British charts at number 7.

Tackling the American rock circuit is the band's current challenge, and after recently completing a series of European dates, Marillion is chomping at the bit for American exposure. A debut single from the new album, entitled "Kayleigh," features a strong guitar lead with an AOR edge. A video to the single has just been released nationally.

## The Neville Brothers Search For A New, Young Audience

By David Adelson

LOS ANGELES — "My little brother **Cyril** likes to call it the roots of American music," said **Art Neville**, one fourth of the **Neville Brothers**. Indeed, the **Neville Brothers** blend of New Orleans soul, rhythm and blues, down home blues and just about anything else you can throw in are continuing to earn them respect and popularity worldwide.

Now the key for the band is to take its music to the younger audience, a move that was recently made possible through a tour with **Huey Lewis** and the **News**. "When you get young people to listen to what you're doing, then you've got a shot," said Art. "I think we may be the ones to open some doors for many other artists

who have never had a shot at the younger audience."

The **Neville Brothers** already have three albums under their belts (on Capitol, A&M and Rounder respectively). Each release has received increased critical praise but sales have never been on the same level as mainstream pop acts. That may be changing as a result of the latest tour, the country's revitalized interest in roots music and the willingness of mainstream musicians to help expose roots artists.

Formed in 1977 after **Art** and **Cyril** disbanded the **Meters**, the **Nevilles** have established themselves as a first rate touring outfit. To see the **Neville Brothers** is to love the **Neville Brothers** and **Art** believes that once the younger audiences see the stage show, they're going to get hooked.

"That's why the **Huey Lewis** tour is so important to what we're doing now," said Art. "We're the older guys in the business and we're trying to make the music reach the younger generation plus the older audiences that have never heard of us. Once they see and hear the live show it's really a different situation."

Last year's release of "Neville-ization" on Rounder is a cross section of live material from a live date at New Orleans' (their home town) **Tipitinas**. It manages to capture the raw energy and rhythms of the talented combo. One of the highlights of the album is a version of **Aaron Neville's** 1966 hit, "Tell It Like It Is," which he delivers with the same emotional intensity as he did on the first recording.



**THE NEVILLE BROTHERS** — Four of music's most colorful veterans appear closer than ever to widespread commercial success.

(continued on page 38)



**Cover Story**

**AC/DC: The Patriarchs Of Metal Continue The Tradition**

By Gregory Dobrin

LOS ANGELES — Atlantic recording act AC/DC has persevered to become one of the most enduring bands in heavy metal, having racked up numerous gold and platinum sales credits and sell-out tours the world over. Since reaching multi-platinum status with the LP "For Those About to Rock We Salute You" in 1981, AC/DC has gone on to harness its international following with 1983's Top 10 LP "Flick of the Switch" and extensive touring. The band's most recent release, "Fly On The Wall," is currently climbing the *Cash Box* Top 200 Albums chart. Presently listed in the Top 20, the album debuted with a high position of 83.

The success of the new LP is bringing AC/DC back to the fore of heavy metal music. The album is this act's first release in almost two years (excluding last year's "74 Jailbreak," a mini-LP of vintage imports), and appears to have re-kindled some of the enthusiasm over '83's "The Flick of the Switch." Major support from Atlantic includes the staggered release of the band's series of five videos from "Fly on the Wall," plus a compilation release in September of what will be the band's first long-form video (including the

five videos, with storyline). In the first week of September, AC/DC begins its first North American tour in two years.

When it comes to selling records, AC/DC is one of the most tenacious rock bands of past decades. Maintaining a nearly constant touring and recording schedule from its formation in 1974 until its well-publicized rest following an exhaustive global tour in support of "For Those About To Rock We Salute You," AC/DC has gained a reputation of tirelessness.

That seemingly inexhaustible supply of energy has paid off in spades. Internationally, AC/DC has struck a mother load of hit LPs. Beginning with its debut LP, "High Voltage," in 1976, the band has earned gold RIAA certifications on each of the subsequent nine albums, with multi-platinum awards for "Highway to Hell" ('79), "Back in Black" ('80), "Dirty Deeds Done Dirt Cheap" ('81), and "For Those About to Rock We Salute You" ('81).

When the band formed over 10 years ago, a swift path to success was found in less than a year's time. Based in Australia, founding members (and brothers) Angus (lead guitar) and Malcolm Young (rhythm guitar) recruited vocalist Bon Scott, drummer Phil Rudd and bassist Mark Evans. A debut album appeared in February of 1975, and from there AC/DC's strong Australian following blossomed. A worldwide record deal with Atlantic was soon signed.

With the death of vocalist Scott in early 1980, rumors as to whether or not the band would continue began to circulate. Extensive auditions turned up Brian Johnson, who remains as AC/DC's lead vocalist, having gained a preeminent position among male rock vocalists. Prior to Scott's death, bassman Mark Evans was replaced by Cliff Williams. The most recent change in the AC/DC line-up came with the addition of drummer Simon Wright in 1983.

Today's AC/DC is focusing its energies on more than the traditional routes of vinyl releases and touring: In late September, Warner Home Video will release a complete live concert home video featuring the band in a 1980 Paris performance. Taped before Scott's death, the cassette also features Phil Rudd on drums. With Atlantic's video compilation also due for the stores, the band will soon be supplying fans with a full spectrum of fresh material as new audiences discover AC/DC, one of the largest selling acts in the heavy metal arena.



**IF THEY ASKED THEM . . .** — Bobby Weinstein (l), assistant vice president, writer relations, at BMI and George David Weiss, president of The Songwriters Guild Foundation, celebrate BMI's sponsorship of the Guild's Ask-A-Pro series for 1985-86. Each Ask-A-Pro session features one or more music industry professionals answering writers' questions on the business of songwriting.

**EAST COASTINGS**

**ARTISTS ON THE LOOSE** — Dolly Parton will make a special guest appearance with Kenny Rogers when he headlines at Nassau Coliseum August 29 and the Meadowlands August 30. Onstage for the finale only, Parton will join Rogers for an 18-minute duet segment which will include "We've Got Tonight," "The Stranger," "Anyone Who Isn't Me Tonight," "Islands In The Stream" and their current single duet "Real Love." Parton may stick around for one song with Rogers and Mac Davis, who is appearing on the show as a special guest star . . . One of the most solid new rock and roll releases is the self-titled RCA debut of Nick Gilder. The LP was produced by Peter Coleman, with two songs helmed by Bill Drescher, and is chock full of what too many rock albums have little or no clue about: melody.

In Gilder's case, no softened edges turn up either, making for a commercial record that should still appeal to traditional rock audiences. Gilder is probably best known for his number one hit from '78, "Hot Child In The City." Though not recording for five years, Gilder has penned tunes for Pat Benatar, Bette Midler and Scandal featuring Patty Smyth ("The Warrior," co-written with Holly Knight) . . . Another solid commercial effort is turned in by RCA's Drama, comprised of Pat and Susanne Jerome Taylor. The record, "Scene From A Distance," is full of what the band's name says, in terms of artwork and lyrics. Wisely, the duo has kept its music from becoming melodramatic and developed a batch of tunes with real CHR potential, featuring that refined L.A. rock production sound. The Taylors were formerly calling themselves the Breaks, whose "She Wants You" garnered some significant MTV exposure but not much else. Former engineer Elliot Scheiner teamed with Pat Taylor for production, rounding up an impressive team of songwriters for the project. The result could turn out to be a major pop breakthrough with a new artist for RCA . . . Last year, model-turned-singer-turned-actress Robey began her Silver Blue/CBS career by taking on Murray Head with a well-produced cover of "One Night In Bangkok." The two versions went head to head in clubs nationwide before Head's version banged Robey out of Bangkok. Although Robey has become a celebrity in certain international markets and has toured and performed on three continents, conquering the States remains objective one for the Canadian-born beauty. Now, with a new 12-inch, "Killer Instinct," and her first LP due from CBS shortly, the singer, with the help of producer/manager Joel Diamond, has assembled some other industry figures in her stardom search: Steven Spielberg and Richard Benjamin. Robey will star (with dialogue, yet) as the lead singer of the rock group Afterbirth (!) opposite Tom Hanks in the Spielberg-produced *The Money Pit*, which has been rolling at Kaufman-Astoria under Benjamin's direction. Murray may have gotten a Head on Robey, but next year when he's just hitting Broadway in *Chess*, she could be starring in *Back To The Future, Part 2* or *Indiana Jones, Part 3* or *Star Wars, Part 12* . . . After reuniting with Black Sabbath for Live Aid, Ozzy Osborne was back in the studio recording his new solo album, "The Ultimate Sin." The LP is being produced by Ron Nevison at Towne House Studios in London. Osborne (who did not found Chicken Delight, despite rumors to the contrary) is now working with drummer Randy Castillo and bassist Phil Sousaane, as well as longtime guitar partner Jake E. Lee. Osborne's last three solo albums were certified platinum in the U.S. The band will tour late this year or early '86, according to Osborne's manager/wife Sharon.

**ON THE ROAD** — Weird Al Yankovic is daring to be stupid all over the place with a national tour that will bring him only as close as Buffalo (August 22-23) before September, though his label Rock 'n' Roll/Epic promises more dates. Though Weird Al's last single "Like A Surgeon" smacked of plagiarism and his new single "I Want A New Duck" shows no signs of letting up, the LP "Dare To Be Stupid" contains original material as well . . . Dio kicked off its world tour in California last week and is heading east with a September 13 date penned in for Madison Square Garden. The band's new LP "Sacred Heart" was released August 12, one day before the start of the tour (promotion waits for no band) . . . Stewart Copeland is monitoring his album and video *The Rhythmist* even as he teams with George Lucas for his next project, songs for a 13-part cartoon series on Lucas creations the Droids and the Ewoks, of *Star Wars* fame. Apparently, Copeland is a Droid man. "Taj Mahal has done most of the Ewoks," he says . . . The Three O'Clock opens for R.E.M. at its Radio City Music Hall date August 31. The band recently replaced guitarist Louis Gutierrez with Patrick Winingham . . . Uriah Heep is celebrating its 15th anniversary with a North American tour that wrapped up its American segment in Iowa last Sunday (17). The band moves on to India, Japan, Indonesia, New Zealand, Australia and the Philippines. Its 16th LP is "Equator" . . . Big shows: Men At Work (28), Liza Minnelli (September 10), Sting (September 20), all at Jones Beach; Steel Pulse (August 23), the Kinks (September 12, 13) and Neil Young (September 10), all at Pier 84, NYC.



**STAIRWAY TO EMO** — Robert Plant (left) explains to comedian Emo Phillips that, yes, he did sing with a band once. The discussion occurred at Emo's recent engagement at Caroline's. His new LP "EMO2," is on Epic.



**EAST MEETS WEST** — Guitarist Leslie West of CBS/Scotti Brothers act Mountain gives a boost to a fan — Scorpions' Rudolph Schenker — after the two joined on stage during Mountain's recent show in Nuremberg.

**Rusty Cutchin**

## THE JOB MART

MOST ADDED	
	<b>Loverboy</b> T. Petty ABC
	<b>KAFM — Dallas — John Shomby</b> Eurythmics Godley & Creme Ready For The World Sting Loverboy
	<b>Z98 — Tampa — Kaghan/Clark</b> A-HA Sting Night Ranger 'til Tuesday Loverboy
	<b>KEGL — Dallas — Randy Brown</b> Godley & Creme A-HA Loverboy
STRONG ADDS	
<b>Lovin' Every Minute Of It — Loverboy</b> — Columbia <b>Four In The Morning (I Can't Take Any More) — Night Ranger — MCA</b> <b>Take On Me — A-HA — Warner Brothers</b> <b>Saving All My Love For You — W. Houston — Arista</b>	<b>KTFM — San Antonio — Thorman/Nasty</b> P. Benatar Hooters Belouis Some What Is This
<b>STATION ADDS</b>	<b>Q101 — Meridian, MS — Kelley/Brock</b> A-HA Hooters Sting Night Ranger D. Foster
<b>WTIC — Hartford — Mike West</b> Eurythmics J. Cafferty	<b>Q103 — Denver — Jack Regan</b> Madonna A-HA Foreigner Sting
<b>WBLI — Long Island — Bill Terry</b> Sting	<b>KIMN — Denver — Doug Erickson</b> J. Waite A-HA
<b>WCAU — Philadelphia — Scott Walker</b> King Foreigner Sting 'til Tuesday Loverboy T. Petty ABC E. Martin	<b>KKXX</b> Dire Straits J. Cougar
<b>WHTX — Pittsburgh — Keith Abrams</b> A-HA Sting	<b>KIIS — Los Angeles — Gerry DeFrancesco</b> Sting ABC Orchestral Manoeuvres In The Dark D. Henley
<b>WPRO — Providence — Tom Cuddy</b> A-HA Hooters Survivor Sting Night Ranger	<b>KOPA — Phoenix — Dick Bascom</b> Ready For The World W. Houston UB40 w/ C. Hynde King Sting
<b>WPXY — Rochester — Tom Mitchess</b> Survivor Sting Night Ranger 'til Tuesday	<b>KZZP — Phoenix — Guy Zapoleon</b> B. Joel J. Cougar Mellencamp Ready For The World W. Houston

## POP PROGRAMMER'S PICK

Programmer	Station	Market
Len E. Mitchell	KSKD	Salem, OR
Song: "Fortress Around My Heart" Artist: Sting Label: A&M		
<b>Comment:</b> "It's a definite hit, no question. Automatics are not only made in Detroit; Sting has one now. It has a Police-type feel to it, and it's perfect for this time of year."		

A classical music station in Rockville Pike is looking for an evening announcer. Job may also require handling some overnight shifts. Knowledge of classical music is definitely a must. Send reply to; **WGMS**, program director, 11300 Rockville Pike, Rockville, MD 20852 EOE/MF . . . a south Florida country station is seeking a morning personality. Send T&R to PD, P.O. Box 278, Fort Meyers, FL 33902 EOE/MF . . . **WPOR** is still seeking an experienced sports engineer for part time shifts. T&R to **Tom Henneset**, WPOR, 562 Congress Street, Portland, ME 04101 EOE/MF . . . **WCCI** in Louisville is seeking an on-air talent. Format of the station is country. Send T&R to **Mark Williams**, C/O WCCI Radio, 307 West Mohammad Ali Blvd., Louisville, KY 40202, no calls, please EOE/MF . . . there is an immediate opening at **WDME** for a reporter/anchor/on-air person. It's an opportunity to learn all aspects of radio sales, sports, production and other important work if desired. Call (207) 876-4120, the station is located in the Dover-Foxcroft area in ME . . .

a chief engineer is needed over at **KPLX-FM** in Dallas. **Norman Phillips** says, "We're seeking someone who is experienced in audio and studio maintenance, who also has construction experience." Send T&R to **Norman Phillips**, western region engineer, KPLX, 411 Ryan Plaza, Arlington, TX 76011. EOE/MF . . . **WSVA** is searching for a morning personality. The station is heavily committed to client involvement. "We need a farm news director who understands farming, to become their 'voice of America.'" says, **Bob Rall**, general manager. T&R to WSVA Radio, P.O. Box 752, Harrisburg, VA 22801 EOE/MF . . . **Carl Jenkins** of **KUNI/KHKE**, University of Iowa's public radio station, is looking for an events producer to assist the program producer and production staff in the completion of various radio remotes. One-two years of experience is needed, salary of 15K-17K base. Send letter of application, resume, references and a recent audition tape to **Carl Jenkins**, program director, KUNI/KHKE, University of Iowa, Cedar Falls, IA 50614. AA/EOE

. . . **WJAD-FM** has an opening for a personality. "It's a key position and right atmosphere for the right person at the right pay," says **Peter Musker**. Send T&R to Peter Musker, P.O. Box 706, Bainbridge, GA 31717 EOE/MF . . . **KSMK-FM** in Cottonwood, Arizona is seeking a transmitter and audio engineer. Job offers several good benefits. T&R to KSMK, P.O. Box 7040, Salt Lake City, UT 84107 EOE/MF . . . **WDLC** is looking for newscaster/reporter to fill vacancy in three-person staff. Experience is preferred, salary is commensurate with applicant's experience. T&R to **Robert or Oscar Wein**, WDLC Radio, P.O. Box 920, Port Jervis, New York 12771. EOE . . . **KTOO-FM** in Alaska is seeking a highly motivated professional radio executive to manage its first community licensed station. The station is located in Juneau. "The position is now open for the right person, who will make a difference in their life and ours," says President/GM **Don Rinker**. Send T&R to **Don Rinker**, KTOO-FM, 224 Fourth Street, Juneau, AK 99801, or call (907) 586-1670. EOE/MF . . . **Gary James** of **WARE** says, "We are expanding our group of stations and we will be looking for experienced news people." T&R to Gary James, WARE Radio, P.O. Box 210, 234 Waring Street, Ware, MA 01082 EOE/MF . . . **KOPA-FM** in Phoenix is looking for a morning drive personality. Send all correspondence to; P. O. Box 1827, Scottsdale, AZ 8521 EOE/MF . . . **WEGO** in Concord is looking for a sales mgr., **Nancy Cooper** states, "We're looking for someone who is community minded, along with being a street-oriented fighter to lead the sales dept." Contact by calling her at (704) 786-9111 or send resume to **WEGO**, P.O. Box 128, Concord, NC 28025 EOE/MF . . . **WKRK** is seeking a news reporter. The station is one of Tennessee's outstanding news outlets. Send T&R to **R.M. McKay, Jr.** WKRK Radio, P.O. Box 1377, Columbia, TN 38401 EOE/MF.

Darryl Lindsey

## AIR CHECK

Station: **KHJ-AM**  
 Market: **Los Angeles**  
 P.D.: **Rick Scarry**

# KHJ

In the city of Los Angeles alone there are 5 million cars. In a given day, 38 million car trips are taken and over 6.8 million hours a day are spent in the car.

According to KHJ-AM program director Rick Scarry, those figures were more than enough reason to develop "Car Radio," 93 KHJ. "We're doing mobility oriented programming," he stated. "We give extensive traffic reports every ten minutes, 24 hours a day, 365 days a year. L.A. needs 24 hour a day traffic reports. Believe it or not they shut down entire freeway systems in the middle of the night."

In addition to the traffic reports, the station offers features on travel, surf reports, weather reports, beach reports and mountain road conditions.

"AM stations just can't do it the old way anymore," said Scarry. "We had to think of a concept that was different, unique and possibly profitable. You don't listen to AM radio at home with the stereo cranked up. The only conceivable way people listen to an AM station is in their car, so we thought of what we could do to be entertaining and informative to people in their cars."

Because of the nature of KHJ, the PD acknowledged he doesn't expect the high numbers in terms of shares but the acknowledged cume figures have been consistently high.

Musically the station aims to 25-49 and takes a very safe approach to its play list. "We look at the top 20 every week and out of those, we may play 12. We listen to the sound of the record and determine if it fits our audience. We really don't break any records — we're only playing the hits."

Scarry is optimistic and upbeat about the 'car radio' format that has been on the air officially since June 19 of 1984. "We've had some real good books," he noted. "The way we look at it," Scarry concluded, "no matter if you're a dirt ball or a college professor, you've got to know what the traffic is like."



**REM VISITS KNAC** — During their recent Southern California concert tour, "REM" bass player and vocalist Michael Mills stopped by the new KNAC studios for an on-air interview. Pictured (l-r) are: KNAC promotion director Devin Glenn; I.R.S. Records regional promotions manager Michael Plen; KNAC music director Roland West; REM's Michael Mills; and KNAC program director Jimmy "The Saint" Christopher.

## Piombino Named KMET Program Director

LOS ANGELES — The highly sought-after position of program director at KMET, Los Angeles has been filled by Rich Piombino. Piombino will take on the programming duties after being promoted from his job as promotion director at the Metromedia outlet. The position became vacant when former programmer George Harris resigned to form his own radio consultancy firm. In addition to the couple of years experience in promotions at KMET, Piombino held similar duties at WLLZ and

WWWW, Detroit, WKLS, Atlanta and WKTU, New York. He also programmed WEZX in Scranton. Piombino told *Cash Box*, "First and foremost I'm really thankful and flattered that Howard Bloom has given me this opportunity. Second, I'd like to mention the incredible chance that I've had to work with my three predecessors, Sam Bellamy, Mike Harrison and George Harris, who not only taught me about rock radio and KMET, but about business as well."

## Satellite Music Network Names Gerety GSM; Expands Staff

LOS ANGELES — David Gerety, western division sales manager for Satellite Music Network, has been promoted to general sales manager, according to affiliate sales vice president Bob Bruton. Gerety joined Satellite Music Network in April 1982 as a regional affiliate manager, and was named western division sales manager in August 1984. The rapidly expanding radio network recently created four new affiliate sales regions, with a newly appointed regional affiliate manager in each. The new region-

al affiliate managers named are: Donald S. Gordon, in the California-Oregon region. Mike Minor, in the Mississippi-Alabama region; Steve Sipe, in the Indiana-Illinois region; Al Bober, in the Michigan-Ohio region. Satellite Music Network, Inc. recently released figures for the second quarter of 1985 showing a continuing increase in revenues and a second consecutive profitable quarter. A publicly traded company, Satellite Music Network is listed over the counter by NASDAQ under the symbol SMNIU.



**A MOTLEY CREW** — Members of Elektra recording group Motley Crue celebrate the release of their current album "Theatre of Pain" with KLOS staffers in Los Angeles. Pictured (l-r) are: Nikki Sixx of Motley Crue; Rita Wilde, KLOS; Vince Neil, Motley Crue; Jack Snyder, KLOS; Tim Kelly, program director, KLOS; Mick Mars and Tommy Lee of Motley Crue; (bottom row) Roger Smith, promotion marketing manager, Elektra Records; Diane Morales, KLOS.

## AIRPLAY

**IS THERE SYNDICATION IN THE SOUP?** — Ever since the irrepressible *Soupy Sales* took to the air on **WNBC-AM** in New York City on April 22 of this year, New York's midday air waves have not been the same. Along with on air sidekick **Ray D'Ariano**, Sales presents five hours of music, comedy, conversational and general upbeat, good times entertainment. "It's really like a five-hour situation comedy," *Soupy* told *Airplay*. "The listener really gets a visual picture of the show because of all the characters and all the different things we do." *Soupy's* approach and personal charisma have been a factor in obtaining some of his studio guests. Artists like the **Turtles**, **Joey Dee**, **Billy Joel** and many others have stopped by the studios for an on-air chat. "We're really just having a lot of fun," said Sales.



**SOUPY SALES** — A slick, entertaining midday show on New York City's **WNBC-AM** and rumors of a syndication deal.

"You can do a lot of things on radio. It's such a creative medium and it gives me a creative outlet that I haven't had in a long time." And what about a syndication deal? "We've been talking to the network about it," replied Sales. "I think it's a great idea." It seems that Sales would be a natural for syndication. National notoriety, a wealth of material, and a winning format for a radio show makes the man perfect for a national spot . . .

**SPINOFFS CONTINUE** — **Capitol Cities/ABC** continue to divest themselves to meet FCC requirements. In the latest round **WPAT AM&FM** New York will be sold to **Park Communications** which also owns **KEZX**, Seattle, **KRSI & KJJO**, Minneapolis, **KWJJ & KJIB**, Portland, **WTVR AM&FM**

Richmond, **WHEN & WRRB** Syracuse, **WDEF AM&FM** Chattanooga, **WNCT AM&FM**, Greenville and **WNAX** Yankton, SD. Meanwhile **Silver Star Communications** has agreed to buy **WRIF**, Detroit from ABC. All of these transactions are pending FCC approval . . .

**CHANGES** — **Reggie Blackwell** has been named as the new program director at **WROQ AM & FM**, Charlotte. Blackwell had previously programmed **KOPA AM & FM**, Phoenix . . . **Scott Kramer** is the new program director at **WWTC**, Minneapolis . . . In Kansas City, **WDAF's** new program director is **Don Crawley**. He had served as assistant program director/music director at the station . . . **Garry Lewis** has been selected a vice president and general manager at **KHVN & KNOK**, Dallas . . . **KQKT**, Seattle has a new general manager. He is **Stephen Jacobs** who comes to the station from **KCEE & KWFM**, Tucson . . . **Bill Newman** is the new general manager of **KCFX**, Kansas City. Newman has experience at **KBBJ & KMOD**, Tulsa . . . **George Rudolph** has been named station manager at **KUMU AM&FM**, Honolulu . . . **Bill Gilreath** has been promoted to general manager at **KIOI**, San Francisco . . . Also in the city by the bay, **Kenny Wardell** has returned as promotion director of **KMEL**. He had held that position for seven years before joining the sales department there . . . **Steve Carver** has been named as the new general sales manager for **WCBS-FM**. He had previously been retail sales manager at the station . . . At **WNCN**, New York, **Ellen Kazis** has been named assistant to the program director while **Shirley Ford** has been named assistant to the music director . . . **KSHE**, St. Louis has announced that **Jay Goldman** will be assisting the station with its media planning . . . **Brad West** has been appointed national sales manager at **KNX**, Los Angeles . . . **Joan Cherry** has been named executive producer at **WCAU**, Philadelphia. The newstalk station has just recently completely computerized its newsroom . . . **Cathleen Brennan** joins **Weiss & Powell** in Chicago . . .

**ST. ELMO'S JEANS** — In a recent interview with **Joni Silverman**, director of artist relations at **United Stations Programming Network**, **John Parr** admitted, "I'm not a **Duran Duran**, you know, I'm not a fashion leader or anything like that, but I like to wear clothes that suit me and what I decided to do over the last couple of months is to have some clothes made specifically for me and it has gone so well that I've got my own design label now, called **Rap Designs**. They are nice cool clothes, you know real great shirts, jackets, pants, and stuff — not really for retail, they're just for me — but maybe down the line we'll push them out." It looks like John can put off being in the clothing business for at least a little while, as "St. Elmo's Fire" bullets to number five this week on **Cash Box's** top 100 singles . . .



**IT'S A TOUGH JOB** — but somebody's got to do it. **WLS Chicago** air personality **Peter B** is faced with the awesome task of choosing a winner in this year's "Tannerize" contest at the **Chicago Health Club** in Morton Grove, IL.

**BILLING IS UP** — According to the **RAB**, the radio industry is posting increases in advertising revenues of 14.5 percent during the first half of 1985 over the record performance of the same period last year. Drawing on data from **Ernst & Whinney, Radio Expenditure Reports** and the 54-market **RAB Composite Billings Pool**, if radio ad revenues continue at this rate the industry will earn \$6.73 billion by the end of 1985 . . .

**LIVE FANTASY** — Rock and roll fantasy will become a reality this Labor Day Weekend when **Westwood One Radio Networks** will present a special called "Isle of Dreams Festival." It's a 12-hour feature with a lineup of 24 rock superstars performing live versions of their biggest hits. The network will utilize its vast library of recorded concerts that they have accumulated with their three mobile recording studios. Some of the artists who will appear on the "same concert bill" will be **David Bowie**, **The Eagles**, **Elton John**, **The Who**, **Led Zeppelin**, **The Rolling Stones**, **Bryan Adams**, **Pat Benatar**, **The Cars**, **Eric Clapton**, **Phil Collins**, **Foreigner**, **Journey**, **Huey Lewis and The News**, **Stevie Nicks** and **The Pretenders**. **Bob Shulman**

## MOST ADDED



## STRONG ADDS

Dio — Rock & Roll Children  
 M. McDonald — Bad Times  
 Marillion — Kayleigh  
 Saga — What Do I Know

## STATION ADDS

**KBLE — Des Moines — Ron Sorensen**  
 IDLE EYES — Tokyo Rose  
 THE OUTFIELD — Say It Isn't So  
 J. GEILS BAND — Frightnight  
 THE EXPLORERS — Breath Of Life  
 WINTER DREAMS — Turtle's Pace  
 SAGA — What Do I Know  
 MATT BIANCO — Whose Side Are You On  
 MONDO ROCK — Come Said The Boy

**KEZO — Omaha — Joe Blood**  
 MARILLION — Kayleigh  
 M. MC DONALD — Bad Times  
 LOVERBOY — Lovin' Every Minute Of It

**WLVB — Columbus, OH — Lee Randall**  
 FOREIGNER — Down On Love  
 THE OUTFIELD — Say It Isn't So  
 DIO — Rock And Roll Children  
 LOVERBOY — Lovin' Every Minute Of It

**WIBA — Madison, WI — Christa Lane**  
 J. COUGAR MELLENCAMP — Lonely Ol' Night  
 LOVERBOY — Lovin' Every Minute Of It  
 EDDIE & THE TIDE — One In A Million  
 R.E.M. — Can't Get There From Here

**WKLS — Atlanta — Bob Bailey**  
 LOVERBOY — Lovin' Every Minute Of It  
 DIO — Rock And Roll Children  
 X — Burning House Of Love  
 MARILLION — Kayleigh  
 DIRE STRAITS — One World/Walk Of Life

**WIMZ — Knoxville, TN — Kerry Lambert**  
 SAGA — What Do I Know?  
 LOVERBOY — Lovin' Every Minute Of It  
 A. GRANT — Find A Way  
 NIGHT RANGER — Four In The Morning  
 U2 — Bad  
 URGENT — Running  
 X — Burning House Of Love  
 DIO — Rock And Roll Children

**KNCN — Corpus Cristi — Bonnie Stacy**  
 DIRE STRAITS — One World  
 LOVERBOY — Lovin' Every Minute Of It  
 WHAT IS THIS — I'll Be Around  
 HOOTERS — And We Danced  
 APRIL WINE — Rockin' Myself To Sleep  
 CHEAP TRICK — Little Sister  
 HEART — These Dreams  
 AC/DC — Sink The Pink  
 STING — Consider Me Gone  
 NIGHT RANGER — This Boy Needs To Rock  
 GIRLSCHOOL — Running Wild

**KSRR — Houston — Michael Stevens**  
 LOVERBOY — Lovin' Every Minute Of It  
 HEART — If Looks Could Kill

**WNEW — New York — Amy Grosser**  
 LOVERBOY — Lovin' Every Minute Of It  
 U2 — Bad  
 N. LOWE — I Know The Bride (When She Used To Rock And Roll)  
 EDDIE & THE TIDE — One In A Million  
 FOREIGNER — Down On Love

**WIYY — Baltimore — Chuck Ducots**  
 MARILLION — Kayleigh  
 KATRINA AND THE WAVES — Do You Want Crying  
 KIX — Cold Shower  
 RATT — Your In Love  
 LOVERBOY — Lovin' Every Minute Of It  
 DIO — Rock And Roll Children

**WGIR — Manchester, NH — Karen Anderson**  
 J. BECK — Gets Us In The End  
 LOVERBOY — Lovin' Every Minute Of It  
 KATRINA AND THE WAVES — Do You Want Crying  
 THE OUTFIELD — Say It Isn't So  
 DIRE STRAITS — One World

**WPYX — Albany — Rick Zandt**  
 LOVERBOY — Lovin' Every Minute Of It  
 UB40 W/ C. HYNDE — I Got You Babe  
 C. HART — Boy In The Box  
 M. MC DONALD — Bad Times  
 X — Burning House Of Love

**WINNING IN NEW YORK** — On October 27, 1985 WNEW-FM will celebrate 18 years as an album rock station. Over the nearly two decades the station has become an institution in the nations number one market, outlasting some excellent competition. In fact, the station has recently posted some of its best numbers in its history.

Program director **Charlie Kendall** arrived at the station from WMMR, Philadelphia, August 8, 1983. "What we've done," says Kendall, "is to enhance the qualities that the station already had. The station had a progressive rock image and we capitalized on that. We also tried to expand the demographics within that, as well as expand the time spent listening. We had the cume, that wasn't the problem, the problem was getting them to listen more."



Kendall then instituted some of the programming features that were a success for him during his tenure at WMMR and WMMS. "We began the 'double shots' or 'two for Tuesday's'" continues Kendall, "and the 'work force' blocks at noon. We even have an overnight work force block where listeners can write in and request three or four of their favorite songs. The music marathon has been a great aid to us. It's about an hour and fifteen minutes of non-stop music. That's based on a new concept, the two hour clock. Radio has always had a standardized one hour clock, where every hour you have the breaks at the same time. By utilizing a two hour clock, you

can move your commercials around so you can stack them up at the top of one hour and at the end of another. All of a sudden you have an hour and fifteen minutes to rock and roll. We give them the music mass and the music purity that no one else in the marketplace could give them. We will give them more music mass than even our new competitor (WXRK) can, and we emphasize this by saying 'Hey, nobody gives you this kind of stuff except us, and we've been doing it for 18 years for you so how could you go somewhere else.' And thus far that's been the case."

Kendall is a great believer in music research. "The people are first, the fan is always right. You find out what the fans want and you give it to them. I don't think that there is a good way to do that without going into heavy research. You can have an extremely intuitive instinct, and I don't think that there is a great programmer who doesn't have that, but at the same time you must ask the people what's good and what they like. I feel that auditorium testing of music is a great way to find out what they like musically, much more so than call out research, even though I utilize call out as well. My research is done on music that they've already heard. For a record that's brand new, I don't know of any other way except gut instinct to find out if a record's a hit."

With a great tradition of its own and the 30 year history of rock and roll, the station prides itself on its extensive oldies library. WNEW-FM's music list encompasses over 3,000 different titles. "Your currents to library ratio is what separates one station from another," explains Kendall, "oldies have been the mainstay of AOR radio for a number of years now and they do have their place. Rock and roll is vibrant and it's got to have some freshness to it. Sometimes, an old track can be just as fresh as a new track. It depends on if it has been played out. I usually run four different music groups throughout the year. I'll only be playing 8 or 9 hundred of the 3,000 at any one time. The **Beach Boys, Young Rascals**, and stuff like that are great summertime records, but 'I Get Around' doesn't necessarily sound that good in the dead of winter.

In discussing the success of the station Kendall says, "consistency has been our primary element. A good clean musical and personality presentation and a very aggressive street posture are important for any album rock station. We've tried to make the jocks more relatable in a timely sense as to what's happening in New York. That includes word economy. In the early days of WNEW, some of the raps would go on for days. I try and remind them that this is an entertainment medium, and our job is to entertain. Unless you are doing stand up comedy, play another record. It's very important to be out on the street and be visible. We do lunchtime concerts from different clubs around the city. These are always free either to invited guests or to anyone who wants to come. We do the morning show live from a different location as often as possible. Recently, we did a whole day live via satellite from the beach in Asbury Park, New Jersey. Whenever there are tickets for a concert on sale we are there passing out our goodies, when people are waiting in line, and in New York, sometimes you wait in line half of your life."

When WPLJ and WAPP decided to move from album rock to hit formats, WNEW-FM stood alone as the only album rocker in the market. In the past month, **Infinity Broadcasting's WKTU** changed its call letters to **WXRK** and format to album rock. WNEW-FM feels they're ready for the direct competition. "Basically," continues Kendall, "What most people who were detractors of ours had a tendency to say was that we were winning by default because there was no other game in town. I don't think that's the case. We have always operated the station as though we were in the heat of battle, since I've been here. I always try and run the station on a minute by minute basis and whatever competition we have, whether it be CHR or CBS-FM with their oldies, we considered them all competitors. We are not going to make any dramatic programming steps at this time. We were #1 in men 18+ in the last book and you don't get to be number one in New York simply by having no competition. We know our new competitor is going to be formidable and we intend to give them the fight of their life and bury them deep in some grave."

**Bob Shulman**

## ROCK PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
<b>Karen Anderson</b>	<b>WGIR</b>	<b>Manchester, NH</b>

**Song: "Say It Isn't So"**  
**Artist: The Outfield**  
**Label: Columbia**

**Comment:**  
 "A catchy mixture of the Police and Men At Work. This should be a great summertime record."



# new faces to WATCH

On September 10, 1977, Cash Box introduced the unique weekly feature, New Faces To Watch. Debuting acts are universally considered the life blood of the recording industry, and over the last seven years Cash Box has been first to spotlight new and developing artists, many of whom have gone on to chart topping successes.

Having chronicled the development of new talent these seven years, it gives us great pleasure to celebrate their success with our seventh annual New Faces To Watch Supplement. We will again honor those artists who have rewarded the faith, energy, commitment and vision of their labels this past year. The supplement's layout will be in easy reference pull-out form, making it a year-round historical guide for the industry. It will contain select, original profiles as well as an updated summary including chart histories, gold and platinum achievements, grammy awards, and revised up-to-date biographies.

We know you will want to participate in this tribute, showing both where we have been and where we are going as an industry. The New Faces To Watch Supplement will be included in the August 31st issue of Cash Box, on sale August 26th. The advertising deadline is August 22nd

Reserve Advertising Space Now!

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LOS ANGELES  
SPENCE BERLAND  
213-464-8241

NASHVILLE  
JOHN LENTZ  
615-244-2898

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

	Weeks On 8/17 Chart	Weeks On 8/17 Chart
<b>1</b> <b>ROCK ME TONIGHT</b> □ FREDDIE JACKSON (Capitol ST 12404)	1 17	
<b>2</b> <b>WHITNEY HOUSTON</b> ★ (Arista AL8-8212)	2 19	
<b>3</b> <b>SINGLE LIFE</b> CAMEO (Atlanta Artists/PolyGram 824 546-1)	4 8	
<b>4</b> <b>THE NIGHT I FELL IN LOVE</b> ★■ LUTHER VANDROSS (Epic FE 39882)	3 22	
<b>5</b> <b>AROUND THE WORLD IN A DAY</b> ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	5 16	
<b>6</b> <b>WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AL8-8286)	9 6	
<b>7</b> <b>JESSE JOHNSON'S REVUE</b> ★ (A&M SP 6-5024)	7 23	
<b>8</b> <b>READY FOR THE WORLD</b> (MCA 5594)	8 14	
<b>9</b> <b>DREAM OF A LIFETIME</b> MARVIN GAYE (Columbia FC 39916)	6 13	
<b>10</b> <b>A LITTLE SPICE</b> LOOSE ENDS (MCA 5588)	10 15	
<b>11</b> <b>U.T.F.O.</b> (Select SEL 21614)	11 13	
<b>12</b> <b>STREET CALLED DESIRE</b> RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	13 10	
<b>13</b> <b>EMERGENCY</b> ★■ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	14 38	
<b>14</b> <b>GLOW</b> RICK JAMES (Gordy/Motown 6135 GL)	12 16	
<b>15</b> <b>ONLY FOUR YOU</b> MARY JANE GIRLS (Gordy/Motown 6092GL)	15 25	
<b>16</b> <b>ELECTRIC LADY</b> CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	17 16	
<b>17</b> <b>AS THE BAND TURNS</b> ATLANTIC STARR (A&M SP-5019)	18 16	
<b>18</b> <b>CAN'T STOP THE LOVE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	16 24	
<b>19</b> <b>RHYTHM OF THE NIGHT</b> ★□ DeBARGE (Gordy/Motown 6123GL)	21 23	
<b>20</b> <b>SUDDENLY</b> ★■ BILLY OCEAN (Jive/Arista JLB-8213)	19 60	
<b>21</b> <b>DIAMOND LIFE</b> ★■ SADE (Portrait/CBS 39581)	20 27	
<b>22</b> <b>PATTI LABELLE</b> (Philadelphia Int'l/CBS FZ 40020)	31 4	
<b>23</b> <b>SOME OF MY BEST JOKES ARE FRIENDS</b> GEORGE CLINTON (Capitol ST-12417)	23 7	
<b>24</b> <b>KING OF ROCK</b> ★□ RUN D.M.C. (Profile PRO-1205)	24 34	
<b>25</b> <b>ALEXANDER O'NEAL</b> (Tabu/CBS FZ 3931)	25 20	
<b>26</b> <b>MAKE IT BIG</b> ★■ WHAM! (Columbia FC 39595)	22 32	
<b>27</b> <b>WATCHING YOU WATCHING ME</b> BILL WITHERS (Columbia FC 39887)	27 6	
<b>28</b> <b>MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529)	26 34	
<b>29</b> <b>CONTACT</b> POINTER SISTERS (RCA AFL 1-8056)	32 5	
<b>30</b> <b>IT'S GONNA BE ALRIGHT</b> CHERYL LYNN (Columbia FC 40024)	30 6	
<b>31</b> <b>THE FAT BOYS ARE BACK</b> THE FAT BOYS (Sutra 1016)	44 2	
<b>32</b> <b>WRAP YOUR BODY</b> ONE WAY (MCA 5552)	39 5	
<b>33</b> <b>DANCIN' IN THE KEY OF LIFE</b> STEVE ARRINGTON (Atlantic 7-81245-1)	36 20	
<b>34</b> <b>THE COMPLETE STORY OF ROXANNE... THE ALBUM</b> (Compleat/PolyGram 671014-1)	35 7	
<b>35</b> <b>BEVERLY HILLS COP</b> ★■ ORIGINAL SOUNDTRACK (MCA 5547)	28 31	
<b>36</b> <b>MATERIAL THANGZ</b> THE DEELE (Solar/Elektra 9-60410)	29 10	
<b>37</b> <b>KLIQUE</b> (MCA 5532)	33 14	
<b>38</b> <b>TAKE NO PRISONERS</b> PEABO BRYSON (Elektra 9-60427)	37 9	
<b>39</b> <b>THE PLEASURE SEEKERS</b> THE SYSTEM (Mirage/Atlantic 7-90261-1)	40 6	
<b>40</b> <b>GRAVITY</b> KENNY G & G FORCE (Arista AL8-8282)	34 13	
<b>41</b> <b>NEW EDITION</b> ★■ (MCA 5515)	38 36	
<b>42</b> <b>HORSIN' AROUND</b> CARRIE LUCAS (Constellation/MCA 5513)	43 6	
<b>43</b> <b>CITY LIFE</b> THE BOOGIE BOYS (Capitol SF-12409)	52 2	
<b>44</b> <b>WORLD CLASS</b> THE WORLD CLASS WRECKIN' CRU (Kru-Cut KC 004)	49 6	
<b>45</b> <b>NO JACKET REQUIRED</b> ★□ PHIL COLLINS (Atlantic 7 81240-1)	41 14	
<b>46</b> <b>READ MY LIPS</b> MELBA MOORE (Capitol ST 12382)	42 20	
<b>47</b> <b>DO YOU WANNA GET AWAY</b> ★ SHANNON (Mirage/Atlantic 7-90267-1)	46 15	
<b>48</b> <b>COOLIN' OUT</b> DENNIS EDWARDS (Gordy/Motown 6148GL)	48 4	
<b>49</b> <b>SPACE IS THE PLACE</b> NEWCLEUS (Sunnyview 4903)	55 2	
<b>50</b> <b>SEEKRET</b> KLEEEER (Atlantic 7-81254-1)	51 9	
<b>51</b> <b>LUXURY OF LIFE</b> 5 STAR (RCA NFL 1-8052)	57 3	
<b>52</b> <b>9.9</b> (RCA NFL 1-8049)	58 3	
<b>53</b> <b>PRIVATE DANCER</b> ★■ TINA TURNER (Capitol ST-12330)	53 16	
<b>54</b> <b>NIGHTSHIFT</b> ★□ COMMODORES (Motown 6124 ML)	54 29	
<b>55</b> <b>STARCHILD</b> ★□ TEENA MARIE (Epic FE 39528)	45 35	
<b>56</b> <b>HOT SPOT</b> JAZZ BAND (Motown 6149ML)	DEBUT	
<b>57</b> <b>RAP 2</b> RAP 2 (Profile PRO-1207)	DEBUT	
<b>58</b> <b>THE DREAM OF THE BLUE TURTLE</b> ★ STING (A&M-SP 03750)	59 6	
<b>59</b> <b>PADLOCK</b> GWEN GUTHRIE (Garage/Island 2001)	65 2	
<b>60</b> <b>RESTLESS</b> STARPOINT (Elektra 9-60424)	DEBUT	
<b>61</b> <b>THE VISION</b> HOWARD JOHNSON (A&M 4982)	DEBUT	
<b>62</b> <b>SWEPT AWAY</b> ★□ DIANA ROSS (RCA AFL 1-5009)	47 50	
<b>63</b> <b>R.J.'S LATEST ARRIVAL</b> (Atlantic 7-81260-1)	50 5	
<b>64</b> <b>I'M NOT THE SAME GIRL</b> STACY LATTISAW (Cotillion/Atlantic 7-90280-1)	56 4	
<b>65</b> <b>GAP BAND VI</b> THE GAP BAND (Total Experience/RCA TEL8.5705)	64 32	
<b>66</b> <b>WHEN THE BOYS MEET THE GIRLS</b> SISTER SLEDGE (Atlantic 7-81255-1)	67 9	
<b>67</b> <b>MAGIC</b> FOUR TOPS (Motown 6130 ML)	63 11	
<b>68</b> <b>PICK'N'CHOOSE</b> RADIANCE (Owest/Warner Bros. 9-25153-1)	60 5	
<b>69</b> <b>RADIO M.U.S.C. MAN</b> WOMACK & WOMACK (Elektra 60406)	62 11	
<b>70</b> <b>SEXY THING</b> TYRONE DAVIS (Future 1001)	61 6	
<b>71</b> <b>LIKE A VIRGIN</b> ★■ MADONNA (Sire/Warner Bros. 9-25157-1)	72 32	
<b>72</b> <b>LIFE</b> GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	66 23	
<b>73</b> <b>WE ARE THE WORLD</b> ★■ USA FOR AFRICA (Columbia USA 40043) CBS	73 18	
<b>74</b> <b>PLANETARY INVASION</b> ★□ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	69 38	
<b>75</b> <b>I FEEL FOR YOU</b> ★■ CHAKA KHAN (Warner Bros. 9 25162-1)	75 39	

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



JAMMING AT ANTONES — Eddie Taylor (l), Snooky Pryor (c) and Jimmy Rogers mix it up on stage at Clifford Antone's second celebration of his club's 10th anniversary.

## THE RHYTHM SECTION

**HE DID IT AGAIN** — Clifford Antone, owner of Austin Texas' Antones managed to assemble yet another all star line up of blues legends last week, only three weeks after his first tenth anniversary celebration (*Cash Box* July 27, 1985).

Playing to a highly enthusiastic, capacity Austin audience were such notables as Albert Collins, Sunnyland Slim, Pinetop Perkins, Jimmy Rogers, James Cotten, Eddie Taylor, Jimmie Vaughan, Angela Strehli, Lou Ann Barton, Mel Brown, Bill Campbell, Abb Locke, The Antones (Denny Freeman, George Rains, Derek O'Brien and Sarah Brown) and a very special, rare appearance by Snooky Pryor.

At the risk of sounding too dramatic, the four day bonanza was nothing less than magical.

Blues artists, despite their incredible contributions to modern popular music, have time and time again been deprived of their due recognition both financially and through the public's eye. It was Sunnyland Slim who made it possible for a young man from the Mississippi Delta named Muddy Waters to first record on the Chess label. It was Eddie Taylor who defined the always imitated Jimmy Reed guitar rhythm and it was Pinetop Perkins, Jimmy Rogers and James Cotten that helped define the slick Chicago style of genuine delta blues. Perhaps it's not out of line to call these guys living legends.

Clifford Antone has come to realize the importance of these artist's contribution to American music and he has established a home away from home for them. Each and every musician commented that there is no better place to play and no better man to play for. "Everytime we play here it's a party," said Jimmy Rogers. "This is the place to really tear it up."

One of the most gratifying aspects of seeing the blues at Antones is the sheer happiness of the performers who play there. Antone decides who plays when and with whom and he basically constructs his own blues heaven. "Turn it up and take a lead," he yelled to Eddie Taylor on stage. Taylor proceeded to blow the house away with his unique underrated style. As he finished and acknowledged the applause of the audience he looked over to Antone and smiled, waiting for approval. The smile was returned and Eddie Taylor savored one of his too few moments in the limelight.

"It's great how Clifford introduced Eddie as the world's greatest guitarist on Friday night and he showed up at the club in a three piece suit on Saturday," remarked one of Antone's employees. "It's about time that man got his just due."

Some of the highlights of a weekend full of highlights was the sizzling jam by Taylor, harmonica player Snooky Pryor, Jimmy Rogers and Sunnyland Slim. Pryor, Rogers and Sunnyland have recorded together before, primarily in the 50s and their first appearance together in Austin was emotional, tight and downright hot.

Always a standout, Sunnyland Slim proved that he gets better with age. To listen to Sunnyland tickle the ivories is to hear someone play straight from the heart. When Sunnyland hit his high notes there wasn't a sound in the room as all eyes and ears focused on one of the builders of the blues.

When Albert Collins took the stage at about 1:00 a.m. on Sunday morning, everyone knew the master of the Telecaster was ready to play. After the first tune he yelled to the audience, "we're live now." And live he was. Even veterans of Collins' shows remarked that it was one of his hottest nights ever. The man cooked.

Clifford Antone has proved that the blues are alive and well and living in Austin, Texas. He is a firm believer that there is still time for these artists to gain the notoriety they deserve, hopefully while they're still around to enjoy the fruits of their years of labor. Whether or not that happens, and hopefully it will, Clifford Antone should be satisfied with his contribution. He's really made a difference.

David Adelson



SUNNYLAND SLIM — One of the legends of the blues brought down the house at Austin, Texas' Antones last week.



# 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 17, 1985

Weeks  
On  
8/17 Chart

Weeks  
On  
8/17 Chart

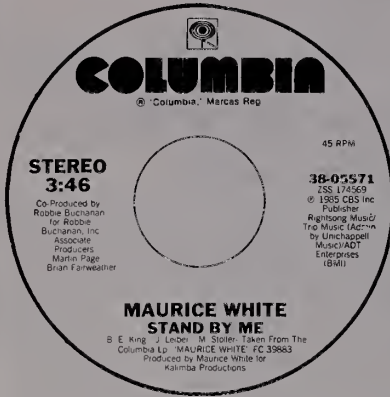
Weeks  
On  
8/17 Chart

<b>1</b>	<b>FREEWAY OF LOVE</b> Aretha Franklin (Arista AS1-9354)	<b>1</b>	<b>10</b>	<b>32</b>	<b>SWING LOW</b> R.J.'S LATEST ARRIVAL (Atlanta 7-89551)	<b>24</b>	<b>8</b>	<b>65</b>	<b>HARD TIMES FOR LOVERS</b> JENNIFER HOLLIDAY (Geffen 7-28958)	<b>77</b>	<b>2</b>
<b>2</b>	<b>ROCK ME TONIGHT (FOR OLD TIME'S SAKE)</b> FREDDIE JACKSON (Capitol B 5459)	<b>2</b>	<b>22</b>	<b>33</b>	<b>I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	<b>40</b>	<b>5</b>	<b>66</b>	<b>I'M NOT THE SAME GIRL</b> STACY LATTISAW (Cotillion/Atlantic 7-99635)	<b>56</b>	<b>7</b>
<b>3</b>	<b>SAVING ALL MY LOVE FOR YOU</b> WHITNEY HOUSTON (Arista ASI-9361)	<b>4</b>	<b>7</b>	<b>34</b>	<b>HISTORY</b> MAI TAI (Critique CR 715P)	<b>37</b>	<b>8</b>	<b>67</b>	<b>SANCTIFIED LADY</b> MARVIN GAYE (Columbia 38-04861)	<b>60</b>	<b>18</b>
<b>4</b>	<b>I WONDER IF I TAKE YOU HOME</b> LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	<b>3</b>	<b>14</b>	<b>35</b>	<b>THE PLEASURE SEEKERS</b> THE SYSTEM (Mirage/Atlantic 7-99639)	<b>33</b>	<b>10</b>	<b>68</b>	<b>JUST ANOTHER LONELY NIGHT</b> THE O'JAYS (Philadelphia Int'l. 50013)	<b>79</b>	<b>2</b>
<b>5</b>	<b>ATTACK ME WITH YOUR LOVE</b> CAMEO (Atlanta Artists/PolyGram 880 744-7)	<b>5</b>	<b>10</b>	<b>36</b>	<b>FIDELITY</b> CHERYL LYNN (Columbia 38-04832)	<b>31</b>	<b>12</b>	<b>69</b>	<b>INTO THE GROOVE</b> MADONNA (Sire/Warner Bros. 0-20335)	<b>63</b>	<b>7</b>
<b>6</b>	<b>IT'S OVER NOW</b> LUTHER VANDROSS (Epic 34-04944)	<b>6</b>	<b>11</b>	<b>37</b>	<b>YOU ARE MY LADY</b> FREDDIE JACKSON (Capitol B 5459)	<b>55</b>	<b>3</b>	<b>70</b>	<b>AMANDA</b> DENNIS EDWARDS (Gordy/Motown 1799GF)	<b>71</b>	<b>4</b>
<b>7</b>	<b>I WANT MY GIRL</b> JESSE JOHNSON'S REVUE (A&M AM 2749)	<b>12</b>	<b>7</b>	<b>38</b>	<b>I'M LEAVING BABY</b> CON FUNK SHUN (Mercury/PolyGram 880 914-7)	<b>42</b>	<b>7</b>	<b>71</b>	<b>SUSSUDIO</b> PHIL COLLINS (Atlantic 7-89560)	<b>64</b>	<b>14</b>
<b>8</b>	<b>CHERISH</b> KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	<b>13</b>	<b>7</b>	<b>39</b>	<b>I WISH HE DIDN'T TRUST ME SO MUCH</b> BOBBY WOMACK (MCA-52624)	<b>52</b>	<b>3</b>	<b>72</b>	<b>COOL, CALM, COLLECTED</b> ATLANTIC STARR (A&M AM 2742)	<b>67</b>	<b>9</b>
<b>9</b>	<b>GLOW</b> RICK JAMES (Gordy/Motown 1796GF)	<b>9</b>	<b>10</b>	<b>40</b>	<b>MY SECRET (DIDJA GETIT)</b> NEW EDITION (MCA 52627)	<b>44</b>	<b>7</b>	<b>73</b>	<b>"8" BALL</b> HERE ALPERT (A&M AM-2/57)	<b>84</b>	<b>2</b>
<b>10</b>	<b>STIR IT UP</b> PATTI LaBELLE (MCA 52517)	<b>11</b>	<b>9</b>	<b>41</b>	<b>HOT SPOT</b> DAZZ BAND (Motown 1800MF)	<b>48</b>	<b>4</b>	<b>74</b>	<b>GIVE AND TAKE</b> BRASS CONSTRUCTION (Capitol B 5500)	<b>75</b>	<b>3</b>
<b>11</b>	<b>WE DON'T NEED ANOTHER HERO (THUNDERDOME)</b> TINA TURNER (Capitol B-5491)	<b>15</b>	<b>7</b>	<b>42</b>	<b>OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	<b>54</b>	<b>5</b>	<b>75</b>	<b>CHOOSE ME</b> LOOSE ENDS (MCA 52637)	<b>86</b>	<b>2</b>
<b>12</b>	<b>DANCIN' IN THE KEY OF LIFE</b> STEVE ARRINGTON (Atlantic 7-89535)	<b>14</b>	<b>8</b>	<b>43</b>	<b>DISRESPECT</b> THE GAP BAND (Total Experience/RCA TES1-2418)	<b>47</b>	<b>4</b>	<b>76</b>	<b>PAPA'S GOT A BRAND NEW PIG BAG</b> SILENT UNDERDOG (Profile PRO 7072)	<b>69</b>	<b>5</b>
<b>13</b>	<b>FLY GIRL</b> THE BOOGIE BOYS (Capitol B 5498)	<b>17</b>	<b>8</b>	<b>44</b>	<b>YOUR PLACE OR MINE</b> BAR-KAYS (Mercury/PolyGram 880 966-7)	<b>51</b>	<b>4</b>	<b>77</b>	<b>KING KUT</b> WORD OF MOUTH featuring D.J. CHEESE (Profile Pro 7076)	<b>85</b>	<b>2</b>
<b>14</b>	<b>WILD AND CRAZY LOVE</b> MARY JANE GIRLS (Gordy/Motown 1789GF)	<b>16</b>	<b>8</b>	<b>45</b>	<b>SOMETHING THAT TURNS YOU ON</b> BILL WITHERS (Columbia 38-05424)	<b>49</b>	<b>5</b>	<b>78</b>	<b>STRANGER IN THE NIGHT</b> OSBORNE & GILES (Red Label 71000)	<b>87</b>	<b>2</b>
<b>15</b>	<b>POP LIFE</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	<b>27</b>	<b>4</b>	<b>46</b>	<b>BIT BY BIT (THEME FROM FLETCH)</b> STEPHANIE MILLS (MCA 52617)	<b>46</b>	<b>8</b>	<b>79</b>	<b>THE SAME &amp; DAVE MEDLEY</b> STARS ON 45 featuring THE NEW SAM & DAVE REVIEW (SAM DANIELS AND DAVE PRATER, JR.) (21 Records/Atlantic 7-99636)	<b>3</b>	
<b>16</b>	<b>MYSTERY LADY</b> BILLY OCEAN (Jive/Arista JS1-9374)	<b>21</b>	<b>7</b>	<b>47</b>	<b>ITCHIN' FOR A SCRATCH</b> FORCE MD'S (Atlantic 7-89557)	<b>32</b>	<b>14</b>	<b>80</b>	<b>BREAK THE ICE</b> MICHAEL LOVESMITH (Motown 1794MF)	<b>81</b>	<b>3</b>
<b>17</b>	<b>IF YOU WERE HERE TONIGHT</b> ALEXANDER O'NEAL (Tabu/Epic ZS4-05418)	<b>19</b>	<b>11</b>	<b>48</b>	<b>BAD BOY</b> JUICY (Private I/Epic 34-05422)	<b>53</b>	<b>7</b>	<b>81</b>	<b>TRAPPED</b> COLONEL ABRAMS (MCA-52638)	<b>DEBUT</b>	
<b>18</b>	<b>WHEN YOU LOVE ME LIKE THIS</b> MELBA MOORE (Capitol B 5484)	<b>18</b>	<b>11</b>	<b>49</b>	<b>A LITTLE BIT OF HEAVEN</b> NATALIE COLE (Modern/Atlantic 7-99630)	<b>58</b>	<b>5</b>	<b>82</b>	<b>ALL NIGHT</b> RADIANCE (Qwest/Warner Bros. 7-28981)	<b>82</b>	<b>3</b>
<b>19</b>	<b>WHO'S HOLDING DONNA NOW</b> DeBARGE (Gordy/Motown 1793GF)	<b>7</b>	<b>14</b>	<b>50</b>	<b>YOU GIVE GOOD LOVE</b> WHITNEY HOUSTON (Arista AS 1-9264)	<b>30</b>	<b>25</b>	<b>83</b>	<b>THIS TIME</b> DAYTON (Capitol B 5487)	<b>90</b>	<b>2</b>
<b>20</b>	<b>OH SHEILA</b> READY FOR THE WORLD (MCA 52636)	<b>25</b>	<b>6</b>	<b>51</b>	<b>THE SCREAMS OF PASSION</b> THE FAMILY (Paisley Park/Warner Bros. 7-28953)	<b>62</b>	<b>4</b>	<b>84</b>	<b>VICTIM OF DESIRE</b> VERONICA UNDERWOOD (Philly World/Atlantic 7-99632)	<b>DEBUT</b>	
<b>21</b>	<b>SAVE YOUR LOVE (FOR #1)</b> RENE & ANGELA (Mercury/PolyGram 880 731-7)	<b>8</b>	<b>15</b>	<b>52</b>	<b>IT'S MADNESS</b> MARVIN GAYE (Columbia 38-05442)	<b>57</b>	<b>5</b>	<b>85</b>	<b>SILVER SHADOW</b> ATLANTIC STARR (A&M AM 2766)	<b>DEBUT</b>	
<b>22</b>	<b>ALL OF ME FOR ALL OF YOU</b> 9.9 (RCA PB-14082)	<b>26</b>	<b>10</b>	<b>53</b>	<b>STAND UP</b> HOWARD JOHNSON (A&M AM 2752)	<b>61</b>	<b>4</b>	<b>86</b>	<b>BAD BOYS</b> BAD BOYS featuring K. LOVE (Starlite/Fantasy 240)	<b>DEBUT</b>	
<b>23</b>	<b>HANGIN' ON A STRING (Contemplating)</b> LOOSE ENDS (MCA 52570)	<b>10</b>	<b>17</b>	<b>54</b>	<b>ALL FALL DOWN</b> FIVE STAR (RCA PB-14108)	<b>59</b>	<b>5</b>	<b>87</b>	<b>WELL-A-WIGGY</b> THE WEATHER GIRLS (Columbia CS7-2158)	<b>DEBUT</b>	
<b>24</b>	<b>IF YOU LOVE SOMEBODY SET THEM FREE</b> STING (A&M AM 2738)	<b>20</b>	<b>12</b>	<b>55</b>	<b>THINKING ABOUT YOUR LOVE</b> SKIPWORTH & TURNER (4th & B'way/Island Pro-414)	<b>35</b>	<b>17</b>	<b>88</b>	<b>REDD HOTT MAMA</b> JONZUN CREW featuring MICHAEL JONZUN (A&M AM 2756)	<b>89</b>	<b>2</b>
<b>25</b>	<b>THE FAT BOYS ARE BACK</b> FAT BOYS (Sutra 034)	<b>29</b>	<b>8</b>	<b>56</b>	<b>TOO MANY GAMES</b> MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	<b>34</b>	<b>15</b>	<b>89</b>	<b>I CAN'T FORGET YOU</b> PATTI LaBELLE (Philadelphia Int'l 4-05456)	<b>DEBUT</b>	
<b>26</b>	<b>PADLOCK</b> GWEN GUTHRIE (Garage/Island 21)	<b>28</b>	<b>8</b>	<b>57</b>	<b>SISTER FATE</b> SHEILA E (Paisley Park/Warner Bros. 7-28955)	<b>65</b>	<b>4</b>	<b>90</b>	<b>OBSESSIONS</b> HOWARD HEWETT (Elektra 7-69620)	<b>DEBUT</b>	
<b>27</b>	<b>19</b> PAUL HARDCASTLE (Chrysalis VS4 42860)	<b>22</b>	<b>12</b>	<b>58</b>	<b>YOUR LOVE IS KING</b> SADE (Portrait/Epic 37-95408)	<b>39</b>	<b>8</b>	<b>91</b>	<b>LEADER OF THE PACK</b> U.T.F.O. (Select FMS 62259)	<b>68</b>	<b>10</b>
<b>28</b>	<b>RASPBERRY BERET</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	<b>23</b>	<b>14</b>	<b>59</b>	<b>STRONGER TOGETHER</b> SHANNON (Mirage/Atlantic 7-99631)	<b>66</b>	<b>4</b>	<b>92</b>	<b>PROBLEMES D'AMOUR</b> ALEXANDER ROBOTNIK (Sire 7-28967)	<b>72</b>	<b>5</b>
<b>29</b>	<b>DARE ME</b> POINTER SISTERS (RCA PB 14126)	<b>36</b>	<b>6</b>	<b>60</b>	<b>THE ROOF IS ON FIRE</b> ROCK MASTER SCOTT & THE DYNAMIC 3 (Reality/Fantasy 203)	<b>43</b>	<b>8</b>	<b>93</b>	<b>CAN YOU HELP ME</b> JESSE JOHNSON'S REVUE (A&M AM 5730)	<b>73</b>	<b>17</b>
<b>30</b>	<b>THE DANCE ELECTRIC</b> ANDRE CYMONE (Columbia 38-05436)	<b>41</b>	<b>4</b>	<b>61</b>	<b>PARASITE</b> THE REDDINGS (Polydor/PolyGram 881 767-1)	<b>45</b>	<b>10</b>	<b>94</b>	<b>A WOMAN, A LOVER, A FRIEND</b> KLIQUE (MCA 52566)	<b>74</b>	<b>18</b>
<b>31</b>	<b>HELLO STRANGER</b> CARRIE LUCAS (Constellation/MCA 52602)	<b>38</b>	<b>6</b>	<b>CHARTBREAKER</b>				<b>95</b>	<b>DEEP INSIDE YOUR LOVE</b> READY FOR THE WORLD (MCA 52561)	<b>76</b>	<b>19</b>
				<b>62</b>	<b>STAND BY ME</b> MAURICE WHITE (Columbia 38-05571)	<b>DEBUT</b>		<b>96</b>	<b>EVERYTHING SHE WANTS</b> WHAM! (Columbia 38-04840)	<b>78</b>	<b>26</b>
				<b>63</b>	<b>SERVING IT</b> ONE WAY (MCA 52631)	<b>70</b>	<b>4</b>	<b>97</b>	<b>TAKE AWAY YOUR HEART</b> KLEER (Atlantic 7-98549)	<b>83</b>	<b>7</b>
				<b>64</b>	<b>TELEPHONE</b> DIANA ROSS (RCA PB 14032)	<b>50</b>	<b>14</b>	<b>98</b>	<b>SEXY WAYS</b> FOUR TOPS (Motown 1790MF)	<b>88</b>	<b>15</b>
								<b>99</b>	<b>SUPERFINE (FROM BEHIND)</b> SKOOL BOYZ (Columbia 38-04942)	<b>91</b>	<b>5</b>
								<b>100</b>	<b>FRANKIE</b> SISTER SLEDGE (Atlantic 7-89547)	<b>92</b>	<b>12</b>

ALPHABETICAL LISTING ON INSIDE BACK COVER

# BLACK/URBAN RADIO

## MOST ADDED



## STRONG ADDS

Just Another Lonely Night — The O'Jays — Philadelphia Intl/Manhattan  
 Hard Times For Lovers — Jennifer Holliday — Geffen  
 Trapped — Colonel Abrams — MCA  
 Silver Shadow — Atlantic Starr — A&M

## STATION ADDS

**XHRM-FM — San Diego — Duff Lindsey — PD**

M. White  
 C. Carlton  
 Commodores  
 Colonel Abrams  
 Klymaxx  
 The O'Jays  
 H. Hewitt  
 Atlantic Starr

**WPLZ — Richmond — H. Jay Lang — PD**

Maze  
 Rene & Angela  
 Frederick  
 C. Singleton  
 Boogie Boys  
 N. Cole  
 B. Womack  
 Ready For The World  
 H. Hewitt

**WUFO — Buffalo — Jeff Grant — PD**

B. Womack  
 Maze  
 Sheila E  
 P. Ford  
 Glass Tears  
 M. White

**KHYS — Port Arthur — Doug Davis — MD**

F. Jackson

Sheila E  
 J. Holliday  
 P. LaBelle  
 450 SL  
 M. White  
 S. Watanabe  
 Merc & Monk  
 V. Underwood  
 Family

**WENN — Birmingham — Mychael Starr — MD**

450 SL  
 Starpoint  
 M. White  
 One Way

**K104-FM — Dallas — Terri Avery — MD**

Bad Boys  
 H. Alpert  
 Sheila E  
 Tears For Fears  
 The Deele  
 F. Jackson

**WLou — Louisville — Bill Price — MD**

The Real Roxanne  
 Family  
 H. Johnson  
 B. Paul  
 A. Watson  
 B. Womack

**WHRK "K97" — Memphis — Jimmy Smith — MD**

M. White  
 P. Bryson  
 Atlantic Starr  
 Real Roxanne  
 Colonel Abrams  
 W. Mills

**KUKQ — Phoenix — Robert Wideman — MD**

H. Alpert  
 Starpoint  
 Bar-Kays  
 F. Jackson

**WUSL "Power 99" — Philadelphia — Jeff Wyatt — PD**

M. White  
 Colonel Abrams  
 V. Underwood  
 F. Jackson  
 Loose Ends  
 Doug E. Fresh  
 P. LaBelle

**WAMO — Pittsburgh — Allen Harrison — PD**

Doug E. Fresh  
 The Movies  
 Modern Man  
 H. Harris

**WXVY — Baltimore — Mark Williams — MD**

R. Shante  
 Doug E. Fresh  
 Chocolate  
 M. White  
 Dayton  
 C. Lucas

**WMYK — Norfolk — Steve Crumbley — PD**

J. Holliday  
 Bar-Kays

**WRKS — New York — Tony Quartrone — PD**

Colonel Abrams  
 Skool Boyz

**WGCI — Chicago — Graham Armstrong — PD**

D. Edward  
 J. Holliday  
 Klymaxx  
 Smoke City  
 E. Rogers

**WWIN — Baltimore — Keith Newman — PD**

The O'Jays  
 Doug E. Fresh  
 Col. Abrams  
 Atlantic Starr  
 Sheila E  
 J. Holliday  
 A. Cymone  
 M. White  
 Sly & Robbie  
 Brass Connection  
 D. Edwards  
 H. Hewitt  
 Depri  
 C. Lucas

**V103 — Atlanta — Ray Boyd — MD**

M. Gaye  
 Madonna  
 The Weather Girls  
 M. White  
 H. Alpert  
 Dynamic Breaks  
 H. Johnson  
 450 SL  
 Go West

**WAOK — Atlanta — Larry Tinsley — PD**

The O'Jays  
 M. White  
 Ready For The World  
 H. Alpert  
 Sheila E  
 Starpoint  
 Go West  
 Jazzy Jeff  
 Osborne & Giles  
 450 SL

**WDIA — Memphis — Bobby O'Jay — PD**

Starpoint  
 O'Jays

Ike & Tina Sisters  
 M. White  
 Atlantic Starr  
 One Way  
 R.D. Fields  
 P. LaBelle  
 Conquest  
 Isley, Jasper, Isley  
 Real Roxanne  
 Maze  
 Collage  
 H. Harris  
 C. Mayfield  
 N. Cole  
 Smoke City

**KRNB — Memphis — Jerry Mason — PD**

M. White  
 T. Tee  
 N. Pigfoot  
 R.D. Fields  
 Isley, Jasper, Isley  
 S. Clarke  
 Nicole  
 Conquest

**WDJY — Washington, D.C. — Dan O'Neil — PD**

Prince  
 The Weather Girls  
 Family  
 Dazz Band  
 B. Womack  
 Klymaxx  
 F. Kelly  
 B. Some

**WRBD — Ft. Lauderdale — Charles Mitchell — PD**

Atlantic Starr  
 C. Carlton  
 P. Byson  
 Tretious 3  
 Maze  
 9.9  
 J. Sample  
 V. Underwood



"KISS" FOR FREDDIE — Freddie Jackson (center) receives congratulations from WRKS-FM jocks Bob Slade (left) and Sonny Tayloy. Jackson's debut album for Capitol went gold.

## AIR CHECK

Station: **KKDA**  
 Market: **Dallas/Ft. Worth**  
 P.D.: **Michael Spears**

# KKDA

The rumors that Texas is developing a stronger and stronger urban personality are now confirmed. No less surprising than KMJQ's latest conquest of the Houston Arbitrons is Dallas-based K-104's rise to second place behind perennial metroplex MOR giant KVIL (led by the ubiquitous Ron Chapman). What is even more amazing for Texas is that the nearest country station in Dallas/Ft. Worth could place no higher than seventh in the latest book. Things have changed, as station assistant program director Terry Avery notes.

Carrying the day for the new urban powerhouse are Tom Joiner (5:30-9 a.m.), Michael Hernandez (9-noon), Warren Epps (noon-3 p.m.), Scott West (3-6 p.m.), Dick "Do-Da" Edwards (6-10 p.m.), Yvonne St. John (10 p.m.-2 a.m.) and Kyle "Casey Kasem" Gibson (2-5:30 a.m.). As in urban centers across the country the jocks have found themselves programming more and more hip-hop because, as Avery notes, "That's a lot of rap and street music now." The new sound has turned into new points for the station, whose signal controls a much heftier part of the metroplex than longtime Ft. Worth rival KNOK.

Currently, the station is involved in a promotion whose grand prize is "the K-104 Aretha Franklin pink Cadillac." The contest is in conjunction with Sound Warehouse and the local Dalworth CB/Car Stereo Stores. The station also runs a regular "104 Dollar Bill" game that gives cash and records to instant winners.

KKDA is owned by Service Broadcasting and has broadcast from Grand Prairie, a Dallas suburb, since its inception 10 years ago. Its AM sister station programs soul oldies.

## URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Doug Davis	KHYS-FM	Port Author
Song: "Stand By Me"		
Artist: Maurice White		
Label: Columbia		

### Comments:

"Currently the record is going to take a big jump this week. It has good lyrics with a positive flow that will attract the 18-49 adults. It's an old remake that was a hit then and it's on its way now. Also Bobby Womack's "I Wish He Didn't Trust Me So Much," single is another record that is very good with females. It's an excellent mix along with the lyrics and it's a subject that happens in everyday life."

# BLACK/URBAN RETAIL

## HOT NEW SELLER



**Patti LaBelle**

**Benson's House Of Records — Los Angeles — Robert Palacios**  
F. Jackson  
Prince  
Cameo  
R. James  
S. Arrington

**Gil's Records And Tapes — Houston — Gil Bultron**  
Cameo  
J. Johnson's Revue  
Maze  
S. Arrington  
Sade

**Street Scene — Atlanta — Jay Robinson**  
Fat Boys  
U.T.F.O.  
Prince  
Rap 2  
F. Jackson

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

## STRONGEST SALES

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

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

**Platter Shack — Orlando — Della Wiggins**  
F. Jackson  
L. Vandross  
Cameo  
Fat Boys  
J. Johnson's Revue

**Believe In Music — Wyoming, MI — Jim Marcusse**  
F. Jackson  
Cameo  
W. Houston  
A. Franklin  
One Way

**Importes Etc. — Chicago — Paul Weisberg**  
Fuzz Dance  
G. Guthrie  
L. Vandross  
P. Parker  
Pointer Sisters

**Scott's Wholesale — Indianapolis — Cheryl Gregory**  
P. LaBelle  
Cameo  
Prince  
W. Houston  
Fat Boys

**Record Theatre — Cincinnati — Marianne Morgan**  
F. Jackson  
A. Franklin  
T. Turner  
Ready For The World  
W. Houston

**Music Master — Chicago — Yvonne Mason**  
L. Vandross  
W. Houston  
B. Withers  
Sade  
Prince

**John's Music — Los Angeles — Marie Jackson**  
F. Jackson  
W. Houston  
L. Vandross  
A. O'Neal  
B. Withers

**Fortune Records — Inglewood, CA — Timmy Fortune**  
F. Jackson  
Cameo  
W. Houston  
L. Vandross  
Kool & The Gang

**The Wherehouse — Culver City, CA — Arnold Turner**  
W. Houston  
F. Jackson  
Cameo  
L. Vandross  
Sting

**Penny Lane Records — Seattle — Debbie Scheirman**  
F. Jackson  
Loose Ends  
Cameo  
Rene & Angela  
Ready For The World

**Brown Sugar Records — New Orleans — Dallas Washington**  
Sister Sledge  
A. Franklin  
P. LaBelle  
W. Houston  
A. O'Neal

**Record Theatre — Winston-Salem — Archie Terrain**  
P. LaBelle  
Cameo  
W. Houston  
Fat Boys  
The Deele

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

**Tower Records — Sacramento — Jeanie Banvar**  
W. Houston  
Sade  
Cameo  
Loose Ends  
L. Vandross

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

**Birdland Records — Baltimore — Beverly Burston**  
L. Vandross  
F. Jackson  
G. Guthrie  
P. LaBelle  
Fat Boys

**L&M Sound Center — Lumberton, NC — Malcolm McCallum**  
F. Jackson  
Fat Boys  
L. Vandross  
Cameo  
U.T.F.O.

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

**LaGreen's — Detroit — Steve Halsey**  
F. Jackson  
L. Vandross  
P. LaBelle  
W. Houston  
Run D.M.C.

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

**Sure-Shot Records — Pasadena, CA — Ricky Wylick**  
F. Jackson  
W. Houston  
Cameo  
L. Vandross  
Loose Ends

## STORE REPORTS

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

**Sikhulu's Record Shack — New York — Sikhulu Shange**  
F. Jackson  
Rene & Angela  
W. Houston  
L. Vandross  
Prince

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

**Webb's Department Store — Philadelphia — Bruce Webb**  
U.T.F.O.  
F. Jackson  
L. Vandross  
W. Houston  
B. Withers

**Barney's One-Stop — Chicago — Nellie Thomas**  
L. Vandross  
F. Jackson  
Cameo  
W. Houston  
Mary Jane Girls

## URBAN RETAILER'S PICK

### Retailer

### Store

### Market

*Sikhulu Shange*

*Sikhulu's Record Shack*

*New York*

**Album: "Watching You, Watching Me"**

**Artist: Bill Withers**

**Label: Columbia**

### Comment:

"This is true Rhythm And Blues, what people have been waiting for. Withers is doing his thing once again. The album is selling very nicely to all age groups."



**SPINNERS INK WITH MIRAGE** — Mirage Records, distributed in North America by Atlantic/Atco Records, has signed the Spinners to a long-term recording contract. The announcement was made this week by Mirage president Jerry Greenberg, who also reported that the Spinners are currently at work on their first album for the label. Shown celebrating the signing of the Spinners to the Mirage label are, from left: Spinners Henry Fambrough, Billy Henderson & Bobbie Smith; Mirage president Jerry Greenberg; Steve Allen of Buddy Allen Management; Spinners Pervis Jackson & John Edwards; and Buddy Allen of Buddy Allen Management.

## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

	Weeks On 8/17 Chart		Weeks On 8/17 Chart
<b>1 DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	1 17	<b>21 SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)	16 11
<b>2 MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	2 24	<b>22 CROSSING</b> OREGON (ECM 25025-1)	25 4
<b>3 YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40029)	3 14	<b>23 TOGETHERING</b> KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	24 25
<b>4 HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	4 21	<b>24 HIGH VISIBILITY</b> VICTOR FELDMAN'S GENERATION BAND (TBA TB208)	30 3
<b>5 ALTERNATING CURRENTS</b> SPYRO GYRA (MCA 5606)	6 9	<b>25 LIVE FROM SAN FRANCISCO</b> MAYNARD FERGUSON (Palo Alto PA 8077)	26 3
<b>6 SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)	5 18	<b>26 JUST FEELIN'</b> McCOY TYNER (Palo Alto PA 8083)	29 3
<b>7 SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	8 12	<b>27 SILENT WITNESS</b> SKYWALK (Zebra ZR 5004)	22 4
<b>8 JUNGLE GARDEN</b> DAVE VALENTIN (GRP 1016)	10 8	<b>28 CIELO DE TERRA</b> AL DI MEOLA (Manhattan SW-53002)	23 14
<b>9 GRAVITY</b> KENNY G & G FORCE (Arista AL8-8282)	7 15	<b>29 LIVE AT SWEET BASIL VOL. 1</b> DAVID MURRAY BIG BAND (Black Saint BSR 0085)	27 8
<b>10 MAISHA</b> SADAO WATANABE (Elektra 60431-1)	13 7	<b>30 SECRETS</b> WILTON FELDER (MCA 5510)	28 27
<b>11 MUSICAN</b> ERNIE WATTS (Qwest/Warner Bros. 25283)	12 6	<b>31 STREETSHADOWS</b> DAVID DIGGS (TBA 207)	31 21
<b>12 FIND OUT!</b> THE STANLEY CLARKE BAND (Epic FE 40040)	11 8	<b>32 MODERN MANNERS</b> ★ SPECIAL EFX (GRP 1021)	32 6
<b>13 WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	9 27	<b>33 SAMURAI SAMBA</b> YELLOWJACKETS (Warner Bros. 25204-1)	33 24
<b>14 STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150-1)	15 30	<b>34 OASIS</b> JOE SAMPLE (MCA 5481)	DEBUT
<b>15 VOCALESE</b> THE MANHATTAN TRANSFER (Atlantic 81266-1)	19 4	<b>35 SPORTIN' LIFE</b> WEATHER REPORT (Columbia FC 39908)	35 19
<b>16 NEW FACES</b> ★ DIZZY GILLESPIE (GRP 1012)	18 6	<b>36 THIEF IN THE NIGHT</b> GEORGE DUKE (Elektra 60398-1)	34 20
<b>17 OPENING NIGHT</b> KEVIN EUBANKS (GRP A-1013)	21 4	<b>37 HIGH CRIME</b> ★ AL JARREAU (Warner Bros. 25106)	37 6
<b>18 HOT HOUSE FLOWERS</b> ★ WYNTON MARSALIS (Columbia FC 39530)	14 46	<b>38 FIRST CIRCLE</b> ★ PAT METHENY GROUP (ECM 25008-1)	38 47
<b>19 20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	17 31	<b>39 DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	36 43
<b>20 AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)	20 20	<b>40 AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	39 24

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

## FEATURE PICKS

**DJANGO'S MUSIC VOLUME ONE** — Mike Peters/Bob Wilber/Bireli Lagrene — Stash ST 253 — Producer: Mike Peters — List: 8.98

Guitarist Peters, a longtime Django adherent, formed Django's Music to explore the post-Hot Club of France sounds of the great gypsy guitarist (having explored the Hot Club era in Jazz A Cordes). Here the band ripples through pieces by, and associated with, Django, with guests Wilber and Lagrene along for the ride. An attractive, loving, swinging *homage* to a genuine original.

**CHAMPION** — Jeff Berlin & Vox Humana — Passport Jazz PJ 88004 — Producer: Ronnie Montrose — List: 8.98

A hard-driving debut by fusion power bassist Berlin and his ready-to-play rock/jazz composers: Journey's Steve Smith and Neil Schon, the Dregs' T Lavitz, Rush's Neil Peart, Clare Fischer, et al. A funky, kicking fusion LP, with one of the catchiest ever of Cannonball Adderley's "Marabi" and solo electric bass version of "Dixie."

**FIRST FLIGHT HOME** — Paul Yonemura — Jazz Mind JM 1003 — Producers: Paul Yonemura, Eddie King — List: 8.98

Yonemura is an L.A.-based drummer who, here, leads a bright, bopping quartet through seven originals (four by Yonemura three by other Quartet members) in a neo-bop mode. Solid ensembles (Larry Honda, sax; Rick Helzer, piano; and Dave Stone, bass), good solos and fine traps playing by the leader highlight this debut.

**HEY, OPEN UP!** — The Fringe — Ap-Gu-Ga 003 (dist. by NorthCountry Dist.; Cadence Bldng; Redwood, NY 13679) — Producers: Bill Ford, The Fringe — List: 8.98

This band in Boston is made up of three interesting and intelligent players — saxophonist George Garzone, drummer Bob Gulloti, bassist Rich Appleman — who deliver tight free-bop playing with a sense of humor. Pianist Ran Blake guests on one track. The Fringe is one hot little band.

## ON JAZZ

**ORNETTE, ONE** — "I had an experience that led me to write the song called 'Lonely Woman.' I was working in Bullock's Department store in Los Angeles, with 'Bullock's' right across my heart. I was on a lunch period, so I was walking down the street — I've got an hour for lunch — and I pass a gallery. I look in the art gallery and I see this beautiful white woman with *everything* around her that's wealth, and this guy had painted her crying her eyes out. I said, 'Wait a minute,' For once I kind of got an insight more into what art is, what *art* is. And when I saw that, all my senses made me relate to that. Because I didn't have *nothing*, and yet I had everything. I had my expression, I knew what I was trying to achieve, but I went to work for Bullock's because I had gotten so persecuted in Los Angeles I gave up music. To me that woman was going through what I was going through, only just the opposite. So when I made that connection, I understood something about myself and I said, 'You know, I feel the same way; I don't have that wealth, but I understand, I feel that *same* suppression, that *same* stuff.' And I said, 'From now on I'm going to only deal with art.' Because I had never thought about art, I only thought about, like everybody, my stomach and my head. I said, 'From now on, art is what I'm going to always try to bring out.' Since then I have never looked back, I have always been involved in something artistic, something I believe."

Ornette Coleman sits in a sparsely-filled loft in an abandoned public school on New York's Lower East Side — he's there by arrangement with the city — and speaks gently about his life and his art. It's amazing to a casual observer that this soft-spoken, shy, 55-year-old caused perhaps the biggest fuss in the history of jazz. Just over 25 years ago, this Texan rode into New York City and introduced the world to what he called "free jazz." Ornette's music was raucous and raw, was exhilarating and beautiful, was unlike anything that most people had ever heard. The battle lines were drawn, and the battle's been fought ever since. To this day, that music of 25 years ago is breathtaking to some, garbage to others. Ironically, while the battle was being fought, Ornette quietly continued to experiment — writing string quartets and symphonies, learning trumpet and violin, playing with Moroccan folk musicians and **Yoko Ono**, working with film and videotape, expanding his many musical theories. One day, the world looked up and noticed that Ornette was performing with a loud, rock/funk/jazz ensemble called **Prime Time**, sort of a stereo trio (two drum kits, two electric basses, two guitars) that would play *anything*, often at once, behind the leader's skittering, often blistering alto. This band performed "harmolodics," explained Ornette, and while much of the world didn't know what he was talking about, harmolodic bands began to spring up — **Ronald Shannon Jackson and the Decoding**, the **James "Blood" Ulmer** bands, **Jamaaladeen Tacuma and Jamaal** — and harmolodics began to have an influence on New York's avant-garde pop scene.

"Take your voice," says Ornette Coleman. "Your voice sounds like a tenor, mine may sound like a baritone, but we're still speaking English. So if we put that in a container and made notes come out of it, we might be playing the same notes. But we have a different sound. That's harmolodics. I realized harmolodics is translating your natural voice into the given notes — 'cause everybody in the world plays the same notes, but they don't play the same music. So that's what harmolodics means — you can translate your own voice into all those other voices and still make a contribution to the total. That's what it really is."

Simple, right? Well, one listen to Prime Time — in fact, one listen to the classic Atlantic Records, still in print, that Ornette made 25 years ago — and it *begins* to come clear. Listen a lot and, just maybe, harmolodics will make sense.

Ornette says he discovered all this in the early '50s, when the world was still in the throes of bebop. "I found out that when I used to play in the church band; I'd be playing in all kinds of keys — keys that were no keys, and everybody in the church would be happy and everything, but when I'd got out and play like that it would disturb people. So I said, 'I've got to analyze this and see what I'm doing.'"

He saw what he was doing was unlike what anybody else was doing. He discovered harmolodics.

"Believe me, I used to play changes, I knew all the changes to all the bebop songs, and the melodies, and I'd get up and I'd sound just like that. But when I played this other way, you know it's just like right now, you see the clouds, but when the clouds go away it's clear, you never knew it was cloudy. That's just the effect that where I went to from there left me. Because all of a sudden I found out that style was just once ideas. And somebody made a style of it and everybody started playing that as the *idea*, instead of realizing that was just a style. See, with me, I try to play ideas. I don't try to play the saxophone, I try to play ideas."

Ornette Coleman once tried to impart his discovery to **Charlie Parker**. "In 1952 I went to hear Charlie Parker at the Tiffany Club in Los Angeles, and my financial situation was zero, triple zero. And I was sitting in the club and Charlie Parker was playing, playing more standard songs, not playing many of his own compositions. And I knew all of his compositions and practically all his solos on his records. And I'm sitting there just going out of my mind — not because of what he was doing, but because I understood it so well. And the clubowner came and said, 'In the first place you don't have any money, and you sound like you're having a good time on top of that — so you gotta go.' So I went outside and Bird came outside and said, 'People told me I should hear you.' I didn't even have a horn yet. And I said, 'Oh, you know, I like those songs you're playing.' And he just talked to me like I was a fan. I don't think he could imagine me playing the way I'm playing, at where he was — because everybody was right there — but I was into what I'm into right now. And I didn't want him to hear me play as much as I wanted to let him know where I was, that I had found something *different*. That's what I was really interested in. But I was too shy to take that kind of ego, and I just acted like he was my idol. So he treated me just like I was another fan."

Eight years later, **John Lewis**, in a now-famous statement, said, "Coleman is doing the only really new thing in jazz since the innovations in the mid-'40s of **Gillespie**, **Parker** and **Monk**."

Lee Jeske

## TOP 75 12" SINGLES

	Weeks On 8/17 Chart		Weeks On 8/17 Chart		Weeks On 8/17 Chart
1		FLY GIRL/CITY LIFE (EXTENDED VERSION)/4:36 & 5:48		25	PADLOCK (LONG & SHORT VOCAL)/6:54 & 3:53
2	11	THE BOOGIE BOYS (Capitol V-8645)	26	26	ATTACK ME WITH YOUR LOVE (EXTENDED VERSION)/6:31 & 4:14
3	8	ARETHA FRANKLIN (Arista AD 1-9355)	27	27	THE PLEASURE SEEKERS
4	15	LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0520)	28	28	PICKIN' UP THE PIECES (EXTENDED VERSION & DUB MIX)/6:38 & 6:28
5	12	MADONNA (Sire/Warner Bros. 0-20335)	29	29	THE POWER OF LOVE (JELLYBEAN REMIX & INSTRUMENTAL)/7:10 & 4:12
6	6	BAD BOYS featuring K LOVE (Starlite/Fantasy D-240)	30	30	BIT BY BIT (THEME FROM "FLETCH")/4:44
7	6	TEARS FOR FEARS (Mercury/PolyGram 880-929-1)	31	31	UNEXPECTED LOVERS (EXTENDED VERSION)
8	12	PAUL HARDCASTLE (Chrysalis 4V9 42875)	32	32	I WANT MY GIRL (EXTENDED VERSION)/4:46
9	9	ALISHA (Vanguard SPV-82)	33	33	TRAPPED
10	6	FAT BOYS (Sutra SUD 034)	34	34	THE PERFECT KISS/THE KISS OF DEATH/PERFECT PIT (ORIGINAL & DUB)/8:46 & 8:24
11	6	PATTI LABELLE (MCA 23567)	35	35	SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15
12	2	DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)	36	36	GIRL IF YOU TAKE ME HOME/LET'S DANCE AGAINST THE WALL (FUNKY FRESH DEF MIX)/5:56 & 5:46
13	7	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20355)	37	37	CHERISH (REMIX)/FRESH/MISLED (SPECIAL MIX)/5:40 & 6:10
14	4	POINTER SISTERS (RCA PW 14127)	38	38	LOVE & PRIDE (EXTENDED & DUB MIX)/6:14 & 4:05
15	7	VARIOUS ARTISTS (Sire/Warner Bros. 1-25273)	39	39	POP LIFE/HELLO (FRESH DANCE MIX)/6:16 & 6:38
16	3	STING (A&M SP-12132)	40	40	HANGIN' ON A STRING (CONTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION)/6:00 & 5:06
17	8	ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 239)	41	41	SWING LOW (LONG VERSION & DUB MIX)/5:42 & 5:25
18	15	DEAD OR ALIVE (Epic 49-05208)	42	42	LIFE IN ONE DAY (VOCAL, REMIX & LP VERSION)/6:48 & 3:36
19	9	SEQUAL (Joey Boy ID5003)	43	43	CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00
20	2	THE FAMILY (Paisley Park/Warner Bros. 0-20360)	44	44	WILD AND CRAZY LOVE (REMIX)
21	7	RICK JAMES (Motown 4539GG)	45	45	STRONGER TOGETHER (LONG & DUB MIX)/4:57 & 5:03
22	18	FREDDIE JACKSON (Capitol V-8640)	46	46	POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40
23	4	STEVE ARRINGTON (Atlantic 0-86874)	47	47	WE DON'T NEED ANOTHER HERO (THUNDERDOME)
24	4	GOON SQUAD (Epic 49-05247)	48	48	THE DANCE ELECTRIC/RED LIGHTS (LONG VERSION)/5:31 & 4:57
	3	READY FOR THE WORLD (MCA 23572)	49	49	FREEDOM/HEARTBEAT (LONG MIX & INSTRUMENTAL)/6:16 & 5:10
					WHAM! (Columbia 44-05238) DEBUT
					50 LEADER OF THE PACK (SPECIAL INSTRUMENTAL MIX & EXTENDED VERSION)/4:36 & 5:27
					51 ALL FALL DOWN (EXTENDED VERSION)
					52 I'M ONLY SHOOTING LOVE (EXTENDED VERSION)/7:21 & 6:16
					53 CANNONBALL (EXTENDED & INSTRUMENTAL VERSION)/7:42 & 10:00
					54 IT'S OVER NOW (REMIX)
					55 DOUBLE OH-OH (MASHED MIX & MIXING PARTS)/7:33 & 13:09
					56 SISTER FATE/SAVE THE PEOPLE (EXTENDED VERSION)/5:45 & 8:28
					57 ALL NIGHT (EXTENDED & DUB MIX/LARRY'S DANCE VERSION)/7:21 & 7:31
					58 YOU LOOK MARVELOUS (DUB & EXTENDED VERSION)/7:21 & 7:31
					59 THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00
					60 ROMEO (PART I & II)/ROXANNE'S GROOVE
					61 ALL HUNG UP (DUB VERSION)/5:41 & 7:20
					62 RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20
					63 SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15
					64 PEOPLE ARE PEOPLE (EXTENDED VERSION)
					65 WOULD I LIE TO YOU? (EXTENDED MIX)/HERE COMES THAT SINKING FEELING/4:59 & 5:40
					66 FRESH IS THE WORD/FRESH IS THE BEAT (DUB CLUB & RADIO MIX)/4:58, 5:59 & 3:42
					67 ITCHIN' FOR A SCRATCH (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:00
					68 DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40
					69 GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME/6:30
					70 EVERYTIME YOU GO AWAY (EXTENDED VERSION)/THIS MEANS ANYTHING/7:52 & 3:13
					71 THINGS CAN ONLY GET BETTER/3:59
					72 TONIGHT (LOVE WILL MAKE IT RIGHT) (VOCAL & DUB VERSION)/7:24 & 6:46
					73 GET IT ON/GO TO ZERO (45 MIX & EXTENDED MIX)
					74 EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)/5:40
					75 DANGEROUS (REMIX)

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

### 12" REVIEWS

**MADONNA** (Sire 2353)  
**Dress You Up** (6:15) (Stanziale-LaRusso) (House Of Fun Music/BMI) (Producer: Nile Rodgers) (Remix: John "Jellybean" Benitez)

With a heavily percussive and high-energy intro courtesy of Jellybean, this latest Madonna 12" features several mini-breakdowns and heated guitar solo. A sweet tribal stomp from the current queen of pop music.

**WHAT IS THIS** (MCA 23573)

**I'll Be Around** (5:56) (Bell-Hurt) (Assorted Music-Bellboy Music-Cookie Box Music-BMI) (Producer: Todd Rundgren) (Remix: Steve Moir-Thom Trumbo-David Leonard)

This Spinners classic, given such a raw and rocking treatment on the 7" by What Is This and producer Todd Rundgren, is here developed into a full scale DOR burner. Look for a good reception by pop and rock dance clubs.

**GREGORY ISAACS** (RAS 7012)

**Private Beach Party** (6:41) (Hinds-Lindo) (Producer: Augustus "Gussie" Clark)

This quietly bubbling effort from veteran reggae artist Gregory Isaacs on the influential RAS label is an excellent vehicle for Isaacs' vocals and some summer evening reggae grooving.

**ATLANTIC STARR** (A&M 12148)

**Silver Shadow** (6:54) (Lewis-Lewis) (Almo Music-Jodaway Music/ASCAP) (Producer: David & Wayne Lewis) (Remix: Ray Smith)

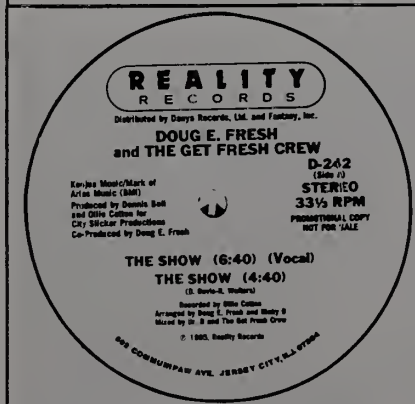
Sophisticated urban R&B is finding a fast growing audience among both white and black audiences, and this slick track from Atlantic Starr fits the current commercial climate to a T. Look for strong urban club adds and B/C radio play.

**MICHAEL WYCOFF** (Walley Vue 1273)

**I Wanna Be Loved By You** (5:45) (Wycoff) (Hillery Music-Coff Drop Music/BMI) (Producer: H. Johnson-M. Wycoff)

A classic disco-influenced arrangement and production together with Wycoff's lead vocal make this effort distinctive.

### MOST ACTIVE



### CLUB PICK

"Pop Life" — (Paisley Park/Warner Bros.) — *Prince and the Revolution*

"Fly Girl" — (Capitol) — *The Boogie Boys*

"Screams of Passion" — (Paisley Park/Warner Bros.) — *The Family*

"The Power of Love" — (Chrysalis) — *Huey Lewis and The News*

### STRONG ACTIVITY

"Make Your Move On Me Baby" — Charlie Singleton — (MCA)  
 Club: Oasis  
 Pool: Top 25  
 Disc-Jockey: Page Hodel  
 Location: San Francisco

Comments:  
*"A very clean tight rhythm with a bold strong back beat. A playful melody everyone seems to enjoy. They love it."*

### RETAILER'S PICK

"Live Wire" — Charles McCormick — (Queen City)  
 Store: World of Records  
 Manager: Daira Stewart  
 Location: Los Angeles

Comments:  
*"Solid effective performance on this hot dance record. Good response from in store play and excellent early sales. Should chart in the future."*

## TOP 15 MUSIC VIDEOCASSETTES

1	<b>WE ARE THE WORLD - THE VIDEO EVENT USA For Africa</b> (MusicVision 6-20475)	1	6
2	<b>MADONNA</b> Madonna (Warner Music Video 3-38101)	2	6
3	<b>PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	8	2
4	<b>WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	4	6
5	<b>DANCE ON FIRE</b> The Doors (MCA Dist. Corp. 80157)	6	6
6	<b>PRIVATE DANCER</b> Tina Turner (Sony Video 97W50066-7)	3	6
7	<b>ALL NIGHT LONG</b> Lionel Richie (MusicVision 6-20420)	7	6
8	<b>SING BLUE SILVER</b> Duran Duran (Thorn/EMI/HBO Video 2852)	5	6
9	<b>TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W50090)		<b>DEBUT</b>
10	<b>U2 LIVE AT RED ROCKS</b> U2 (MCA Dist. Corp. 80067)	9	6
11	<b>ANIMALIZE LIVE UNCENSORED</b> Kiss (MusicVision 6-20445)	10	5
12	<b>AN AMERICAN BAND</b> The Beach Boys (Vestron VA 4181)	12	5
13	<b>LIKE TO GET TO KNOW YOU WELL</b> Howard Jones (Warner Music Video 34070)	14	2
14	<b>VISIONS</b> Diana Ross (MusicVision 6-20454)	11	6
15	<b>SADE: DIAMOND LIFE VIDEO</b> Sade (CBS-Fox Video Music 7091)		<b>DEBUT</b>

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

## Executive Monitor

**Vestron Video** has announced four promotions: **Nana Greenwald** has been upped from her position of director of film evaluation to the post of vice president of film evaluation. Prior to joining Vestron in 1983, Greenwald served as director of program evaluation for **Warner Amex's The Movie Channel**. Also at Vestron, **Larry Kasanoff** has been promoted to director of original programming. He is upped from manager of original programming, a post he assumed in 1984. Kasanoff came to Vestron from *New Age* magazine, where he served as associate publisher, and **HBO**, where he served in program evaluation and analysis. **Marilyn DiGirolamo** has been promoted to vice president of administration at Vestron, upped from administrative director, and **Don Gold** has been promoted to west coast regional sales director at Vestron, upped from district sales manager. . . . Several appointments are in from **MGM/UA Home Video**: **Alan A. Benjamin** has

been appointed senior vice president of legal affairs. Benjamin has worked closely with the **MGM/UA Home Video Division** in his previous position as counsel to the Home Entertainment Group, Inc. Also at **MGM/UA**, **Jeffrey D. Ivers** has been named vice president of financial planning and operations. Ivers comes to **MGM/UA Home Video** from the Home Entertainment Group, where he served as corporate controller since 1983. Also at **MGM/UA**, **Jeremy Kennedy** has been appointed southwestern regional sales manager. Kennedy previously served as video sales consultant for **Metro Video**. Prior to that, Kennedy served as general manager of **Nickelodeon** for five years. . . . **Prism Entertainment** has announced the appointment of **Robert Lamb** to the post of eastern sales manager. Also at **Prism**, **Joan Chase** has been appointed market development manager and **Cyndi Fox** has been appointed service manager.



**TOUCH UP** — Epic recording act 'til tuesday recently completed a video to the band's latest single, "Looking Over My Shoulder." The video, shot on location in New York, was directed by Mick Haggerty. Pictured receiving final touches during the shoot is 'til tuesday lead vocalist Aimee Mann.

## AUDIO/VIDEO

**COVERING THE BEAT** — *Dynasty* fans are in for some interesting programming set to air in ABC's 8 to 9 p.m. time slot, just prior to that of the Carrington clan. The show is called *Insiders*, and follows the escapades of two freelance investigative journalists. In the mode of *Miami Vice*, however, *Insiders* will feature the background music of original popular artists. (**Frankie Goes To Hollywood** and **B.B. King** are heard in the pilot). The title track, entitled "Just A Job to Do," is performed by **Genesis**. As executive producer **Leonard Hill** told *Audio/Video*, "rock 'n' roll is really having an impact in many ways with this show." Underscoring, for instance, will be written by former Genesis keyboardist **Peter Robinson**. "When we were looking for a composer," said Hill, "rather than look at that stable of Hollywood-



**HITSVILLE** — RCA recording artists Daryl Hall and John Oates make their HBO concert debut this month with *The Liberty Concert*, beginning August 17.

based composers who traditionally write underscore, we went way out of our way to find less conventional approaches. Our final considerations were **James Young** (of **Styx**) and **Robinson**. Original master recordings of tracks will be licensed from the record labels, and while the traditional route has been for shows to add such tracks after the scenes have been shot, *Insiders* breaks that tradition by cutting shots to move with the tunes. "When we lock into the sounds we want," Hill explained, "we then go and negotiate the license agreements (if the license agreement can't be reached, we don't use the song). All of this is accomplished before we start to roll film, so that the director and the cameraman and everybody knows what the stuff is going to sound like. The reason for this is that television has for too long followed the pattern of thinking of music after the fact, and laquering it on as a varnish, rather than cutting to music. You find that often commercials have a lot more visual rhythm, because for years commercials have cut their image to soundtrack." To ensure this commercial-like meld between music and visual, *Insiders* uses both cinematographers and directors from the television commercial field. Hill's idea is to maximize the visual image of the show. To avoid the predictability of any one approach by a single cinematographer, Hill pushed for a rotation of cinematographers, each to be as involved with the preparation of a segment as he is with the actual shooting. "The down side is that it's more expensive," Hill remarked, "but isn't it more interesting to watch a different look each week — an unpredictable visual style? Imagine if on **MTV** every music video was shot by the same cameraman. You'd be numbed out in a day." *Insiders* debuts Wednesday, September 25.

**ELECTION RESULTS** — It is our pleasure to announce the new officials elected to lead the **Academy of Home Video Arts & Sciences (AHVAS)**. As president of the new organization (formed in February), **Vestron Video** head **Jon Peisinger** has been named. Joining Peisinger will be **CBS/Fox Home Video** president **Leonard White** as vice president; **Thorn EMI/HBO Home Video** president **Nicholas Santrizos** as treasurer and **Walt Disney Home Video** domestic president **Ben Tenn** as secretary. Congratulations all around. The AHVAS is likely to be one of the swiftest growing organizations of its kind since the Academy of Motion Picture Arts and Sciences. It'll need some steady steering. Looks like we've got a strong crew. It's certainly been a long time coming, but now is a good time to begin setting some kind of creative direction to the video industry. As the market levels off with certain fringe product (of questionable quality), the time is here for standard-setting. The future of the video business will undoubtedly be influenced by the choices you're making. So will it be by the amount of support given this new institution, which should offer the kind of leadership the industry is in need of.

**MORE ON THE AWARDS** — In last week's column (8/17) *Audio/Video* indulged in a play on words involving **Corey Hart**, stating that Hart would not be performing at the **MTV Video Music Awards** (the 2nd Annual, scheduled for Sept. 13). As it turns out, Hart will be a presenter of awards, along with a list of others just released by the network which includes such video notables as **Tina Turner**, **Aimee Mann** (of 'til tuesday), **Grace Jones**, **Chrissie Hynde**, **Quincy Jones**, **Jim Kerr**, **Paul Young** and **David Lee Roth**. Speaking of Roth, he's done it again. The guy has been nominated in at least four categories, including Best Video and Best Male Video. (For a complete listing of the final **MTV** noms, please see page 7).

Gregory Dobrin

## The Release Beat

August is the month for the long-awaited release of **Giorgio Moroder's** reconstruction of the classic 1927 German science fiction film *Metropolis*. Released nationally August 14 by **Vestron Video**, director **Fritz Lang's** masterpiece features Moroder's added soundtrack by such recording artists as **Pat Benatar**, **Queen**, **Billy Squier**, **Adam Ant** and **Moroder**. The tape retails for \$79.95. (VHS and Beta, 87 minutes). Also from Vestron this month is the *Purple Rose of Cairo*, directed and written by **Woody Allen** and featuring **Mia Farrow** (VHS and Beta, 84 minutes). Other titles from Vestron this month include: *Ellie* (VHS and Beta, 90 minutes); *Father Guido Sarducci Goes to College* (VHS and Beta, 59 minutes); *The Winning Edge* — **John McEnroe/Ivan Lendl** — *Private Lessons With Pros* (VHS, Beta, 45 minutes); *Angkor: Cambodia Express* (VHS, Beta, 96 minutes); *Delinquent Schoolgirls* (VHS, Beta, 89 minutes); *Starfight One* (VHS, Beta, 115 minutes); *The Old Curiosity Shop* (VHS, Beta, 72 minutes); *Call of the Wild* (VHS, Beta, 68 minutes); *Jennifer* (VHS, Beta, 90 minutes); *Holocaust 2000* (VHS, Beta, 101 minutes); *Being Different* (VHS, Beta, 102 minutes); *Tuck Everlasting* (VHS, Beta, 102 minutes); *The Secret World of Erotic Art* (VHS, Beta, 51 minutes); plus the reissues of *Sex On The Run* and *the Private Eyes*. Vestron's **Children's Video Library** has a reissue of *Mighty Mouse In the Great Space Chase* (VHS, Beta, 88 minutes) and the CED Videodisc release of *Rainbow Brite* (48 minutes).

## MOST ADDED



Sheila E — "Sister Fate" — Paisley Park/Warner Bros.

M. Steele  
Drama  
Vitamin Z  
B. Crystal  
Gary O'

### TV69 WVEU — Lisa Roach — Playlist Information

The Motels  
Beat Rodeo  
Ratt  
Idle Eyes  
China Crisis  
Belouis Some  
F. Jackson  
Vitamin Z  
Sheila E  
B. Crystal  
Style Council  
Lone Justice  
M. McDonald  
The Adventures  
Big Sound Authority

## STRONG ADDS

You Look Marvelous — Billy Crystal — A&M  
You Are My Lady — Freddie Jackson — Capitol  
Smokin' In The Boys Room — Motley Crue — Elektra  
Spanish Eddie — Laura Branigan — Atlantic

### CALIFORNIA MUSIC CHANNEL — Linda DeFiglio — Associate Producer

The Adventures  
P. Benatar  
F. Jackson  
Life By Night  
Blue Nile

## PROGRAM ADDS

### U68 — Steven Leeds — Program Director

M. Jagger & D. Bowie  
The Beach Boys  
The Damned  
Style Council  
Con Funk Shun  
Vitamin Z  
Limahl  
Prophet  
Mondo Rock  
A. Field  
L. Branigan  
P. Bryson  
A. Corley  
Stereo  
Fat Boys  
Kool And The Gang  
Q-16

### NIGHT TRACKS — Bill Brummel — Program Director

Candy  
M. Jagger & D. Bowie  
B. Crystal  
P. Collins  
J. Cliff  
N. Mason & R. Fenn  
P. Oakley & G. Moroder  
F. Jackson  
M. McFly  
M. Carl  
The Circle

### ROCK ON CHICAGO — Yaa Venson — Producer

Motley Crue  
B. Crystal  
New Order  
9.9  
Dire Straits

### DANCE TV — Joe Caliro — Producer

Katrina And The Waves  
R. James  
Go West  
M. Steele  
F. Jackson

### CATCH 22 — John Frost — Program Director

L. Branigan  
9.9  
Mr. Mister  
Lone Justice  
Sheila E  
Divine  
P. Oakley & G. Moroder

### TOP 40 VIDEOS — Jeff Most — Producer

L. Branigan  
Katrina And The Waves  
'til Tuesday  
Motley Crue  
The Beach Boys  
The Family  
H. Alpert  
Dead Or Alive  
X  
Cheap Trick  
Sheila E  
The Adventures  
O.M.D.

## TOP 30 MUSIC VIDEOS

1	FREEWAY OF LOVE	Aretha Franklin (Arista)	1	7
2	POWER OF LOVE	Huey Lewis And The News (Chrysalis)	4	5
3	TAKE ON ME	A-HA (Warner Bros.)	2	9
4	ST. ELMO'S FIRE (MAN IN MOTION)	John Parr (Atlantic)	5	5
5	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	Tina Turner (Capitol)	6	4
6	NEVER SURRENDER	Corey Hart (EMI America)	3	5
7	IF YOU LOVE SOMEBODY SET THEM FREE	Sting (A&M)	8	4
8	SHOUT	Tears For Fears (Mercury)	9	5
9	WHAT ABOUT LOVE?	Heart (Capitol)	13	3
10	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	Pat Benatar (Chrysalis)	15	3
11	SUMMER OF '69	Bryan Adams (A&M)	12	3
12	SHAME	The Motels (Capitol)	14	2
13	CAN'T GET THERE FROM HERE	REM (IRS)	17	3
14	RASPBERRY BERET	Prince And The Revolution (Warner Bros.)	7	6
15	SENTIMENTAL STREET	Night Ranger (MCA)	10	3
16	PEOPLE ARE PEOPLE	Depeche Mode (Sire)	11	7
17	STATE OF THE HEART	Rick Springfield (RCA)	18	3
18	I WONDER IF I TAKE YOU HOME	Lisa Lisa and the Cult Jam with Full Force (Columbia)		DEBUT
19	GET IT ON (BANG A GONG)	The Power Station (Capitol)	16	5
20	DO YOU WANT CRYING	Katrina And The Waves (Capitol)	21	2
21	FRIGHT NIGHT	J. Geils Band (CBS)	19	3
22	GLORY DAYS	Bruce Springsteen (Columbia)	20	3
23	LIFE IN ONE DAY	Howard Jones (Elektra)	27	2
24	A VIEW TO A KILL	Duran Duran (Capitol)	23	12
25	FIND A WAY	Amy Grant (A&M)	25	3
26	SMOKIN' IN THE BOYS ROOM	Motley Crue (Elektra)		DEBUT
27	ROAD TO NOWHERE	Talking Heads (Sire)	28	3
28	WOULD I LIE TO YOU?	Eurythmics (RCA)	22	9
29	SHE'S WAITING	Eric Clapton (Warner Bros.)		DEBUT
30	WALK OF LIFE	Dire Straits (Warner Bros.)	24	3

THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

## VIDEO PROGRAMMER'S PICK

PD

Steven Leeds

Program

U68

Market

New York City

Video: Eight Arms To Hold You

Artist: Goon Squad

Label: Epic



### Comments:

"A visually stimulating video. It's different, unique and colorful. This video attracts the viewers attention using stop motion photography techniques. The video works."



TAYLOR TELLS ALL — Duran Duran and Power Station bassist John Taylor recently stopped by New York-based Radio 1990 to be interviewed by feature reporter Lisa Robinson on the nationally cablecast video show. Pictured on the Radio 1990 set (l-r) are: producer Stuart Shapiro; Taylor; Robinson; and producer Cynthia Friedland.

## FILMUSIC

**BOTH SIDES NOW** — It seems like everyone from Tina Turner to the parking attendant at the Greek Theatre has a song in a movie these days. Film producers pursue hit songs the way Tom chases Jerry or Wile E. Coyote goes after the Roadrunner. The result is that there are far too many scores overflowing with misplaced, unnecessary songs. I've griped enough about the trend before, though. There are clearly many, many positive aspects which deserve equal time. Above and beyond its extraordinary commercial and promotional benefits, the trend has opened up the once-exclusive film music club to a new breed of composer. These are writers and performers who, while best known in rock circles, still have a great deal to offer in other genres, and not only as songwriters. Some have shown a



**OLD PALS** — *Big Bird* is teamed up with Waylon Jennings in *Sesame Street's* first feature film, *Follow That Bird*. The RCA soundtrack to the film features cuts by Jennings, Alabama and Ronnie Milsap.

definite flair for orchestral scoring as well. One particularly notable example right now is Oingo Boingo's leader/vocalist Danny Elfman. With the concurrent release of *Weird Science* and *Pee Wee's Big Adventure* (PWBA from here on), Elfman's ability to master both the songwriting and the scoring demands of composing for film are clearly evident. "I've always loved film," he remarked recently. "Even before music, I felt I wanted to work in film in some capacity." As his career with the band took off, he did have the opportunity to contribute cuts for several youth-oriented films such as *Bachelor Party*. Yet, his desire to tackle complete scoring wasn't satisfied until he composed the music for his brother's "bizarre, underground musical

fantasy cult" film, *Forbidden Zone*. It was the eclectic score he wrote for that film which eventually enticed the interest of PWBA's director, Tim Burton. When the two met, however, "I would have been almost relieved not to get the job," Elfman recalled. "I kept thinking, 'why me?'" When the singer disclosed his love for film composers Nino Rota and Bernard Herrmann, whose styles were exactly what Burton was looking for, the job was Elfman's though. Working closely with Oingo Boingo's Steve Bartek, Elfman found himself with a huge challenge; to compose over 50 minutes of music for the film in less than a month. On top of that, he discovered the torture of timing comedy music, particularly in PWBA, which required occasional "Mickey Mouse" scoring. "The first two weeks were hell," Elfman commented. "I had to really learn a great deal about writing for film. It got easier, though. The project was a lot like a school in film composition. By the time I was done, I felt ready to take on any kind of score. I've already had several offers to score other films since the release of *Pee Wee*. What a break. I was very lucky that I had this chance. I'm addicted now." A deal is in the works regarding the release of the PWBA soundtrack. Meanwhile, MCA has released the title song to *Weird Science*, which Elfman wrote and Oingo Boingo recorded. "This song was written for the film specifically," Elfman said. "I've been a party to the trend of using unrelated songs in a film, but now I'm at a point where I'll only write a song if I feel the film calls for one." Oingo Boingo is currently in the studio recording its first MCA album, tentatively titled "Dead Man's Party."

**TV OR NOT TV?** — That is the question. Will television soon be as loaded with the sound of pop music as films have been lately? Based on the 'track' record (sorry) of *Miami Vice*, it would seem the answer is a resounding yes. In fact, MCA Records will release a soundtrack from the hit NBC series on September 4. The album will feature two Glenn Frey cuts; "Smuggler's Blues" (which inspired one of the show's episodes), and "You Belong To The City," a song specifically written and recorded for *Miami Vice's* first show of next season. That song will be released as a single as well. Also featured on the soundtrack will be Chaka Khan's "Own The Night," which was also recorded just for the show; Grandmaster Melle Mel's "Vice," another song recorded for the series; Tina Turner's "Better Be Good To Me" and Phil Collins' "In The Air Tonight," which were previously recorded songs, but were featured prominently in *Miami Vice* episodes; and four instrumental tracks (including the theme song to the show) by Jan Hammer. The executive producers of the album are Danny Goldberg and Michael Mann. Mann also serves in that same capacity on the show itself. . . . Furthermore, Miami Vice's Don Johnson will be releasing his own album in the near future, which will feature guitarist Stevie Ray Vaughan. . . . Meanwhile, in the 'signs of things to come' department, Stewart Copeland of the Police has been set to compose the theme to CBS' upcoming series, *The Equalizer*, which revolves around a retired intelligence agent in New York. Copeland's own father is a retired C.I.A. agent, so this will mark an appropriate first venture into TV music for Copeland. Natalie Cole also brings the pop world a bit closer to the television world with her recording of the theme to ABC's forthcoming *Hollywood Beat*. The song was written by Marti Sharron and Gary Skardina, who've previously teamed up and turned out such songs as Cole's current single, "Dangerous," and the Pointer Sisters' chart-topper, "Jump." It's probably only a matter of time now before the trend sweeps the television industry completely. We'll know for sure when a pop song replaces the current 'theme' to *60 Minutes*. Maybe, though, a compromise between the 'old' and the 'new' can be worked out instead. Maybe someone will just add lyrics to that now-classic "tick-tock."

**ODDS AND ENDS** — Sheena Easton, whose last film song was 1981's "For Your Eyes Only," has just completed the recording of "Christmas All Over The World," a ballad for the forthcoming Tri-Star release, *Santa Claus — The Movie*. Dudley Moore, John Lithgow and David Huddleston star. Easton's track was produced by Keith Olsen (of Pat Benatar and Fleetwood Mac fame) and will be included on the EMI-America soundtrack, slated for release in November. If this latest venture into the film music arena proves even half as successful for Easton as her last one did, everyone involved with the song is bound to have themselves a merry little Christmas.

Peter Berk



**BUILDING THE PERFECT MARRIAGE** — In the new Columbia Pictures release, *The Bride*, Sting portrays the famed Baron Von Frankenstein and Jennifer Beals plays the woman he creates, Eva.

## Director Hopes Sting Will Help Make *The Bride* A Monster Hit

By Peter Berk

LOS ANGELES — This is Sting's year. Not only is his album "The Dream Of The Blue Turtles," firmly entrenched in the top ten and his single, "If You Love Somebody Set Them Free" receiving near-constant airplay, but he's also in two major films. While the multi-faceted performer has a key role in the forthcoming feature, *Plenty*, it's his starring role as Baron Charles Von Frankenstein in *The Bride* which is garnering the most attention right now. The film, which also stars Jennifer Beals (of *Flashdance* fame), was directed by Franc Roddam, who was also at the helm of Sting's first film, *Quadrophenia*.

In a recent interview, Roddam discussed his film and the casting of Sting in it. "The inspiration for *The Bride* came from Mary Shelley's novel of Frankenstein," the director commented. "She based her character on Lord Byron, who was a very aristocratic and beautiful young genius. When we made the film, we went back to the original in terms of style and wanted someone who was like Byron. I thought Sting would be perfect. He has that aristocratic, tortured genius quality."

Unlike other rock artists who have been cast of late in key roles despite a lack of previous acting experience, Sting was already something of a veteran actor when *The Bride* was offered to him. Other than *Quadrophenia*, he had performed in several BBC programs, *Brimstone* and *Treacle* and, most recently, in *Dune*. Of his second career, he said, "I'm proud of being a rock musician, but I don't want to be branded. When I'm in a film, I want to act. I tend to choose roles that are interesting facets of my own personality, the darker side of myself. Music may have given me the confidence that somewhat prepared me for being in front of the camera."

Sting's dedication to and ultimate mastery of the craft of acting hardly went unnoticed by Roddam. "He's greatly improved as an actor since *Quadrophenia*," the director said. "I realized after some initial readings that he was just right for this role." On a more pragmatic level, he admitted, "Sting also gives the film a great commercial potential. Jennifer Beals (who plays Frankenstein's 'creation' Eva) makes a perfect visual opposite to him. With these two talented, recognizable performers, and the complete support of the studio (Columbia Pictures), I was able to make the film I wanted to make."

Roddam elaborated on Sting, the actor,

saying, "I don't think he's fully achieved what he wants to in film yet. He's a good enough critic of himself to know he wants to do better. He's thoroughly professional and a real workaholic, though. Remember all the rock stars who destroyed themselves because they were unable to handle their success and fame? Sting didn't really make it until he was 26 or 27, which in rock terms is fairly late. He was already married, a schoolteacher . . . a well adjusted, mature guy. On *The Bride*, I found he knows what he's doing and wants to do the best he can at all times. He's stable and not at all temperamental."

Having a top rock performer as his lead actor was, in a sense, a test of Roddam's directorial integrity. Faced with "a lot of pressure to get Sting to write and perform a song for the film," Roddam instead went with what he considered an appropriate score. "It would have been beneficial in a promotional way," he said, "but totally wrong for this film, which is a period piece. Sting could have done an electronic score, perhaps. In the end, though, I decided on a big, *Star Wars* type of score, and for that reason, went with Maurice Jarre. As it turned out, he wound up recording the score with the London Philharmonic Orchestra." Varese Sarabande will release the soundtrack within the next few weeks.

Praising Sting further, Roddam added, "He completely supported my decision not to use his music for the movie. He's very selective in terms of what he does. He knew what kind of score the film called for, and understood how out of place a contemporary song would be in the soundtrack. He has an instinct for doing not only what's right for his own career, but what's right overall artistically. That's why he is where he is, both as a musician and now, as an actor."



**BMI HONORS GREMLINS** — BMI film composer Jerry Goldsmith was honored recently with a BMI Top Grossing Film Award for his score to last year's film, *Gremlins*. Pictured here (l-r) are: Doreen Ringer, executive, motion picture and television, BMI; Goldsmith; Ron Anton, vice president, California, BMI.



# CASH BOX TOP 100 ALBUMS

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

August 24, 1985

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

		Weeks On 8/17 Chart			Weeks On 8/17 Chart			Weeks On 8/17 Chart
<b>1</b>	<b>BROTHERS IN ARMS</b>							
★□	DIRE STRAITS (Warner Bros. 25264-1) WEA	8.98	4	13				
<b>2</b>	<b>SONGS FROM THE BIG CHAIR</b> ★□	8.98						
	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL		1	22				
<b>3</b>	<b>NO JACKET REQUIRED</b> ★■	9.98						
	PHIL COLLINS (Atlantic 81240-1) WEA		2	25				
<b>4</b>	<b>RECKLESS</b> ★■	8.98						
	BRYAN ADAMS (A&M SP-5013) RCA		3	39				
<b>5</b>	<b>THEATRE OF PAIN</b> ★	9.98						
	MOTLEY CRUE (Elektra 60418-1) WEA		5	7				
<b>6</b>	<b>BORN IN THE U.S.A.</b> ★■	—						
	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS		6	62				
<b>7</b>	<b>THE DREAM OF THE BLUE TURTLES</b> ★	8.98						
	STING (A&M SP 3750) RCA		7	8				
<b>8</b>	<b>GREATEST HITS VOLUME I &amp; II</b>	—						
	BILLY JOEL (Columbia 40121) CBS		10	6				
<b>9</b>	<b>INVASION OF YOUR PRIVACY</b> ★■	9.98						
	RATT (Atlantic 81257-1) WEA		8	10				
<b>10</b>	<b>AROUND THE WORLD IN A DAY</b> ★■	9.98						
	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA		9	16				
<b>11</b>	<b>LIKE A VIRGIN</b> ★■	8.98						
	MADONNA (Sire 25157-1) WEA		12	29				
<b>12</b>	<b>THE POWER STATION 331/3</b> ★□	8.98						
	THE POWER STATION (Capitol SJ-12380) CAP		11	20				
<b>13</b>	<b>LITTLE CREATURES</b> ★	8.98						
	TALKING HEADS (Sire 25305-1) WEA		14	9				
<b>14</b>	<b>WORLD WIDE LIVE</b>	8.98						
	SCORPIONS (Mercury 824 344-1) POL		17	8				
<b>15</b>	<b>WHITNEY HOUSTON</b> ★	8.98						
	(Arista AL8-8221) RCA		15	22				
<b>16</b>	<b>BE YOURSELF TONIGHT</b> ★□	9.98						
	EURYTHMICS (RCA AJL 1-5429) RCA		13	15				
<b>17</b>	<b>MAKE IT BIG</b> ★■	—						
	WHAM! (Columbia FC 39595) CBS		16	29				
<b>18</b>	<b>HEART</b>	8.98						
	(Capitol ST-12410) CAP		20	7				
<b>19</b>	<b>THE SECRET OF ASSOCIATION</b> ★	—						
	PAUL YOUNG (Columbia BFC 39957) CBS		21	14				
<b>20</b>	<b>BOY IN THE BOX</b>	8.98						
	COREY HART (EMI America 17161) CAP		23	6				
<b>21</b>	<b>ROCK ME TONIGHT</b> □	8.98						
	FREDDIE JACKSON (Capitol ST 12404) CAP		19	15				
<b>22</b>	<b>DREAM INTO ACTION</b> ★	8.98						
	HOWARD JONES (Elektra 60390-1) WEA		18	20				
<b>23</b>	<b>BEVERLY HILLS COP</b> ★■	9.98						
	ORIGINAL SOUNDTRACK (MCA-6143) MCA		22	35				
<b>24</b>	<b>FLY ON THE WALL</b>	8.98						
	AC/DC (Atlantic 81263) WEA		26	6				
<b>25</b>	<b>7 WISHES</b> ★□	8.98						
	NIGHT RANGER (MCA 5593) MCA		24	12				
<b>26</b>	<b>FABLES OF THE RECONSTRUCTION</b> ★	8.98						
	R.E.M. (IRS-5592) MCA		25	9				
<b>27</b>	<b>EMERGENCY</b> ★■	8.98						
	KOOL & THE GANG (De-Lite 822 943-1 M-1) POL		27	19				
<b>28</b>	<b>WHO'S ZOOMIN' WHO</b>	8.98						
	ARETHA FRANKLIN (Arista AS 8286) RCA		31	5				
<b>29</b>	<b>"YOUTHQUAKE"</b>	—						
	DEAD OR ALIVE (Epic BFE 40119) CBS		34	8				
<b>30</b>	<b>DIAMOND LIFE</b> ★■	—						
	SADE (Portrait BFR 39581) CBS		30	26				
<b>31</b>	<b>BACK TO THE FUTURE</b>	9.98						
	ORIGINAL SOUNDTRACK (MCA 6144) MCA		40	5				
<b>32</b>	<b>TAO</b> ★	9.98						
	RICK SPRINGFIELD (RCA AJ1-5370) RCA		35	18				
<b>33</b>	<b>ST. ELMO'S FIRE</b>	9.98						
	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA		42	7				
<b>34</b>	<b>SOME GREAT REWARD</b>	8.98						
	DEPECHE MODE (Sire 25194) WEA		37	25				
<b>35</b>	<b>FLASH</b>	—						
	JEFF BECK (Epic 39483) CBS		38	6				
<b>36</b>	<b>UNGUARDED</b>	8.98						
	AMY GRANT (A&M SP5060) RCA		36	11				
<b>37</b>	<b>CONTACT</b> ★	9.98						
	POINTER SISTERS (RCA AFL 1-8056) RCA		44	4				
<b>38</b>	<b>VOICES CARRY</b> ★	—						
	TIL TUESDAY (Epic BFE 39458) CBS		28	21				
<b>39</b>	<b>JESSE JOHNSON'S REVUE</b> ★	6.98						
	(A&M SP 6-5024) RCA		39	24				
<b>40</b>	<b>THE NIGHT I FELL IN LOVE</b> ★■	—						
	LUTHER VANDROSS (Epic FE 39882) CBS		32	22				
<b>41</b>	<b>VITAL SIGNS</b> ★■	—						
	SURVIVOR (Scotti Brothers FZ 39578) CBS		29	43				
<b>42</b>	<b>SUDDENLY</b> ★■	8.98						
	BILLY OCEAN (Jive/Arista JLB-8213) RCA		33	51				
<b>43</b>	<b>EMPIRE BURLESQUE</b>	—						
	BOB DYLAN (Columbia FC 40110) CBS		43	10				
<b>44</b>	<b>SINGLE LIFE</b>	8.98						
	CAMEO (Atlantic Artists 824 546-1) WEA		56	8				
<b>45</b>	<b>RHYTHM OF THE NIGHT</b> ★□	8.98						
	DeBARGE (Gordy/Motown 6123GL) MCA		46	23				
<b>46</b>	<b>SHAKEN 'N' STIRRED</b> ★□	8.98						
	ROBERT PLANT (Es Paranza 90265-1) WEA		41	12				
<b>47</b>	<b>DARE TO BE STUPID</b>	—						
	"WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS		48	8				
<b>48</b>	<b>CENTERFIELD</b> ★■	8.98						
	JOHN FOGERTY (Warner Bros. 25203-1) WEA		45	31				
<b>49</b>	<b>MAVERICK</b>	8.98						
	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP		49	28				
<b>50</b>	<b>BROTHER WHERE YOU BOUND</b> ★	8.98						
	SUPERTRAMP (A&M SP-5014) RCA		47	13				
<b>51</b>	<b>WIDE AWAKE IN AMERICA</b>	4.98						
	U2 (Island 90279-1-A) WEA		51	10				
<b>52</b>	<b>BUILDING THE PERFECT BEAST</b> ★■	8.98						
	DON HENLEY (Geffen GHS 24026) WEA		54	37				
<b>53</b>	<b>TOUGH ALL OVER</b> ★	—						
	JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS		52	12				
<b>54</b>	<b>ONLY FOUR YOU</b>	8.98						
	MARY JANE GIRLS (Gordy/Motown 6092GL) MCA		53	23				
<b>55</b>	<b>READY FOR THE WORLD</b>	8.98						
	(MCA 5594) MCA		77	9				
<b>56</b>	<b>LAST MANGO IN PARIS</b>	8.98						
	JIMMY BUFFET (MCA 5600) MCA		61	9				
<b>57</b>	<b>U.T.F.O.</b>	8.98						
	(Select SEL 21614) IND		57	11				
<b>58</b>	<b>BOYS AND GIRLS</b> ★	8.98						
	BRYAN FERRY (Warner Bros. 25082) WEA		58	10				
<b>59</b>	<b>AIR SUPPLY</b> ★□	8.98						
	(Arista AL8-8283) RCA		50	10				
<b>60</b>	<b>NERVOUS NIGHT</b>	—						
	HOOTERS (Columbia BFC 39912) CBS		68	15				
<b>61</b>	<b>PRIVATE DANCER</b> ★■	8.98						
	TINA TURNER (Capitol ST-12330) CAP		62	63				
<b>62</b>	<b>WE ARE THE WORLD</b> ★■	—						
	USA FOR AFRICA (Columbia USA 40043) CBS		55	19				
<b>63</b>	<b>SOUTHERN ACCENTS</b> ★□	8.98						
	TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA		59	20				
<b>64</b>	<b>KATRINA AND THE WAVES</b>	8.98						
	(Capitol ST-12400) CAP		64	19				
<b>65</b>	<b>SPORTS</b> ★□	—						
	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS		74	90				
<b>66</b>	<b>DREAM OF A LIFETIME</b>	—						
	MARVIN GAYE (Columbia FC 3916) CBS		60	12				
<b>67</b>	<b>HUNTING HIGH AND LOW</b>	8.98						
	A-HA (Warner Bros. 25300) WEA		83	7				
<b>68</b>	<b>OPEN FIRE</b>	8.98						
	Y&T (A&M SP 5076) RCA		75	6				
<b>69</b>	<b>THE BEACH BOYS</b>	—						
	(Caribou/Epic BFZ 39964) CBS		63	8				
<b>70</b>	<b>AIN'T LOVE GRAND</b>	8.98						
	X (Elektra 60430) WEA		81	3				
<b>71</b>	<b>BARKING AT AIRPLANES</b>	8.98						
	KIM CARNES (EMI America SO-17159) CAP		70	8				
<b>72</b>	<b>A LITTLE SPICE</b>	8.98						
	LOOSE ENDS (MCA 5588) MCA		84	7				
<b>73</b>	<b>LONE JUSTICE</b> ★	8.98						
	(Geffen GHS 24060) WEA		73	17				
<b>74</b>	<b>7800 FAHRENHEIT</b>	8.98						
	BON JOVI (Mercury 824 509-1) POL		76	16				
<b>75</b>	<b>THE ALLNIGHTER</b>	8.98						
	GLENN FREY (MCA 5501) MCA		65	17				
<b>76</b>	<b>LITTLE BAGGARIDDIM</b>	6.98						
	UB40 (A&M SP-6-5090) RCA		94	3				
<b>77</b>	<b>VOCALESE</b>	8.98						
	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA		86	4				
<b>78</b>	<b>SPOILED GIRL</b>	—						
	CARLY SIMON (Epic FE 39970) CBS		78	6				
<b>79</b>	<b>PATTI LABELLE</b>	—						
	(Philadelphia Int'l/CBS FZ 40020) CBS		89	4				
<b>80</b>	<b>FIVE-O</b> ★	8.98						
	HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) WEA		67	15				
<b>81</b>	<b>ALF</b> ★							

# Cash Box Top 200 Albums / 1985

August 24, 1985

	Weeks On Chart	8/17	Chart
101	PERFECT ★	8.98	
	ORIGINAL SOUNDTRACK (Arista AL 9-8276) RCA	87	10
102	TWO HEARTS ★	—	
	MEN AT WORK (Columbia FC 40076) CBS	92	10
103	RHYTHM AND ROMANCE	—	
	ROSANNE CASH (Columbia FC 39463) CBS	91	8
104	DON'T SUPPOSE . . .	8.98	
	LIMAH (EMI America ST-17142) CAP	93	17
105	SUZANNE VEGA	6.98	
	(A&M SP6-5072) RCA	115	4
106	THE COMPLETE STORY OF ROXANNE . . . THE ALBUM	6.98	
	(Compeat/PolyGram 671014-1) POL	120	5
107	LOW LIFE	8.98	
	NEW ORDER (Qwest/Warner Bros. 25289-1) WEA	102	13
108	STANDING ON THE EDGE	—	
	CHEAP TRICK (Epic FE 39592) CBS	130	2
109	BEHIND THE SUN ★	8.98	
	ERIC CLAPTON (Duck/Warner Bros. 25165-1) WEA	105	22
110	WHEELS ARE TURNIN' ★■	—	
	REO SPEEDWAGON (Epic QE 39593) CBS	103	39
111	LONG WAY TO HEAVEN	8.98	
	HELIX (Capitol 4XT-12411) CAP	101	10
112	FACE VALUE ★□	8.98	
	PHIL COLLINS (Atlantic 16029-1) WEA	114	43
113	THE FAT BOYS ARE BACK	8.98	
	THE FAT BOYS (Sutra 1016) IND	141	2
114	THE FIRM ★■	8.98	
	(Atlantic 81239) WEA	108	23
115	THE HURTING ★	8.98	
	TEARS FOR FEARS (Mercury 811 039) POL	127	6
116	STREET CALLED DESIRE	8.98	
	RENE AND ANGELA (Mercury 824 607-1) POL	118	7
117	HIGH COUNTRY SNOWS ★	—	
	DAN FOGELBERG (Full Moon/Epic FE 39616) CBS	106	15
118	INTERNATIONALISTS	8.98	
	THE STYLE COUNCIL (Geffen 24061) WEA	107	9
119	BIG BAM BOOM ★□	9.98	
	DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	110	44
120	ANIMOTION ★	8.98	
	(Mercury 822 580-1 M-1) POL	111	27
121	THE UNFORGETTABLE FIRE ★■	8.98	
	U2 (Island 90231-1) WEA	121	45
122	BREAKOUT ★■	9.98	
	POINTER SISTERS (Planet BEL 1-5410) RCA	119	104
123	MAGIC TOUCH ★	8.98	
	STANLEY JORDAN (Blue Note BT 85101) CAP	124	17
124	BLACK CARS ★	—	
	GINO VANNELLI (HME 40077) CBS	113	11
125	CAN'T SLOW DOWN ★■	8.98	
	LIONEL RICHIE (Motown 6059ML) RCA	117	93
126	HIGHWAYMAN	—	
	W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) CBS	116	11
127	UNDER THE BLADE	6.98	
	TWISTED SISTER (Atlantic 81256) CBS	128	4
128	THE GOONIES	8.98	
	ORIGINAL SOUNDTRACK (Epic SE 40067) CBS	122	11
129	DANCING IN THE SUN	—	
	GEORGE HOWARD (TBA/Palo Alto 205) IND	129	15
130	STEPS IN TIME	—	
	KING (Epic BFE 40061) CBS	144	4
131	ALTERNATING CURRENTS	8.98	
	SPYRO GYRA (MCA 5606) MCA	133	9
132	40 HOUR WEEK ★■	8.98	
	ALABAMA (RCA AHL 1-5339) RCA	132	26
133	COCK ROBIN	—	
	(Columbia BFC 39582) CBS	147	3
134	RISING FORCE ★	8.98	
	YNGWIE MALMSTEEN (Polydor 825 324-1) POL	135	15

	Weeks On Chart	8/17	Chart
135	HARLEQUIN ★	—	
	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	136	10
136	PEOPLE ARE PEOPLE	8.98	
	DEPECHE MODE (Sire 25124) WEA	131	6
137	SHE'S THE BOSS ★■	—	
	MICK JAGGER (Columbia BFC 39940) CBS	134	28
138	THE HISTORY MIX VOL. I	8.98	
	GODLEY & CREME (Polydor 825 981-1) POL	—	DEBUT
139	MATERIAL THANGZ	8.98	
	THE DEELE (Solar/Elektra 60410-1) WEA	125	11
140	TAKE NO PRISONERS	8.98	
	PEABO BRYSON (Elektra 60427) WEA	123	7
141	STEADY NERVES	8.98	
	GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	126	20
142	THE BREAKFAST CLUB ★□	8.98	
	ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	139	25
143	VALOTTE ★■	8.98	
	JULIAN LENNON (Atlantic 80184-1) WEA	142	42
144	WEST SIDE STORY ★	9.98	
	LEONARD BERNSTEIN (Deutsche Grammophon 415 253-1) POL	137	12
145	ELECTRIC LADY	8.98	
	CON FUNK SHUN (Mercury/PolyGram 624 345- M-1) POL	138	15
146	PURPLE RAIN ★■	8.98	
	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	145	61
147	SODA FOUNTAIN SHUFFLE ★	8.98	
	EARL KLUUGH (Warner Bros. 25262-1) WEA	140	17
148	SKIN DIVE	8.98	
	MICHAEL FRANKS (Warner Bros. 25275-1) WEA	146	11
149	WHITE WINDS ★	—	
	ANDREAS VOLLENWEIDER (CBS FMC 39963) CBS	143	27
150	MEETING IN THE LADIES ROOM	8.98	
	KLYMAXX (Constellation/MCA 5529) MCA	148	23
151	I FEEL FOR YOU ★■	8.98	
	CHAKA KHAN (Warner Bros. 25162-1) WEA	151	45
152	NEW JERSEY	—	
	JOE PISCOPO (Columbia BFC 40046) CBS	149	5
153	CUPID & PSYCHE '85	8.98	
	SCRITTI POLITTI (Warner Bros. 25302) WEA	152	4
154	THE FIRE STILL BURNS	8.98	
	RUSS BALLARD (EMI America 17162) CAP	163	2
155	JOHN PARR	8.98	
	(Atlantic 80180) WEA	153	36
156	THE BIG CHILL ★■	8.98	
	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	154	96
157	CAN'T STOP THE LOVE	8.98	
	MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	157	23
158	MEAT IS MURDER	8.98	
	THE SMITHS (Sire 25269) WEA	150	26
159	WHEN THE GUITAR PLAYS THE BLUES	8.98	
	ROY BUCHANAN (Alligator 4741) IND	160	3
160	YOU'RE UNDER ARREST ★	—	
	MILES DAVIS (Columbia BFC 40029) CBS	158	13
161	ALEXANDER O'NEAL	—	
	(Tabu FZ 39331) CBS	159	21
162	CHICAGO 17 ★■	8.98	
	CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	156	59
163	THE RHYTHMATIST	8.98	
	STEWART COPELAND (A&M SP 5084) RCA	—	DEBUT
164	NEW EDITION ★■	8.98	
	(MCA 5515) MCA	155	44
165	WELCOME TO THE REAL WORLD	8.98	
	MR. MISTER (RCA NFL1-8045) RCA	—	DEBUT
166	SHE'S SO UNUSUAL ★■	—	
	CYNDI LAUPER (Portrait BFR 38930) CBS	161	87
167	STRIKE LIKE LIGHTNING	—	
	LONNIE MACK (Alligator AL 4739-B) IND	162	12

	Weeks On Chart	8/17	Chart
168	WRAP YOUR BODY	8.98	
	ONE WAY (MCA 5552) MCA	—	DEBUT
169	ESCAPE □	8.98	
	WHODINI (Jive/Arista JL8-8251) RCA	170	37
170	AMADEUS ★	12.98	
	ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	171	10
171	AS THE BAND TURNS	8.98	
	ATLANTIC STARR (A&M SP-5019) RCA	164	14
172	VISION QUEST ★■	9.98	
	ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	166	26
173	WELCOME TO THE PLEASUREDOME ★□	12.98	
	FRANKIE GOES TO HOLLYWOOD (ZTT/Island 90231-1-H) WEA	167	41
174	GRAVITY	8.98	
	KENNY G & G FORCE (Arista AL8-8282) RCA	165	18
175	BORN TO RUN ★	—	
	BRUCE SPRINGSTEEN (Columbia JC 33785) CBS	—	DEBUT
176	AKIMBO ALOGO	8.98	
	KIM MITCHELL (Bronze/Island 90257) WEA	172	7
177	20/0	8.98	
	GEORGE BENSON (Warner Bros. 25178-1) WEA	169	30
178	BEYOND APPEARANCES ★	—	
	SANTANA (Columbia FC 39527) CBS	168	23
179	DO YOU WANNA GET AWAY ★	8.98	
	SHANNON (Mirage/Atlantic 90267-1) WEA	176	10
180	STARCHILD ★□	—	
	TEENA MARIE (Epic FE 39528) CBS	174	37
181	AN INNOCENT MAN ★■	—	
	BILLY JOEL (Columbia QC 38873) CBS	179	107
182	SWEPT AWAY ★□	8.98	
	DIANA ROSS (RCA AHL 1-5009) RCA	173	69
183	PERFECT STRANGERS ★■	8.98	
	DEEP PURPLE (Mercury 824 003-1 M-1) POL	178	39
184	ICE CREAM CASTLES ★■	8.98	
	THE TIME (Warner Bros. 25109-1) WEA	180	24
185	FLIP	—	
	NILS LOFGREN (Columbia BFC 39982) CBS	175	10
186	CHESS ★	12.98	
	ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	177	24
187	rites of passage	8.98	
	VITAMIN Z (Geffen GHS 14057) WEA	183	11
188	ARRIVE WITHOUT TRAVELLING	8.98	
	THE THREE O'CLOCK (I.R.S. 5591) MCA	185	12
189	SIGN IN PLEASE □	9.98	
	AUTOGRAPH (RCA NFL 1-8040) RCA	181	36
190	1999 ★■	12.98	
	PRINCE (Warner Bros. 23720-1) WEA	182	46
191	BAD ATTITUDE	8.98	
	MEAT LOAF (RCA AFL 1-5451) RCA	186	15
192	A PRIVATE HEAVEN ★■	8.98	
	SHEENA EASTON (EMI America ST-17132) CAP	192	44
193	ALL THE RAGE ★	8.98	
	GENERAL PUBLIC (I.R.S. SP-70046) MCA	184	45
194	B-MOVIE MATINEE ★	8.98	
	NILE RODGERS (Warner Bros. 1-25290) WEA	187	10
195	ELIMINATOR ★■	8.98	
	Z.Z. TOP (Warner Bros. 23774-1) WEA	193	123
196	SECRET SECRETS ★	8.98	
	JOAN ARMATRADE (A&M SP 5040) RCA	188	22
197	HOW WILL THE WOLF SURVIVE?	8.98	
	LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	190	32
198	FIONA	8.98	
	(Atlanta 81242) WEA	189	20
199	EKSTASY	—	
	NINA HAGEN (Columbia BFC 40004) CBS	191	10
20	WILLIE AND THE POOR BOYS	8.98	
	(Passport PB 6047) JEM	194	14

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	24	Dead Or Alive	29	Hart, Corey	20	Madonna	11, 84	REO Speedwagon	110	U.T.F.O.	57
Adams, Bryan	4	DeBarge	45	Heart	18	Manhattan Transfer	77	Richie, Lionel	125	USA For Africa	62
A-Ha	67	Deele	139	Helix	111	Marie, Teena	180	Rising Force	134	Vandross, Luther	40
Air Supply	54	Deep Purple	183	Henley, Don	52	Mary Jane Girls	54	Rodgers, Nile	194	Vannelli, Gino	124
Alabama	132	Denver, John	91	Highwayman	126	Maze	157	Ross, Diana	182	Vega, Suzanne	105
Animotion	120	Depeche Mode	34, 136	Hooters	60	Meatloaf	191	Roth, David Lee	96	Vitamin Z	187
Armatrading, Joan	196	Dire Straits	1	Houston, Whitney	15	Men At Work	102	Roxanne	106	Vollenweider, Andreas	149
Atlantic Starr	171	Dokken	97	Howard, George	129	Midnight Oil	89	Run D.M.C.	85	Waite, John	89
Autograph	189	Dylan, Bob	43	Jackson, Freddie	21	Mitchell, Kim	176	Sade	30	Walsh, Joe	94
Ballard, Russ	154	Easton, Sheena	192	Jagger, Mick	137	Motels	83	Santana	178	West Side Story	144
Beach Boys	69	Eurythmics	16	James, Rick	98	Motley Crue	5	Scorpions	14	Wham!	17
Beck, Jeff	35	Fat Boys	113	Joel, Billy	8, 181	Moyet, Alison	81	Scritti Politti	152	Whodini	169
Benson, George	177	Ferry, Bryan	58	Johnson, Jesse	39	Mr. Mister	163	Shannon	179	Williams, Hank Jr.	80
Branigan, Laura	86	Fiona	198	Jones, Howard	22	New Edition	164	Simon, Carly	78	Willie & Poor Boys	200
Bon Jovi	74	Firm	114	Jordan, Stanley	123	New Order	107	Smiths	158	X	70
Bryson, Peabo	140	Fogelberg, Dan	117	Katrina And The Waves	64	Night Ranger	25	Springfield, Rick	32	Yankovic, "Weird Al"	47
Buchanan, Roy	159	Fogerty, John	48	Khan, Chaka	151	Ocean, Bill	42	Springsteen, Bruce	6, 175	Young, Paul	199
Buffett, Jimmy	56	Foreigner	100	King	130	O.M.D.	95	Spyro Gyra	131	Y&T	68
Cafferty, John	53	Frankie Goes To Hollywood	173	Klymaxx	150	O'Neal, Alexander	161	Sting	7	ZZ Top	195
Cameo	44	Franklin, Aretha	28	Klugh, Earl	147	One Way	168	Style Council	118	SOUNDTRACKS	
Carnes, Kim	71	Franks, Michael	148	Kool & The Gang	27	Parker, Graham	141	Supertramp	50	Amadeus	170
Cash, Rosanne	103	Frey, Glenn	75	LaBelle, Patti	79	Parr, John	155	Survivor	41	Back To The Future	31
Cheap Trick	108	G, Kenny	174	Lauper, Cyndi	166	Petty, Tom	63	Talking Heads	13	Beverly Hills Cop	23
Chess	186	Gaye, Marvin	66	Lennon, Julian	143	Piscopo, Joe	152	Tears For Fears	2, 115	Big Chill	156
Chicago	162	General Public	193	Lewis, Huey & News	65	Plant, Robert	46	Thorogood, George	49	Breakfast Club	142
Clapton, Eric	109, 112	Godley & Creme	138	Limahl	104	Pointer Sisters	37, 122	Three O'Clock	188	Goonies	128
Cock, Robin	133	Go West	93	Loggins, Kenny	88	Power Station	12	Til Tuesday	38	Mad Max	80
Collins, Phil	3	Grant, Amy	36	Lone Justice	73	Prince	10, 146, 190	Time	184	Perfect	101
Commodores	82	Grim Reaper	87	Loose Ends	72	Ratt	9	Turner, Tina	61	Purple Rain	146
Con Funk Shun	145	Grusin, Dave & Ritenour, Lee	135	Los Lobos	197	Ready For The World	55	Twisted Sister	127	St. Elmo's Fire	33
Copeland, Stewart	163	Hagen, Nina	199	Mack, Lonnie	167	R.E.M.	26	UB40	76	View To A Kill	92
Davis, Miles	160	Hall & Oates	129			Rene & Angela	116	U2	51, 121	Vision Quest	172

## Rock Musicians To Aid Greenpeace

By Stephen Padgett

LOS ANGELES — Another in a growing list of rock star charity efforts has been released this week by A&M Records. Entitled "Greenpeace," an LP featuring donated hit songs from some of pop music's brightest stars will aid Greenpeace's international campaigns against the destruction of the planet's resources. Known for their efforts to stop the whaling trade, Greenpeace is involved in a number ecologically oriented campaigns aimed at preserving the world's delicate natural balance. They have been in existence since 1971.

Peter Gabriel, Tears For Fears, Kate Bush, Nik Kershaw and George Harrison among others have contributed songs and donated their royalties from sales of the LP to Greenpeace. Pete Townshend donated use of his Eel Pie recording

studio and Abbey Road Studio's producer/engineer Hayden Bendall contributed technical expertise.

A&M Records joins Deutsche Grammophon in Germany, Phonogram in Holland, Britain's EMI, JVC in Australia and Victor in Japan to effect worldwide distribution of the record.

In addition to the hit songs from other artists, Hazel O'Connor and Chris Thompson have written and performed a specially recorded song for the LP. The song, "Push And Shove," will be released in both 7" and 12" formats.

"Greenpeace" follows on the heels of the very successful Band Aid, U.S.A. For Africa and Live Aid projects which have raised millions for famine relief. Rock and roll seems to be coming of age and flexing its muscles in the aid of worthy global concerns.

## Bernard Edwards' View From The Top

By Peter Berk

LOS ANGELES — With all his previous success, it was a chance meeting slightly over a year ago at New York's Madison Square Garden which truly propelled Bernard Edwards to the forefront of the music industry. Ironically, though, when drummer Tony Thompson introduced Edwards to Duran Duran's John and Andy Taylor, no one could possibly foresee the chart-topping hit album and singles their future collaborations were to result in. In fact, the meeting was purely social, and no collaborations were envisioned at all. As far as they were concerned that night, the Power Station was only the name of a local recording studio, and *A View To A Kill* was just one of dozens of films in production.

As the multi-faceted co-founder and bassist for Chic, Edwards had already established a lofty niche in the industry. When the ensemble broke up, he had little reason to fear unemployment. Through several diverse projects, many with Nile Rodgers, Edwards' career began to revolve more and more around producing. It was during that period when he decided to seek as many challenges as he could as a producer and expand his musical horizons.

"I've always sought challenges in my career," Edwards explained in a recent interview. "I try to keep pushing myself to the edges as much as possible sound-wise and stylistically. I need to try different musical approaches whenever I get bored." For Edwards, the '80s have turned out to be the perfect decade to do just that. Inspired by such notable talents as Quincy Jones ("my idol"), Phil Collins and Philip Bailey, Edwards is encouraged by the noticeable breakdown of musical barriers and the creative opportunities in

the industry right now. "I love that musicians can get together and wipe away unnecessary boundaries. Any true musician wants the freedom to play in varied styles. Now, everything's completely open and I think that's great."

When the Madison Square Garden meeting led to a further rendezvous and talk of forming a new band, the plans were flimsy and the expectations minimal. "Andy never really had a chance to get out front as a rock and roll guitarist, and John wanted to casually put together a 'punk-rock-disco' band with no limitations. When we decided to actually go ahead and try a recording, I just wanted to produce an exciting little three-piece rhythm section that would maybe turn out to be a mediocre hit."

"As it turned out," Edwards continued, "we ended up as close friends who changed each others styles a bit. It was a learning experience for us all." Having brought in singer Robert Palmer, the group went into the Power Station Recording Studio, and soon after emerged with a surprisingly strong album as well as a name for itself. "It became more than just a fun project," Edwards recalled. "We grew to really care about each other. John and Andy realized I wasn't taking advantage of their fame by making another Duran LP. We all became more and more serious about the songs, and when it was all done, we knew we had something there."

Record buyers found something there as well when Capitol Records released Power Station's self-titled debut album. The LP not only spawned the hit singles, "Some Like It Hot" and "Get It On (Bang A Gong)," but rapidly ascended the charts itself. Promoted as a once-only 'super-group,' the Power Station is still an active entity, having outlived everyone's expectations. In the midst of the band's growing popularity, Edwards, John and Andy Taylor and Capitol Records were teamed once more and the results again proved explosive.

"When Duran Duran brought me in as producer of *A View To A Kill*," Edwards said, "it was a dream come true, not only to be working on a James Bond theme song, but to meet (composer) John Barry." Although the merging of Duran's light pop sound with Barry's lush, moody music seemed a dubious undertaking at first, the writing and recording of the song wound up as an exercise in teamwork, Edwards mentioned. With everyone working together on the song's melodic, lyrical and instrumental structure, the song was completed in less than a week.

According to Edwards, "We always kept

(Continued on page 36)



**FRIENDS** — While in Los Angeles finalizing the release of his new solo album, "A Cappella" for Warner Bros., Todd Rundgren was feted by friends and fans at a special party hosted by his manager Eric Gardner. "A Cappella," scheduled for release later this month, is an all-vocal production featuring performances by Rundgren on 10 new original songs. The album is Rundgren's first under a new, exclusive contract with Warner Bros. Records. Pictured (l-r) are: Warner Bros. recording artist J.D. Souther; Laraine Newman and Todd Rundgren.

## BMI To Toast New 'Million-Airs'

LOS ANGELES — An unusual group of new "Million-Airs" will be honored at three different invitation-only luncheons hosted by BMI (Broadcast Music, Inc.). The affairs will pay tribute to those writers and publishers whose songs have been broadcast over one million times in the United States.

The first luncheon will take place at BMI's offices in Nashville on Tuesday, August 20. The southern region's "Million-Airs" will gather under a big top tent at BMI.

On September 11, BMI's New York office will honor the northeastern and central region's "Million-Airs" at the Parker Meridian Hotel in New York City. One week later, on September 17, BMI's California office will honor their "Million-Airs" at the Beverly Hills Hotel in Los Angeles.

Among the songwriters being honored at these three luncheons are Paul Simon, Peter Allen, Billy Joel, Sting, John Kander and Fred Ebb, Willie Nelson, Dolly Parton, Roger Miller, Even Stevens, Mark Gray and J.P. Pennington, Brian Wilson, Jackson Browne, David Foster, Stevie Nicks, Barry Manilow and Lamont Dozier.

To be included in this exclusive roster means that a song, of an average length of three minutes, has been broadcast at least 50,000 hours — or five years, seven months and eight days of continuous airplay. Performance figures are tallied from broadcasts in the United States on both AM and FM radio and network and local TV.



**WHITTAKER SITS WITH HER** — Roger Whittaker had a surprise visitor backstage during his recent appearance at the Ravinia Festival. Pictured above are Roger and Karen Marie Moncrieff, "Miss Illinois," the personification of the "Chicago Girl" from Roger's new RCA single.



Bernard Edwards



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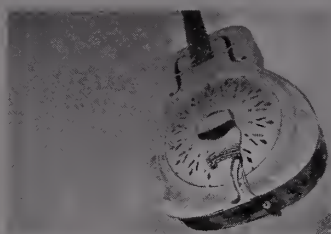
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## HOT NEW SELLER



Dire Straits — Brothers In Arms

## STRONGEST SALES

Tears For Fears — Mercury  
 B. Springsteen — Columbia  
 Motley Crue — Elektra  
 P. Collins — Atlantic

## STORE REPORTS

### City One-Stop — Los Angeles

Tears For Fears  
 Talking Heads  
 Dire Straits  
 Sting  
 P. Collins

### G.A.M. — Minneapolis

Dire Straits  
 Motley Crue  
 Tears For Fears  
 Sting  
 B. Joel

### Sound Video Unlimited — Chicago

Dire Straits  
 B. Springsteen  
 Talking Heads  
 W. Houston  
 L. Vandross

### Homer's Records — Omaha

Dire Straits  
 Sting  
 Talking Heads  
 Tears For Fears  
 B. Joel

### Karma Records — Indianapolis

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

### Dan Jay — Denver

Dire Straits  
 B. Adams  
 Tears For Fears  
 Sting  
 Talking Heads

### NRM — Pittsburgh

Dire Straits  
 B. Springsteen  
 Motley Crue  
 P. Collins  
 Tears For Fears

### Elroy's — New York

Dire Straits  
 P. Collins  
 Sting  
 Tears For Fears  
 B. Joel

### J & R — New York

Talking Heads  
 P. Collins  
 B. Adams  
 Prince  
 Power Station

### Tower Records — Sacramento

Tears For Fears  
 W. Houston  
 P. Collins  
 Sade  
 Cameo

### Scott's Wholesale — Indianapolis

B. Adams  
 P. Collins  
 Tears For Fears  
 Motley Crue  
 Dire Straits

### Cavages — Buffalo

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

### Lieberman — Dallas

Tears For Fears  
 B. Adams  
 Sting  
 Ratt  
 B. Joel

### The Record Theatre — Cincinnati

F. Jackson  
 Dire Straits  
 A. Franklin  
 B. Adams  
 J. Waite

### Mainstream Records — Milwaukee

Dire Straits  
 G. Thorogood  
 Cheap Trick  
 Motley Crue  
 L. Vandross

### Tower Records — Campbell

P. Collins  
 Dire Straits  
 Tears For Fears  
 Sting  
 B. Joel

### Benson Records — Los Angeles

Tears For Fears  
 Prince  
 Ratt  
 Sting  
 Motley Crue

### Round-up Records — Seattle

Dire Straits  
 B. Adams  
 Tears For Fears  
 Motley Crue  
 B. Springsteen

### Seaport One-Stop — Portland

Dire Straits  
 Tears For Fears  
 B. Adams  
 Motley Crue  
 Sting

## SHOP TALK

**THE RECORD FACTORY, SAN FRANCISCO** — Tim Elias, assistant manager of the Geary Street Record Factory location reports the great success of a recent promotion involving Columbia Records, Translator, **KKCY (99FM)** and Marin Motor Sports. An enter-to-win contest features a grand prize of a Honda "Elite" scooter provided by Marin Motor Sports, which is on display at the store. Translator's new 415/Columbia LP is on sale. Thousands have entered the contest, and according to Elias, this is the best promotion, in terms of consumer interest, that the Record Factory has sponsored in recent memory.

**THE WHEREHOUSE, LOMITA, CA** — The Wherehouse offered its "Video-Print Your Kid" service free to community members on Saturday, August 3 at its new Lomita store. The service is co-sponsored by Paramount Home Video.

**THE RECORD BAR, DURHAM, NC** — A report by the Store Planning Department showed recently that renovating older Record Bar stores resulted in increased sales at those locations. "In fact, 23 renovated stores showed average weekly sales increases up 33 percent over the previous year, compared with 15 percent increases for other stores in the chain," reported **Elisabeth Stagg** in *Off The Record*, an in-house publication of the Record Bar. A few of the innovations being placed in up to 65 stores this year include 65-inch high record display fixtures and slanted cassette display racks. Both fixtures result in greater product visibility and display and are proving successful in merchandising.

**MUSIC PLUS, LOS ANGELES** — Music Plus and PolyGram are teamed in a summer cross promotion involving a baseball theme. With the tag, "PolyGram All Star Power Hitters Never Strike Out," a full page ad in the *Los Angeles Times* depicts a baseball diamond with PolyGram LPs in all nine positions. The records and cassettes are all on sale for \$5.99 and feature PolyGram's big summer records by **Tears For Fears, Bon Jovi, Scorpions, Yngwie Malmsteen, Cameo, Animotion, Rene & Angela, Con Funk Shun** and **Kool & The Gang**.

**ALLSOP CORPORATION** — The Allsop Corp. has announced that big plans are under way for the holiday buying season. Makers of audio and video care products, Allsop will be rolling its 1985 campaign at the upcoming VSDA. All products for video, records, cassettes and compact discs will be included. Keep an eye out for further details.

Stephen Padgett

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

## RETAILER PROFILE

Store: **Texas Records**  
 Market: **Santa Monica, CA**  
 Manager: **Mike Meister, Susan Farrell**

In a world of traditional retail options, it is refreshing to come across the truly unique. Texas is a record store in Santa Monica with a very unusual product mix. Owned by Mike Meister and Susan Farrell, the store specializes in new and developing music by largely unknown artists. The inventory is more a reflection of Meister's and Farrell's taste than it is the Top 100. Even so, they have been at it for a little over a year and are still afloat.

Asked what motivated their decision to take such a different approach, Meister responded, "Well, basically, just a heavy duty love for music." Indeed, the operation of Texas is a labor of love. Not only are the shelves stocked with records that Meister and Farrell are personally impressed by, but the decision to carry something has a lot to do with wanting to help deserving new bands. "There was so much great music out, and people just weren't getting it . . . with bands like Orange Juice, The Smiths (who are so big now but weren't back then), and R.E.M., roots music and American music, I just really felt that there was another outlet needed, an independent outlet especially," said Meister.

A list of the artists supported by Texas gives some indication of the alternative status of the store. Bands like Zeitgeist, The Smiths, Lloyd Cole And The Commotions, R.E.M., Scritti Politti and The Woodentops are not exactly on the tips of mainstream tongues. Yet, at Texas, records by these groups sell extremely well, often paving the way for later success, as in the case of The Smiths.

The word on Texas is circulated mostly by its clientele. On occasion, advertising is done in *The L.A. Weekly* or *The L.A. Reader*. Co-op ads run on local radio stations KCRW and KXLU. But for most part, the fact that this is the only store in town to get some of these records makes the word travel fast among those who desire to stay ahead of the breaking music scene.

Texas extends their typically avant garde attitude to the new CD technology. With only a few exceptions, most of Texas' CDs are imported. Where else but Texas could someone get New Order or The Kane Gang CDs?

A frequent occurrence at Texas are the many in-stores and live shows held in the store. Recent in-stores have been done by Lloyd Cole And The Commotions, Scritti Politti, Section 25, Xmal Deuscheland, The Higsons and Husker Du. As a way of presenting new bands in an atmosphere away from the bar scene, Texas often invites groups to play right in the store. In a short few months Texas has seen The Fall, Billy Bragg, The Del Fuegos and The Pontiac Brothers, among others, give shows.

Co-owner Meister is hopeful that a new underground music scene similar to that existing at the birth of FM will begin to emerge. Even the college stations, according to Meister, are beginning to sound like commercial radio. The only way to insure that new, creative musical bursts continue challenging the mainstream, feels Meister, is if a healthy underground scene develops to support new music. With stores like Texas doing this kind of business, perhaps we are seeing the beginnings of this new scene right in southern California.

## RETAILER'S PICK

<u>Retailer</u>	<u>Company</u>	<u>Market</u>
Mark Renner	Musical Sales	Baltimore, MD
Album: "Waiting For The Floods"		
Artist: The Armoury Show		
Label: EMI America		

**Comment:**

"This record has a strong musical foundation with four of the most honest musicians around in the line up. They deserve far more attention than they will be given. I hope the record company will get behind this one."

## TOP 40 VIDEOCASSETTES

	Weeks On 8/17 Chart		Weeks On 8/17 Chart
<b>1 STARMAN</b> RCA/Columbia Pictures Home Video 20412	2 9	<b>20 THE MEAN SEASON</b> Thorn/EMI/HBO Video TVA 2981	22 3
<b>2 THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406	1 13	<b>21 THE RIVER</b> MCA Home Video 80160	21 9
<b>3 FALCON &amp; THE SNOWMAN</b> Vestron Home Video VA 5073	6 4	<b>22 DUNE</b> MCA Home Video 80161	23 13
<b>4 THE TERMINATOR</b> Thorn/EMI/HBO Video TVA 2535	4 17	<b>23 THE CARE BEARS MOVIE</b> Vestron Home Video VA 5082	20 13
<b>5 THE FLAMINGO KID</b> Vestron Home Video VA 5072	3 5	<b>24 THE COTTON CLUB</b> Embassy Home Entertainment 1714	24 14
<b>6 A SOLDIERS STORY</b> RCA/Columbia Pictures Home Video 60408	7 4	<b>25 AVENGING ANGEL</b> New World Video 8506	26 7
<b>7 PLACES IN THE HEART</b> CBS/Fox Video 6836	5 4	<b>26 FALLING IN LOVE</b> Paramount Home Video 1628	29 11
<b>8 A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 790	8 5	<b>27 BIRDY</b> RCA/Columbia Pictures Home Video 60457	25 5
<b>9 RUNAWAY</b> RCA/Columbia Pictures Home Video 60469	11 4	<b>28 TEACHERS</b> CBS/Fox Video 4728	27 13
<b>10 2010 THE YEAR WE MAKE CONTACT</b> MGM/UA Home Video MB 800 591	10 9	<b>29 BREAKIN' 2 ELECTRIC BOOGALOO</b> MGM/UA Home Video MV 800580	28 4
<b>11 JOHNNY DANGEROUSLY</b> CBS/Fox Video 1456	9 5	<b>30 THIEF OF HEARTS</b> Paramount Home Video 1660	31 21
<b>12 PROTOCOL</b> Warner Home Video 11454	12 9	<b>31 REVENGE OF THE NERDS</b> CBS/Fox Video 1439	32 13
<b>13 MICKI &amp; MAUDE</b> RCA/Columbia Picture Home Video 20456	13 9	<b>32 THE POPE OF GREENWICH VILLAGE</b> MGM/UA Home Video 800490	34 14
<b>14 PINOCCHIO</b> Walt Disney Home Video 239V	15 3	<b>33 COUNTRY</b> Touchstone 241	30 19
<b>15 INTO THE NIGHT</b> MCA Home Video 80170	16 4	<b>34 RED DAWN</b> MGM/UA Home Video 11399	33 24
<b>16 MISSING IN ACTION</b> MGM/UA Home Video MV 809557	14 11	<b>35 NIGHT OF THE COMET</b> CBS/Fox Video 6743	35 2
<b>17 CITY HEAT</b> Warner Home Video 11433	17 13	<b>36 FIRST BLOOD</b> Thorn/EMI/HBO Video 1573	37 2
<b>18 BODY DOUBLE</b> RCA/Columbia Pictures Home Video 6-20411	18 15	<b>37 1984</b> USA Home Video 217-547	36 9
<b>19 GHOULIES</b> Vestron Home Video VA 5081	19 9	<b>38 POLICE ACADEMY</b> Warner Home Video 20016	38 33
		<b>39 IRRECONCILABLE DIFFERENCES</b> Vestron Home Video VA 5057	39 19
		<b>40 CHOOSE ME</b> Media Home Entertainment M787	40 9

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



**REEL TAPES** — Audio-Technica U.S., Inc. recently added audio cassettes to its Sound Guard audio and video accessories line. Shown are the Model 50800 two-pack of C-60 cassettes and the Model 52800 two-pack of C-90 cassettes, both packed in poly bags. The tapes carry a suggested retail price of \$3.49 and \$4.29, respectively.

### WHAT'S IN-STORE

**GOOD INSTRUCTION** — Queen's **Brian May** learned how to play the guitar by copying licks off of the radio, which can be quite a difficult task. May, whose group Queen has sold more than 80 million records worldwide with 13 albums, is making it easier for today's guitarists by his involvement with two instruction projects. First, he has written a chapter on rock guitar for a *Guide For Guitar Teachers* which is to be published by the **Oxford University Press**. Edited by **Michael Stimpson**, the book features chapters on guitar styles as diverse as jazz, folk, flamenco and classical, and is directed toward teachers already practicing in schools and colleges. "It's very much an establishment thing for people who have probably been teaching classical guitar for years, but now are involved in producing a rock guitar course because there is such a demand for it," said May. "The first thing is to persuade these people that it actually is a different instrument, rather than just an acoustic guitar with a pickup on it. You have to get beyond the block that a lot of people have about electric guitar, and show it's an instrument that has its own sensitivity and its own voice in the same way that a violin does." The other instruction project that May has participated in is the *Star Licks Master Series*, a series of video cassettes which feature lessons in different lead guitar styles. Accompanied by booklets of notation and tablature, the first nine videos feature lessons by May, **Carlos Cavazo** of **Quiet Riot**, **Steve Lukather** of **Toto** and **Tony Iommi** of **Black Sabbath** on lead guitar; also **Al McKay** of **Earth, Wind & Fire** on the rhythm guitar, **Louis Johnson** of **The Brothers Johnson** on bass guitar, **Albert Lee** on country styles, and Los Angeles studio musician **Mike Wolf** narrating and demonstrating the style of **Jimi Hendrix**, set to rare and unreleased film footage. Although these videos are aimed at the more advanced player, Los Angeles guitar teacher **Wolf Marshall** provides a program on beginning lead guitar power building. The video cassettes, ranging from 30 to 40 minutes long, retail for \$44.95. An audio cassette version is also available for \$14.95. Both are being marketed via musical instrument stores. For more information on either of Brian May's latest instruction projects please contact **Bryn Bridenthal**, Bridenthal Public Relations, at (213) 395-2955.



**GRAPHIC DISPLAY** — A built-in four band graphic equalizer and shiny metallic colors highlight Sharp Electronics Corporation's new JC-786 headphone stereo. The stereo is just over one inch thick, weighs 8.2 ounces, and is available in blue, red and black.

**CLASSICAL NEWS** — **Berlioz's Requiem**, a monumental work that exploits the full space of the recording location, is now available on compact disc from **Telarc Records** — apparently the first CD version available. **Robert Shaw** conducts the **Atlanta Symphony Orchestra and Chorus** in the performance, with tenor **John Aler** (CD 80109-2; LP DG-10109-2). The compact disc also contains **Boito's Prologue to Mephistofele** and **Verdi's Te Deum**, both of which were previously released on Telarc digitally mastered LPs. The large-scale orchestral forces include eight pairs of timpani and four additional groups of brass players. The brass choirs were deployed in close approximation to the composer's instructions; they were positioned antiphonally in four different locations within the hall. The hall itself was modified for greater reverberation. Berlioz's use of immense wind and percussion forces derived from a style of outdoor ceremonial music common in Revolutionary France. The work posed many difficulties for the performers and recording team. "Without a doubt, this recording demanded more effort from everyone involved than any other Telarc project," said producer **Robert Woods**. "It required extraordinary effort and patience on everyone's part."

**LABEL WATCH** — Retailers who cater to record buyers of non-mainstream music should check out *A Beginner's Guide to COMA*, a collection of some of California's best avant-rock/pop artists. Recorded on the **Rotary Totem Records** label (RTR-LP-003), 7600 Manchester Ave. #1101, Playa del Rey, CA 90291, the LP's highlights include an odd-metered rocker from Los Angeles-based **Dogma Probe** whose music is not unlike that of **King Crimson**. Rotary Totem Records welcomes inquiries by distributors and retail outlets, and a wholesale price list can be obtained by writing to them at the above address.

Ron Rosenthal



**STUDIO CITY WELCOMES WHEREHOUSE** — Local VIPs joined in ribbon cutting of new Wherehouse store in Studio City at the Grand Opening recently. Pictured (l-r): **Louis A. Kwikar**, president and CEO of Wherehouse Entertainment, Inc., **Donna Hart**, assistant manager of the Studio City Wherehouse store; **Mark Baldwin**, manager of the Studio City Wherehouse store; **Howard Raphael**, deputy of Los Angeles City Councilman **Joel Wachs**; **Irwin Stanton**, president of the Studio City Beautification Committee; and **Jerry Hays**, president of the Studio City Chamber of Commerce. Wherehouse Entertainment, Inc., presented a check to the Studio City Beautification Committee to contribute to its efforts.

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)	Weeks On 8/17 Chart	Weeks On 8/17 Chart
1 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)		1	15
2 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)		2	28
3 GREATEST HITS ★ LEE GREENWOOD (MCA 5582)		4	16
4 ME AND PAUL WILLIE NELSON (Columbia FC 40008)		3	22
5 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)		6	14
6 PARTNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)		5	16
7 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)		8	18
8 STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)		7	21
9 GREATEST HITS ★ GEORGE STRAIT (MCA 5567)		10	22
10 KERN RIVER MERLE HAGGARD (Epic FE 39602)		11	19
11 RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)		12	7
12 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)		13	27
13 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-2507-1)		9	20
14 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)		18	18
15 HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)		15	12
16 TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)		21	16
17 FRIENDSHIP RAY CHARLES (Columbia FC 39415)		17	53
18 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)		19	20
19 WHY NOT ME ★□ THE JUDDS (RCA/Curb AHL1-5319)		14	41
20 RADIO HEART CHARLY McCLAIN (Epic FE 39871)		20	11
21 REAL LOVE DOLLY PARTON (RCA AHL1-5414)		16	28
22 #1'S EDDIE RABBITT (Warner Bros. 1-25278)		22	7
23 LAST MANGO IN PARIS □ JIMMY BUFFET (MCA 5600)		24	5
24 SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)		26	5
25 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)		27	5
26 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)		28	4
27 TURN THE PAGE WAYLON JENNINGS (RCA AHL1-5428)		30	4
28 KENTUCKY HEARTS EXILE (Epic FE 39424)		23	45
29 HEART OVER MIND ★ ANNE MURRAY (Capitol SJ-12363)		25	44
30 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)		29	24
31 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)		31	26
32 MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)		32	41
33 DOES FORT WORTH EVER CROSS YOUR MIND □ GEORGE STRAIT (MCA 5518)		34	44
34 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)		33	25
35 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)		36	55
36 THE THINGS THAT MATTER VINCE GILL (RCA CPL1-5348)		37	4
37 MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)		41	4
38 TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)		35	17
39 GREATEST HITS ★ BARBARA MANDRELL (MCA 5566)		39	22
40 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)		42	44
41 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)		40	19
42 COUNTRY BOY ★ RICKY SKAGGS (Epic FE 39410)		38	45
43 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)		43	41
44 LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)		46	9
45 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)		44	27
46 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)		45	23
47 GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)		47	11
48 BLUE HIGHWAY JOHN CONLEE (MCA 5521)		48	41
49 WHAT ABOUT ME? ★■ KENNY ROGERS (RCA AFL1-5043)		49	66
50 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)		53	26
51 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)		50	52
52 WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)		51	20
53 CENTERFIELD ★□ JOHN FOGERTY (Warner Bros. 9-25203)		52	25
54 TIME STOOD STILL VERN GOSDIN (Compeat 671012-1)		55	12
55 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)		57	62
56 MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)		54	12
57 KEITH STEGALL KEITH STEGALL (Epic AL 39892)		56	10
58 ROLL ON ★■ ALABAMA (RCA AHL1-4939)		61	82
59 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)		58	62
60 ATLANTA ATLANTA (MCA/MDJ-5576)		59	11
61 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)		60	52
62 GREATEST HITS 2 ★□ OAK RIDGE BOYS (MCA 5496)		64	52
63 SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)		62	18
64 GREATEST HITS GENE WATSON (MCA 5572)		63	18
65 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)		66	41
66 ATLANTA BLUE ★ THE STATLERS (Mercury/PolyGram 818-652-1)		65	66
67 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)		69	54
68 LIVE! AT GILLEY'S MICKEY GILLEY (Epic FE 39900)		68	11
69 SAY WHEN NICOLETTE LARSON (MCA 5556)		67	20
70 THE BEST OF MICHAEL MARTIN MURPHY MICHAEL MARTIN MURPHY (EMI America ST-17143)		71	35
71 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)		72	61
72 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)		70	50
73 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)		73	44
74 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)		74	29
75 CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)		75	22

## T. G. Sheppard Co-Promo Launched

NASHVILLE — The flurry of activity at CBS following the recent signing of T. G. Sheppard to the Columbia label has increased. Sheppard, who recently returned from his first CBS radio/account tour in the Atlanta area, will now be the subject of a first-of-its-kind, national promotion involving the record company, the K-Mart Corporation and The Nashville Network.

According to Roy Wunsch, vice president of marketing for CBS Records, and David Hall, vice president and general manager of TNN, a "Foolin' With T. G. Sweepstakes" will debut this week. There will be 20 commercial spots per week run on TNN for the six-week duration of the promotion; Sheppard will provide details on the contest, the theme of which is taken from the artist's current video, "Fooled Around And Fell In Love." The commercial spots will be tagged with announcements advertising K-Mart record departments as the source for sweepstakes entry blanks. According to Wunsch, "Easel back, four-color posters including the entry blanks and incorporating Sheppard's "Living On The Edge" album graphics will be distributed to 2,100 K-Mart record departments." The "Fooled Around" video, including the contest promo, is also being sent for airing in the record departments, added Wunsch. "Print ads in 29 regional editions of TV Guide, reaching 3.7 million homes, sup-

port the participation of CBS, TNN and K-Mart," he said. "Print ads will also be placed in additional trade and consumer magazines."

Sheppard is hosting TNN's *Video Country* program all this week, and Hall said that the singer will make several other guest appearances on various TNN shows to publicize the sweepstakes. "The contest closes Sept. 27," Hall said, "and winners will be drawn on *Nashville Now* on Oct. 3."

Wunsch said the grand prize is a one-week vacation in San Diego, CA, including round-trip air fare, a rental car, a video camera and recorder, tickets to various attractions in San Diego and \$250 cash. The second prize winner will receive a video camera and recorder; the third prize is a VCR, and 100 other winners will win T. G. Sheppard/Folger's racing jackets and a copy of the new album.

Summing up the significance of the project, Wunsch commented, "This is the first time in the known history of the music industry that a cable television network, a major record company and a national chain of record departments have joined forces for mutual benefit on a national scale." Hall stated that TNN had been looking for a country music promotion uniting the network with other elements of the industry, and he added, "We expect this promotion to be enormously successful for all involved."

## Don Williams Signs With Capitol

NASHVILLE — Don Zimmermann, president of Capitol Records, and Jim Fogle-song, president of the label's Nashville division, announced the signing of Don Williams to a long-term recording contract on July 29. Williams formerly recorded on the MCA label.

In making the announcement, Fogle-song commented, "Don Williams is 'special.' He is truly one of our finest singers. He is an excellent songwriter. I have the greatest respect for him, both as a person and an artist. Capitol Records and the entire EMI Music Group worldwide enthusiastically welcome him to our organization."

Williams originally came to national attention as a member of the Pozo Seco Singers, a folk trio that enjoyed the success of a Top 10 hit called "Time" in 1965. After that group disbanded, he released six singles and two albums on the JMI label as a solo act. As an artist for ABC/Dot following the demise of JMI, Williams released seven albums which spawned a long series of hit country

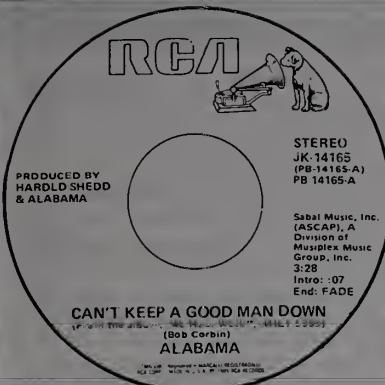
singles, including "Some Broken Hearts Never Mend," "Louisiana Saturday Night," and "I Wouldn't Want To Live If You Didn't Love Me." When ABC/Dot was taken over by MCA, Williams continued his hit output with songs such as "Tulsa Time," "It Must Be Love," "I Believe In You," and "Good Ole Boys Like Me," among others. His most recent chart success was "Walkin' A Broken Heart," which hit number one on the *Cash Box* country singles chart in early April of this year. Williams' new affiliation with Capitol restores his professional relationship with Fogle-song, who, as an ABC/Dot executive, originally signed the singer to that label.

Under his new recording agreement, Williams will continue to co-produce his material with his long-time associate, Garth Fundis. Williams' first record for Capitol is set for the fall of this year; additionally, a live concert taped Aug. 8 at the Sioux Falls, SD Arena will be included on the ABC Entertainment Network's "Silver Eagle" radio series this fall.



**THE NEW YORK CONNECTION** — CBS top brass visited Nashville July 31 for a one-day planning session to discuss cross-promotion efforts between the label's major divisional offices. The meeting also included talks about first quarter 1986 releases and updated plans for Rosanne Cash product. Pictured (l-r): Rick Blackburn, senior vice president and general manager, CBS/Nashville; Walter Yetnikoff, president, CBS Records Group; Al Teller, president, Columbia Records; Mickey Eichner, VP, A&R, Columbia; Mary Ann McCready, director, product development and marketing, CBS/Nashville; Arma Andon, VP, product development, CBS/New York; Phil Sandhaus, director, product development; Marilyn Laverty, director, Columbia publicity, CBS/New York.

## MOST ADDED



**WLWI — Greg Mozingo — Montgomery Alabama**  
*Exile*  
*E. Raven*  
*Statler Brothers*  
*J. Anderson*  
*R. Kearney*  
*B. Bare*  
*M. Bandy*  
*V. Gosdin*  
*B. Mandrell*  
*T. T. Hall*  
*G. Morris*  
*M. Gilley*

**WKKN — Curtis King — Rockford**  
*J. Anderson*  
*J. Schneider*  
*M. Bandy*  
*B. Burnette*  
*Carlette*  
*Alabama*

**WJLM — David Hurst — Roanoke**  
*G. Morris*  
*J. Anderson*  
*L. Mandrell*  
*B. Mandrell*  
*O.B. McClinton*  
*Statler Brothers*  
*V. Gosdin*  
*B. Burnette*

**KWOC — Dennis Casey — Poplar Bluff, MO**  
*J. Anderson*  
*B. Mandrell*  
*G. Morris*  
*J. Schneider*  
*G. Watson*  
*J. King*

**KKAT — Rob Ryan — Salt Lake City**  
*M.M. Murphey*  
*F. Raven*  
*S. Wariner*  
*R. McDowell*  
*Oak Ridge Boys*

**WHIM — Chuck Hinman — Providence**  
*Exile*  
*W. Nelson/N. Young*  
*J. Anderson*  
*Statler Brothers*  
*C. Dillingham*  
*T.T. Hall*  
*B. Mandrell*  
*L. Blanton*  
*M. Martin*  
*R. Travis*

**KWKH — Kitty Ledbetter — Shreveport Alabama**  
*V. Gosdin*  
*M. Gilley*  
*L. Mandrell*  
*N. Felts*  
*T. Jones*  
*R. Travis*  
*Statler Brothers*  
*G. Morris*  
*T.T. Hall*  
*J. Anderson*  
*R. Charles*

**WPXX — Greg Cole — Washington**  
*G. Jones*

## STRONG ADDS

*I'll Never Stop Loving You — Gary Morris — Warner Bros.*  
*I Wanna Say Yes — Louise Mandrell — RCA*  
*Angel In Your Arms — Barbara Mandrell — MCA*  
*Too Much On My Heart — The Statler Brothers — Mercury*  
*Tokyo, Oklahoma — John Anderson — Warner Bros.*

## STATION ADDS

**KRYS — Mike Laurel — Corpus Christi**  
*M. Gilley*  
*Alabama*  
*S. Wariner*  
*B. Mandrell*  
*J. King*

**KZUN — J.W. Ford — Modesto**  
*Almost Brothers*  
*B. Burnette*  
*J. Glaser*  
*G. Morris*  
*L. Mandrell*  
*Chance*  
*Exile*  
*V. Gill*  
*E. Raven*  
*J. Anderson*

**WCCN — Dick Deno — Neillville**  
*G. Hardin/D. Loggins*  
*Lone Justice*  
*R. Price*  
*M. Gilley*  
*J. Schneider*  
*J. King*  
*Southern Pacific*  
*B. Burnette*  
*Marinda*  
*Reedy Creek Band*

**KRAK — Rick Stewart — Sacramento Alabama**  
*C. Gayle*  
*L. Lynn*  
*E. Harris*  
*E. Raven*



**RODMAN VISITS WPAP** — MTM recording artist Judy Rodman (left) recently did an on-air interview at WPAP-FM in Panama City, FL with program director Jim Dooley (right). The station was the first in the country to air Rodman's single, "You're Gonna Miss Me When I'm Gone."

*R. McDowell*  
*V. Gill*

**KEED — Dick Sainte — Eugene**  
*M. Gilley*  
*M. Bandy*  
*L. Mandrell*  
*B. Mandrell*  
*Chance*  
*G. Morris*  
*Statler Brothers*

**KCJB — Jay Davis — Minot**  
*T.G. Brown*  
*K. Rogers*  
*M. Gray*  
*E. Bruce*  
*L. Mandrell*  
*J. Anderson*  
*G. Morris*  
*Alabama*

**WOKQ — Jim Murphy — Dover**  
*Almost Brothers*  
*E. Bruce*  
*L. Mandrell*

*B. Mandrell*  
*B. Bare*  
*Exile*  
*D. Fogelberg*

**KIKK — Joe Ladd — Houston**  
*Exile*  
*Statler Brothers*  
*G. Morris*  
*Alabama*  
*B. Mandrell*

**KKYX — Jerry King — San Antonio**  
*B. Burnette*  
*G. Morris*  
*R. Charles*  
*Alabama*  
*Statler Brothers*  
*L. Blanton*  
*Almost Brothers*  
*G. Hardin/D. Loggins*  
*R. Price*  
*Mason Dixon*  
*T.T. Hall*  
*J. & M. Younger*  
*B. Mandrell*

## THE COUNTRY MIKE

**STATION PROFILE** — "Community involvement — just getting out there," was music director **Kris O'Kelly's** explanation of the success that **WOWW/Pensacola** has enjoyed since its turn to country in 1980. WOWW has swept the #1 position for the last four years, racking up a 30.7 cume in its target demo of 25-54 and a 20.4 share in 12+ in the spring 1985 Arbitron book. The station is highly visible in its coverage area which, including Mobile, Alabama and Fort Walton Beach, Florida, has a population well in excess of one million. The station keeps busy with a variety of promotions ranging from walkathons to remotes and regattas. Two annual promotions are the Dixie Darlin' swimsuit competition and the Vein Drain blood donation drive in which artist **Sylvia** participates regularly. The 100,000-watt WOWW provides its diverse audience with a wide range of contemporary country, programming approximately a three-to-one-ratio of current hits to gold. The Colonial Broadcasting station fields a six-person news staff and is affiliated with the United Stations Programming Network. In addition to O'Kelly, WOWW is staffed by general manager **Jim Colley** and program director **Jay Christopher**. The on-air lineup consists of **Luke McCoy** from 6 to 10 a.m., **Kris O'Kelly** from 10 a.m. to 3 p.m., **Jay Christopher** from 3 to 7 p.m., **C.J. Whitmore** from 7 p.m. to midnight, and **Kim Cafferty** from midnight to 6 a.m. Weekenders include **Jeff Weeks**, **Dave Night** and **Steve Ryan**.



**STATION CHANGES** — **Mark Williams** has assumed the responsibilities of music director at **WCII/Louisville, Kentucky** . . . **Bill Ingram** was recently named music director for **KFRD/Rosenberg, Texas** . . . **Bill Warren**, formerly with **KJBS/Bastrop, Louisiana**, is now serving as music director for **KLIC/Monroe, Louisiana**. **Bruce McDonald** was named program director for the station . . . **Mason Dixon**, music director for **KRDR/Gresham, Oregon**, is moving to **KIT/Yakima**, where he will fill the afternoon drive.

Byron Wynkoop

## COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Dan Hollander	WDXE	Lawrenceburg, Tennessee

**Song: "Can't Keep A Good Man Down"**  
**Artist: Alabama**  
**Label: RCA**

### Comments:

"We were playing it off the LP as a cut and got great response to it . . . It was already strong before the single ever got here . . . It's just a good, up-tempo song by a group that's one of the hottest acts out . . . I haven't found anything bad about it."

## ALBUM RELEASES



**WHO'S GONNA FILL THEIR SHOES — George Jones — Epic FE 39598 — Producer: Billy Sherrill**

With the title cut taking off like a rocket, Jones' new album will get a lot of early attention at retail outlets. The sound is vintage Possum, and two duets are included—one with Lacy J. Dalton and one with Lynn Anderson. The LP follows the pattern of most of the artist's recent efforts: there are several solid cuts which would make good singles and the rest of the material is saved only by that incredible voice.

## COUNTRY COLUMN

**ROUNDTABLES AND RACING CARS** — were some of the things occupying the Country Music Association's board of directors during the CMA third quarterly meeting July 16-18 in Charlotte. Broadcasters from six states and the District of Columbia met with the heads of the six major record labels in Nashville in a roundtable dialogue put together by the CMA marketing committee. The thrust of the discussions was public perception of country music and, reportedly, an air of optimism characterized the session. During the three-day meeting, the international committee reported on the status of CMA plans for a country album chart for the United Kingdom, which should be operational very soon. In addition to the proposed chart, other UK efforts for the near future are a merchandising campaign styled after the CMA/NARM "Country's Brightest Stars" push, and expanded consumer advertising for country music, including television. Also, the London CMA office has initiated a proposal for a BBC radio series tracing the influence of country music on rock 'n' roll. The next country targeted for intensive CMA promo work is Germany, and the board plans to form advisory committees in both Australia and New Zealand as a result of its April meetings in those countries. The international committee also reported that CMA membership in the international category has increased 27 percent to a total of about 500 members. A reception is planned for international members during the October awards period. In other business, the board ratified a proposal to split the "audio/video communications" category of board membership into two categories — "radio" and "television/video." The proposal will be presented to the CMA membership in October for approval. Also, the legislative affairs committee reported on plans for an October forum for the Nashville music community to "increase awareness of the problem of home taping and the status of current legislative action." The board reviewed the upcoming point-of-purchase campaign (to be conducted with NARM) for the CMA Awards show. Activities to help the board members loosen up after talking business included a birthday party for board chairman **Sam Marmaduke**, and a barbeque at the Charlotte Motor Speedway with live music and the opportunity for the directors to take a few laps around the track with NASCAR drivers.



**T.J. THE DEEJAY** — In support of his new single, "Not another Heart Song," Mercury/PolyGram artist Tom Jones made a guest DJ appearance recently on New York's WHN. Jones, whose next album is due in September, is shown above with WHN's Dan Taylor.

**CANADIAN COUNTRY MUSIC WEEK** — The country music industry of the Great White North will be convening Sept. 2-8 in Edmonton, Alberta. Canada's Country Music Week '85, sponsored by Labatt's beer and Yamaha of Canada, and hosted by the Alberta Association of Country Entertainment, will bring together artists, radio personnel, label executives and other industry representatives for the annual meeting of the Academy of Country Music Entertainment (ACME), a round of seminars, lots of live music and the *Canadian Country Music Awards Show*, which will be a television special on the CBC network broadcast from Edmonton's Jubilee Auditorium on Sunday, Sept. 8. Events during the week include a Meet-The-Stars barbeque, a golf tournament, a New Talent show, record label receptions, an all-night dance and the President's Banquet. Keynote speaker for the banquet is **Jim Foglesong**, Nashville head of Capitol/EMI. Capitol's **Anne Murray** is once again nominated in multiple categories of the awards show, including Entertainer of the Year. Co-hosting that production will be Canadian stars **Carroll Baker** and **Dick Damron**, along with **Charley Pride**, who recently announced the termination of his association with RCA Records, citing a lack of interest on the label's part in his style of music. Pride is reportedly looking for a label that won't neglect established talent such as his in favor of younger acts, a charge he leveled at RCA upon his departure. In Canada, Pride has earned four gold, one platinum and one triple platinum album, and he is the first American "superstar" to co-host the Canadian Country Music Awards.

Bill Fisher

## SINGLE RELEASES

### OUT OF THE BOX



**HANK WILLIAMS, JR.** (Warner Bros./Curb 7-28912)

**This Ain't Dallas** (2:42) (Bocephus—BMI) (H. Williams, Jr.) (Producers: Jimmy Bowen, Hank Williams, Jr.)

The second single from Williams' "Five-O" album is a lighthearted commentary on some of the differences between the good life of Televisionland and the real life of a "two-job workin' family." A chiming steel guitar provides most of the instrumental interest, but the chief focus, of course, is Williams' singing. Millions of people per week tune in to the TV shows that Williams uses as a basis for his lyric, and you can bet that a lot of them are country fans who'll request this song repeatedly.

### FEATURE PICKS

**KEITH WHITLEY** (RCA PB-14173)

**I've Got The Heart For You** (2:36) (Make Believs/WB—ASCAP) (L. Boone, J. Grennebaum) (Producer: Blake Mevis)

A brand new musical direction for Whitley, the song matches his fluid vocal style with a poppish production that includes a sax track.

**ALLEN FRIZZELL** (Epic 34-05567)

**Where The Cheaters Go** (2:45) (Window Music—BMI) (L. Kingston) (Producer: Pete Drake)

A woman uses her birthday celebration to confront a wayward husband in this second single from the Frizzell/Drake team. Good singing and top-drawer production.

**BOBBY BLUE** (Nite TAO 112)

**Blue Light** (3:05) (Gandharva—ASCAP) (B. Blue) (Producer: Randall Kirk Nite)

Clean production and the singer's deep vocal make this record a candidate for country playlists.

**DANNY DARST** (Warner Bros. 7-28930)

**Heartland** (3:55) (Al Gallico—BMI) (D.D. Darst) (Producer: Jerry Kennedy)

Darst is like the region he describes in this song — to appreciate both, you have to get out of the car and look around, so to speak. It's a pleasant, leisurely walk.

**LOY BLANTON** (Soundwaves SW-4760-NSD)

**Sailing Home To Me** (2:31) (Cross Keys—ASCAP; Warner-Tamereplane—BMI) (D. Kirby, D. Morrison) (Producer: Joe Allen)

This melodic number is well-treated by Blanton's baritone and the lyric is interesting and rather innovative.



**NUMBER ONE WRITERS** — The members of Alabama are shown above presenting a commemorative album to Don Schlitz, Dave Loggins and Lisa Silver, the writers of "40-Hour Week," the title cut of the group's platinum album and the single that became Alabama's 17th number one. **Front (l-r):** ASCAP associate director Merlin Littlefield; Silver; Randy Owen. **Back (l-r):** Bob Doyle, ASCAP representative; Loggins; Schlitz; Jeff Cook; Teddy Gentry; Mark Herndon.



# TOP 100 COUNTRY SINGLES

August 24, 1985

	Weeks On 8/17 Chart		Weeks On 8/17 Chart		Weeks On 8/17 Chart
<b>1 REAL LOVE</b> DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)	3	<b>14</b>	<b>34 HE WON'T GIVE IN</b> KATHY MATTEA (Mercury 880-867-7)	38	<b>6</b>
<b>2 SHE'S SINGLE AGAIN</b> JANIE FRICKE (Columbia 35 04896)	2	<b>16</b>	<b>35 FORTY HOUR WEEK (FOR A LIVIN')</b> ALABAMA (RCA PB-14085)	13	<b>15</b>
<b>3 LOVE IS ALIVE</b> THE JUDDS (RCA/Curb PB 14093)	4	<b>12</b>	<b>36 SOME FOOLS NEVER LEARN</b> S'VEVE WARINER (MCA 52644)	44	<b>5</b>
<b>4 I DON'T KNOW WHY YOU DON'T WANT ME</b> ROSANNE CASH (Columbia 35 04809)	6	<b>12</b>	<b>37 I DON'T THINK I'M READY FOR YOU YET</b> ANNE MURRAY (Capitol B-5472)	21	<b>15</b>
<b>5 THE FIREMAN</b> GEORGE STRAIT (MCA-52586)	5	<b>13</b>	<b>38 SMOOTH SAILING (ROCK IN THE ROAD)</b> MARK GRAY (Columbia 38-05403)	42	<b>5</b>
<b>6 MODERN DAY ROMANCE</b> NIFTY GRIFTY DIRT BAND (Warner Bros. 7-29027)	7	<b>12</b>	<b>39 RHYTHM GUITAR</b> EMMYLOU HARRIS (Warner Bros. 7-28952)	46	<b>5</b>
<b>7 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04661)	1	<b>16</b>	<b>40 PRETTY LADY</b> KEITH STEGALL (Epic 34-04934)	25	<b>11</b>
<b>8 USED TO BLUE</b> SAWYER BROWN (Capitol 5-5477)	10	<b>11</b>	<b>41 OLD HIPPIE</b> THE BELLAMY BROTHERS (MCA/Curb MCA-52579)	29	<b>16</b>
<b>9 I WANT EVERYONE TO CRY</b> RESTLESS HEART (RCA PB-14086)	9	<b>13</b>	<b>42 WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic 34-054439)	50	<b>4</b>
<b>10 HAVE I GOT A DEAL FOR YOU</b> REBA McENTIRE (MCA-52604)	11	<b>11</b>	<b>43 I WANNA HEAR IT FROM YOU</b> EDDY RAVEN (RCA PB-14164)	31	<b>3</b>
<b>11 I NEVER MADE LOVE (THI I Made It With)</b> MAC DAVIS (MCA-52575)	14	<b>12</b>	<b>44 I WILL DANCE WITH YOU</b> KAREN BROOKS (DUET WITH JOHNNY CASH) (Warner Bros. 7-28979)	45	<b>5</b>
<b>12 CAROLINA IN THE PINES</b> MICHAEL MARTIN MURPHEY (EMI-America B-8265)	12	<b>13</b>	<b>45 IF YOU BREAK MY HEARY</b> THE KENDALLS (Mercury 880-829-7)	33	<b>13</b>
<b>13 DRINKIN' AND DREAMIN'</b> WAYLON JENNINGS (RCA PB-14094)	15	<b>10</b>	<b>46 A LONG AND LASTING LOVE</b> CRYSTAL GAYLE (Warner Bros. 7-28963)	56	<b>3</b>
<b>14 I FELL IN LOVE AGAIN LAST NIGHT</b> THE FORESTER SISTERS (Warner Bros. 7-28958)	16	<b>9</b>	<b>47 YOU COULD BE THE ONE WOMAN</b> GRANCE (Mercury 880 959-7)	55	<b>4</b>
<b>15 BETWEEN BLUE EYES AND JEANS</b> CONWAY TWITTY (Warner Bros. 7-28966)	19	<b>8</b>	<b>48 YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL)</b> TAMMY WYNETTE (Epic 34-05399)	49	<b>5</b>
<b>16 CRY JUST A LITTLE BIT</b> SYLVIA (RCA PB-14107)	22	<b>10</b>	<b>49 LOVE DON'T CARE</b> EARL THOMAS CONLEY (RCA PB-14060)	40	<b>17</b>
<b>17 YOU CAN'T RUN AWAY FROM YOUR HEART</b> LACY J. DALTON (Columbia 38-04884)	17	<b>12</b>	<b>50 LETTER TO HOME</b> GLEN CAMPBELL (Atlantic-America 7-99647)	41	<b>15</b>
<b>18 COLD SUMMER DAY IN GEORGIA</b> GENE WATSON (Epic 34-05407)	18	<b>11</b>	<b>51 YOU'RE GONNA MISS ME WHEN I'M GONE</b> JUDY RODMAN (MTM B-72054)	59	<b>4</b>
<b>19 MY TOOT-TOOT</b> ROCKIN' SIDNEY (Epic 34-05430)	20	<b>9</b>	<b>CHARTBREAKER</b>		
<b>20 WITH JUST ONE LOOK IN YOUR EYES</b> CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	24	<b>8</b>	<b>52 CAN'T KEEP A GOOD MAN DOWN</b> ALABAMA (RCA PB-14165) DEBUT		
<b>21 LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)</b> RONNIE MILSAP (RCA PB-14135)	26	<b>7</b>	<b>53 I'M GONNA LEAVE YOU TOMORROW</b> JOHN SCHNEIDER (MCA-52648)	61	<b>3</b>
<b>22 SHE'S COMIN' BACK TO SAY GOODBYE</b> EDDIE RABBITT (Warner Bros. 7-28976)	28	<b>7</b>	<b>54 IF IT AIN'T LOVE</b> ED BRUCE (RCA PB-14150)	64	<b>4</b>
<b>23 HOMETOWN GOSSIP</b> THE WHITES (MCA/Curb-52615)	23	<b>9</b>	<b>55 I'LL NEVER STOP LOVING YOU</b> GARY MORRIS (Warner Bros. 7-28947) DEBUT		
<b>24 BLUE HIGHWAY</b> JOHN CONLEE (MCA-52625)	27	<b>8</b>	<b>56 ANGEL IN YOUR ARMS</b> BARBARA MANDRELL (MCA-52645) DEBUT		
<b>25 KERN RIVER</b> MERLE HAGGARD (Epic 34-05426)	30	<b>8</b>	<b>57 THIS ABOUT YOU</b> SOUTHERN PACIFIC (Warner Bros. 7-28943)	65	<b>3</b>
<b>26 I'M FOR LOVE</b> HANK WILLIAMS, JR. (Warner Bros. 7-2902)	8	<b>16</b>	<b>58 NOBODY EVER GETS ENOUGH LOVE</b> CON HUNLEY (Capitol B-5485)	60	<b>4</b>
<b>27 MEET ME IN MONTANA</b> MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)	32	<b>6</b>	<b>59 HOTTEST "EX" IN TEXAS</b> BECKY HOBBS (EMI-America B-8273)	43	<b>10</b>
<b>28 LOVE TALKS</b> RONNIE McDOWELL (Epic 34-05404)	34	<b>6</b>	<b>60 I WANNA SAY YES</b> LOUISE MANDRELL (RCA PB-14151) DEBUT		
<b>29 YOU MAKE ME WANT TO MAKE YOU MINE</b> JUICE NEWTON (RCA PB-14139)	35	<b>6</b>	<b>61 WHEN I GET HOME</b> BOBBY BARE (EMI-America B-8279)	69	<b>3</b>
<b>30 LET A LITTLE LOVE COME IN</b> CHARLIE PRIDE (RCA PB-14134)	31	<b>7</b>	<b>62 HANG ON TO YOUR HEART</b> EXILE (Epic 34-05580)	73	<b>2</b>
<b>31 IF IT WEREN'T FOR HIM</b> VINCE GILL (RCA PB-14140)	36	<b>6</b>	<b>63 DIXIE ROAD</b> LEE GREENWOOD (MCA-52564)	47	<b>19</b>
<b>32 TOUCH A HAND, MAKE A FRIEND</b> THE OAK RIDGE BOYS (MCA-52646)	39	<b>4</b>	<b>64 DON'T TELL ME LOVE IS KIND</b> ALMOST BROTHERS (MTM B-72053)	76	<b>2</b>
<b>33 HEART DON'T DO THIS TO ME</b> LORETTA LYNN (MCA-52621)	37	<b>7</b>	<b>65 TOO MUCH ON MY HEART</b> THE STATLER BROTHERS (Mercury 884 016-7) DEBUT		
			<b>66 TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 7-28916) DEBUT		
			<b>67 WHAT USED TO BE CRAZY</b> THE BAMA BAND (Complet CK-110)	48	<b>7</b>
			<b>68 HELLO MARY LOU</b> THE STATLER BROTHERS (Mercury 880-685-7)	52	<b>19</b>
			<b>69 EVERYDAY PEOPLE</b> MARGO SMITH AND TOM GRANT (Bermuda Dunes C-110)	78	<b>2</b>
			<b>70 DROWNING IN MEMORIES</b> T. GRAHAM BROWN (Capitol B-5499)	80	<b>2</b>
			<b>71 TWENTIETH CENTURY FOOL</b> KENNY ROGERS (Liberty B-1525)	53	<b>7</b>
			<b>72 PAINT THE TOWN BLUE</b> ROBIN LEE AND LOBO (Evergreen EV-1033)	54	<b>10</b>
			<b>73 BARROOM ROSES</b> MOE BANDY (Columbia 38-05438) DEBUT		
			<b>74 FORGIVING YOU WAS EASY</b> WILLIE NELSON (Columbia 38-04847)	57	<b>20</b>
			<b>75 LASSO THE MOON</b> GARY MORRIS (Warner Bros. 7-29028)	58	<b>17</b>
			<b>76 BETCHA CAN'T MAKE ME LOVE</b> JADA KING (Evergreen EV-1032) DEBUT		
			<b>77 YOU'VE GOT SOMETHING ON YOUR MIND</b> MICKEY GILLEY (Epic 34-05460) DEBUT		
			<b>78 FOOLED AROUND AND FELL IN LOVE</b> T.G. SHEPPARD (Columbia 38-04890)	62	<b>15</b>
			<b>79 I'LL BE YOUR FOOL TONIGHT</b> JIM GLASER (MCA/Noble Vision-52619)	63	<b>9</b>
			<b>80 IT AIN'T GONNA WORRY MY MIND</b> RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)	66	<b>17</b>
			<b>81 SHE'S A MIRACLE</b> EXILE (Epic 34-04864)	67	<b>20</b>
			<b>82 DIM LIGHTS, THICK SMOKE</b> VERN GOSDIN (Complet CP-142)	68	<b>17</b>
			<b>83 IT'S A SHORT WALK FROM HEAVEN TO HELL</b> JOHN SCHNEIDER (MCA 52567)	70	<b>19</b>
			<b>84 JUST AS LONG AS I HAVE YOU</b> GUS HARDIN AND DAVE LOGGINS (RCA PB-14159) DEBUT		
			<b>85 AIN'T IT JUST LIKE LOVE</b> BILLY BURNETTE (MCA/Curb-52626) DEBUT		
			<b>86 DOWN IN THE FLORIDA KEYS</b> TOM T. HALL (Mercury 884 017-7) DEBUT		
			<b>87 I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)</b> RAY PRICE (Step One SOR-344) DEBUT		
			<b>88 SAVE THE LAST CHANCE</b> JOHNNY LEE (Warner Bros. 7-29021)	71	<b>16</b>
			<b>89 SHE KEEPS THE HOME FIRES BURNING</b> RONNIE MILSAP (RCA PB-14034)	72	<b>21</b>
			<b>90 HE BURNS ME UP</b> LANE BRODY (EMI-America B-8266)	74	<b>16</b>
			<b>91 DON'T MAKE ME WAIT ON THE MOON</b> SHELLY WEST (Warner Bros./Viva 7-28997)	75	<b>12</b>
			<b>92 MAYBE MY BABY</b> LOUISE MANDRELL (RCA PB-14039)	77	<b>21</b>
			<b>93 YOU DOME ME WRONG</b> MEL TILLIS (RCA PB-14061)	79	<b>12</b>
			<b>94 WHY NOT TONIGHT</b> ATLANTA (MCA/MDJ-52603)	81	<b>10</b>
			<b>95 UNWED FATHERS</b> GAIL DAVIES (RCA PB-14095)	82	<b>9</b>
			<b>96 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK</b> BILL ANDERSON (Swanee DKD-SW5018)	83	<b>3</b>
			<b>97 HEART TROUBLE</b> STEVE WARINER (MCA-52562)	84	<b>20</b>
			<b>98 SIZE SEVEN ROUND (MADE OF GOLD)</b> GEORGE JONES AND LACY J. DALTON (Epic 34-04876)	85	<b>18</b>
			<b>99 MAKE-UP AND FADED BLUE JEANS</b> MERLE HAGGARD (MCA-52595)	86	<b>11</b>
			<b>100 OPERATOR, OPERATOR</b> EDDY RAVEN (RCA PB-14044)	87	<b>19</b>

# TALENT ON STAGE



**TOM AND MARIA** — Tom Petty and The Heartbreakers' "Southern Accent Tour" recently made a stop at the Pacific Amphitheatre in Costa Mesa, Ca. Lone Justice was the opening act on the tour. Pictured during their performances at the Pacific are Tom Petty and Lone Justice's Maria McKee.

## Tina Turner

MADISON SQUARE GARDEN, NYC — It was one of those rare nights when the expected is the rule, when everything you know is supposed to happen happens, and a performer leaves a crowd not only yelling for more but secure in the knowledge that they have seen the very best there is to see. Tina Turner is living proof that even in rock and roll the truth wins out. Leading a charmed life and a Hollywood-style comeback since the release of the first single from "Private Dancer" over a year and a half ago, Turner brought the Private Dancer tour to New York and somehow managed to outdo herself, the only living performer with the elegance of Diana Ross, the grit of Janis Joplin, the charisma of Elvis and the survival instincts of Auntie Entity.

Turner's stage show has made a miraculous transformation from her days with the Ike and Tina Turner Revue, in the process acquiring all the class and sophistication that soul revues always claim to represent, with none of the pretense. Her costumes, even her street outfit from "What's Love Got To Do With It" possess a theatrical elegance that ties in perfectly with her newer rock-epic material. The collaborators of "Private Dancer" accomplished an amazing feat in bringing Turner material that is true to her roots. It brought her squarely into the '80s without compromising her own bluesy brand of soul. Those who have put her stage show together have accomplished the same feat, avoiding show business trappings while providing rock and roll grit and sophistication in the same show.

As a singer, Turner is capable of more than even her most rabid fans may be aware. If there is a weak spot in Turner's repertoire it would be her avoidance of material associated with the best of contemporary black music. To the deafening choruses of "Who cares?" now sounding, it must be pointed out that as fine as much of Turner's new material is, it still has yet to seriously challenge her. That's how fine a singer she is. Although Turner's Acid Queen image is perhaps the most important element that makes her the best known black performer of the year and a move away from her massive white audience wouldn't make much sense, it is still true that her voice, as the awesome emotive instrument it is, may never be fully showcased.

As flashy as Turner's former bands have been, her current one is as "musician-ly." This lack of pretense puts the emphasis on the performance of the star and the quality of the songs. With two exceptions,

pianist Kenny Moore (who shares vocal duty) and keyboardist/sax man Tim Cappella who with his Mr. America physique and hard rock looks makes an incredibly powerful visual foil for Turner's barely concealed sexuality, the band performs its role professionally and unobtrusively.

Augmenting Turner's fiery performance was a tasteful integration of live video and stock footage, including scenes from *Mad Max -- Beyond Thunderdome*, that was easily the most striking and effective use of the medium in a major concert setting. An oval superimposition of Turner singing her hit "We Don't Need Another Hero" over scenes from the movie fulfills what video has promised to be, but which an emphasis on special effects and movement have often obscured: camera shots designed to enhance the performance instead of being a part of it.

Turner's material was equally well-chosen from the killer opener of "Show Some Respect" to an extended rock and roll encore set. The songs from "Private Dancer," all performed flawlessly, speak for themselves, and Turner's update of "Proud Mary" makes you agree that the the opus really does deserve to be a standard.

Whoever thought of putting Glenn Frey on the same bill deserves an "E" for effort in providing a Top 40 voice, but an "F" for complementary acts. Frey's brand of southern rock and roll is excellent and a personal favorite of mine, but his avoidance of Eagles hits and his total polarity with Tina Turner, musically, geographically and stylistically, make him an exceedingly odd (and unfair to him) choice for an opening act.

**Rusty Cutchin**

## Fresh Festival II

MUNICIPAL AUDITORIUM, NASHVILLE — The original New York City Fresh Festival was a staging of the biggest acts in rap music and a host of top breakdancers and teams together in a mammoth show. This year's version, called "Fresh II," was bigger and better than its predecessor; the bill showcased Run D.M.C., Whodini, Kurtis Blow, The Fat Boys and Grandmaster Flash.

The action was nonstop throughout the evening, which opened with a spectacular laser/effects show featuring images of breakdancers in motion. The sound was crisp and well-mixed for the 10,000-seat, sold-out arena. Opening the event was a thunderous dance beat that heated the crowd for the first of several breakdancing acts. The latest trends in the world of breakdancing were exhibited on a second

stage situated about 30 yards in front of the main stage where the bands performed. One of the most unique dancing groups was the Double Dutch Women. These five women used two-and sometimes three-jump ropes in different combinations of one to three jumpers to form a dazzling array of visual gymnastics set to a couple of smash hits from Prince's "Purple Rain" album.

On the other stage the New York City rap scene unleashed an all-out assault on Nashville with Grandmaster Flash informing the audience of "The Sign Of The Times" and "The Message." Whodini performed its big hits of the past year such as "Friends," "Big Mouth" and "Five Minutes Of Funk." The tune that brought the house down, however, was "The Freaks Come Out At Night." With the premium assortment of talent assembled, it was difficult to determine the crowd's favorite act, but the Fat Boys were certainly contenders. The three economy-sized rappers used their own brand of nonstop comical rapping and vocal contortions to create a show full of laughs and surprises.

Run D.M.C. demonstrated that it may be the hardest rocking rap group in the business with its performance of "King Of Rock." The duo blazed through other hits, leaving the audience gasping for more. Judging by the crowd's reaction, there is a sizeable group in Nashville which would welcome the regular appearance of contemporary urban acts on package shows such as this one.

**John Lentz**

## Placido Domingo

MADISON SQUARE GARDEN, N.Y.C. — A few days after Tina Turner's two Madison Square Garden performances, a show rolled in with larger sets, wilder dancing, frillier costumes and a lead singer several years younger than the diva of rock. Placido Domingo, the hound-faced tenor, returned to his roots with a two-night Garden stint with Jose Tomayo's "Antologia de la Zarzuela." Zarzuela, a lavish version of Spanish light opera, is rarely performed stateside, so for his Garden debut Domingo eschewed the mixture of popular arias and love songs that his counter tenor star, Luciano Pavarotti, filled the Garden with last August, for an evening of the music of his parents, both professional Zarzuela



**A LOVERLY BUNCH** — Kid Creole was feted by WEA after he and the Coconuts' performance at London's Hammersmith Odeon. Here (l-r) are: Paul Conroy, WEA director of sales; August Darnell, the Kid; and Phil Straight, WEA director of International Product Management.

performers.

The evening was sort of a "Zarzuela's Greatest Hits," with 21 selections being performed. Domingo was in fine fettle — singing beautifully, emoting tenderly, and winning his battle with the Garden's crackly sound system. He poured himself fully into the music, and while his numbers were, for the most part, the simplest productions of the evening, they were far and away the most musically satisfying. His work on a segment of "La Taberna del Puerto," by Frederico Romero, Guillermo Fernandez-Shaw, and Pablo Sorozabal, was pure enchantment. Unfortunately, however, the tenor was featured in only six numbers, and the remainder of the program was spotty indeed.

Zarzuelas are big, schmaltzy operettas and perhaps it would have been best if Tomayo's company performed one entire Zarzuela. By running through so many different set pieces — some three hours worth — the show seemed to aim for spectacle: costume changes — the 150 member cast wore some 800 costumes through the evening, turning from peasants to matadors to sailors — came fast and furious. The singing, though, was not always gripping, the sets frequently suggested Spanish travel brochures, and the entire spectacle was not always spectacular. The best moments were reserved for the dancers: the Ballet Espanol Antologia whipped up the audience with sizzling bits of flamenco accompanied by crackling castanets. In the final piece, Jose Feliu Condina and Tomas Breton's "La Dolores," a rousing jota, everything fell into place — the singing was powerful, the dancing was uplifting, the spirits were raised. If this *Antologia* had been tighter and leaner, the entire evening may have had the same effect.

**Lee Jeske**



**TINA TAKES JERSEY** — Capitol Recording artist Tina Turner took some time backstage to greet NJ radio people during her sold-out appearance at Brendon Byrne Arena. The five-time Grammy award winner is currently on tour promoting the success of her multi-platinum LP, "Private Dancer." Pictured backstage at the Meadowlands are (l-r): Arthur Field, Capitol Promotion Manager; Phil Britain, WMJY-DJ; Paul Roberts, WMJY Music Director; Turner; Pat Gillen, WJLK Music Director and Frankie Blue, Z100 Music Director.

## Ashford & Simpson

WILTERN THEATRE, L.A. — Ashford & Simpson have developed a reputation for opening their concerts with unusual and striking entrances. Friday night (8/9) was no exception. Emerging from beneath the drum riser in an elaborate Art Deco model of a powder box vanity, the husband/wife duo succeeded once again in delighting many loyal fans. A solid and grooving 10-piece rhythm section kept pace with energy created by the two powerhouse songwriter/performers.

The 12-song set was highlighted by gems from Ashford & Simpson's illustrious past as writers and later performers in their own right. One thing Ashford & Simpson excel in is writing love songs that, in the hand of lesser talents, would border the banal. But in songs like "Found A Cure," "Send It" and "Say It Over And Over A Million Times," simple truisms are elevated to a level of profundity by the honesty and emotional integrity with which they are crafted. Part of this is due to the genuine love that the couple shares for each other, which is so evident in their performance -- at one point Nicholas Ashford says to the crowd, "You know, the greatest passion I feel in my life is for that woman standing right over there," pointing to his wife. The transparency is infectious.

A highlight of every Ashford & Simpson concert are the medleys they do of hits from their Motown writing days. The list of songs they could pick for this segment is nearly endless, but on this night they chose "Your Love Is All I Need," "Heaven Must Have Sent You From Above" and "Ain't No Mountain High Enough."

Earlier in the day, Mayor Tom Bradley of Los Angeles had declared the day officially "Ashford & Simpson Day." Valerie Simpson, enthused by the thought, felt like strutting a bit and changed the order of the set saying, "I'm supposed to do a ballad now, but let's do something hot." The crowd roared and the band jumped into a sizzling version of the Ashford & Simpson-penned Diana Ross hit, "The Boss."

The group encored with what has become an anthem for modern lovers, "Solid." The Capitol Records single and

LP were certified gold earlier this year. Communal feelings generated by this song come close to utopian, as everyone on their feet, arms waving, shouts "Solid, solid as a rock."

Stephen Padgett

## The Mosquitos

DANCETERIA, N.Y.C. — The title of The Mosquitos' Valhalla EP "That Was Then, This Is Now" couldn't be more appropriate. Close your eyes and listen to the rich harmonic overlays, jangly guitars and bouncy Merseybeat rhythms and you'd swear you were in a time warp. Open your eyes and you realize the five musicians who are so perfectly recreating the British Invasion sound are too young to even remember the phenomenon. But they've got style. Lead singer/songwriter Vance Brescia has captured the '60s hallmark cadences so well you're likely to think his originals are covers. They're not; they're just finely crafted pop tunes paying homage to a sound way before the advent of fancy synth effects and click tracks. With those tunes, The Mosquitos prove that even now you don't need electronic doo-dads to make an impact. Squeaky clean musicianship and romantic teenage innocence can be quite sufficient, thank you. Not to mention loads of fun. From the hard guitar strums and clipped arpeggiated notes of Paul Revere & The Raiders' "Kicks" to Brescia's own buoyant advisory "Put Your Foot Down," it's clear this band is doing more than paying tribute; it's working in a vein it loves. And that kind of enjoyment is contagious — for those who want to indulge in a little nostalgia and for those simply interested in having a musical good time. Like the insect after which they're named, The Mosquitos leave you with an itch. But a good one.

Like The Mosquitos, Sussman Lawrence borrow heavily from the past, but their slices of tribute have been run through a blender, spiked with sass and garnished with '80s slick. The sound that emerges is almost-but-not-quite identifiable and can only be described as Sussman Lawrence pop. Sometimes the references are sustained — like the Bo Diddley chug-a-chug guitar that runs through "House On Fire" and the Motown



**RAPPIN' WITH RODNEY** — Columbia Recording artist Rodney Franklin was recently in Los Angeles to headline a performance at the Beverly Theater, in support of his latest Columbia LP "Skydance." Shown backstage (l-r): Candice Jones, entertainment editor of KACE; Doug Wilkins, director jazz progressive promotion, Columbia Records; Rodney Franklin; Mauri Lathower, vice president creative operations, CBS Records, International; Bob Willcox, vice president Columbia Merchandising and Junious Taylor, regional black music promotion manager, Columbia Records.

horn stings that color "Listen Up." More often, though, the morsels fly by so fast it's impossible to catch them up; it's easier to sit back and smile while "L.A. Woman" and Hendrix riffs, rock 'n roll backup screams and Elvis Costello chokes bounce from tune to tune. With all that frolicking, Sussman Lawrence's set could have been annoying. Instead, it was amusing, thanks in large part to frontman Pete Himmelman's wacky way with a crowd. (It takes quite a bit of nerve to pull a Tina Turner-coiffed black woman onstage with the proviso "You're the only one here who looks like they've got supersonic soul!") As their indie-released "Pop City" LP and their live show attest, Sussman Lawrence are somewhere between a novelty act and a polished bar band. But they've got moxie, write well, and are energetic as hell. So what if you feel like your head's spinning from a trip on the Sussman Lawrence rollercoaster? Buckle down and enjoy the ride.

Robin J. Schwartz

almost all of which drew cries of elation from the crowd.

Playing various electric guitars, Metheny affects the classic tone of all jazz guitarists, rounded, muted and treble-less sound—but he transforms it into a thoroughly modern voice with rock intensity sounding throughout. Cuts such as "Are You Going With Me" and "If I Could" were especially effective as vehicles for the spontaneous improvising of the lead player, pianist Mays and vocalist Aznor. A relative newcomer to the band, Metheny literally discovered Aznor from a demo tape and invited him to join the band. The result has been that, as on this night, Aznor's inspired Brazilian playing nearly stole the show several times.

Another surprise during the evening was the introduction of the four woman vocal group Perri, which also gained Metheny's ear from a demo on which the four sisters performed some of the guitarist's tunes with words. Almost ready to release their debut LP "Celebration," Carol, Darlene, Lori and Sharon Perry were introduced and helped out on two Metheny classics, "Airstream" and "Jocko."

This added dimension to an already multi-faceted show made the evening even more pleasurable, though Metheny's tasteful and often atmospheric playing was enough in itself. Reportedly signed to Geffen recently, Metheny is one of the few instrumentalists who seems chameleon-like in his ability to please many different audiences, from "new age" music fans to hard core fusion followers.

Peter Holden

## Pat Metheny

IRVINE AMPHITHEATRE, IRVINE, CA — Guitarist Pat Metheny has for years bridged the tenuous gap between jazz and rock music, often called fusion. Injecting his own sense of song and melody, Metheny has built up a sizable following, of fans of both musics, pleasing one segment with impressive lead runs, and the other segment with pop-like song structures and soaring hooks. From the response of the filled Amphitheatre this night, there was no clear division of fans, in fact all enjoyed Metheny's music almost as much as the artist himself.

Performing material from older albums such as "Off Ramp" as well as newer material from last year's "First Circle" LP, Metheny, seemingly had the crowd in the palm of his hand from the first cacophonous strains of "Forward March." Working with a band which included longtime cohort, pianist/keyboardist Lyle Mays and recently acquired guitarist/percussionist/vocalist Pedro Aznor, Metheny and company put on a well paced show of songs,



**SATURDAY HE GOES OUT TO PLAY** — Planet Records artist Greg Philliganes, (r) recently appeared on Dick Clark's American Bandstand TV show where he performed and discussed his career move from keyboard specialist to solo singer and current LP "Pulse," distributed by RCA.



**MR. MISTER GOES BOOM BOOM** — Members of the Los Angeles-based band Mr. Mister, Richard Page, Steve Farris and Pat Mastelotto, chat with ex-WBA Lightweight Boxing Champion Ray "Boom Boom" Mancini at a party following the Pointer Sisters' opening show at the Universal Amphitheatre. Page, Mastelotto and Steve George also of Mr. Mister (not pictured), wrote and co-produced three songs for the Pointer Sisters' latest album "Contact."

## MTV Announces Finalists

(Continued from page 7)

group video category are the Cars ("Drive"), Huey Lewis and the News ("If This Is It"), U-2 ("Pride/In The Name Of Love") and USA For Africa ("We Are The World").

In an interesting contrast from other visual medium awards nominations, only two of the frequently nominated videos, Henley's "The Boys of Summer" and Petty's "Don't Come Around Here No More," also won nominations for their directors. In that category, within the professional division, five other nominations went to Steven Barron (Bryan Adams' "Run To You" and Toto's "Stranger In Town"), Mary Lambert (Chris Isaak's "Dancin'"), Russell Mulcahy (Duran Duran's "The Wild Boys") and Daniel Kleinman (Simple Minds' "Don't You Forget About Me").

Following is a complete list of nominees:

### GENERAL CATEGORY NOMINEES

#### Best Video

1. Don Henley — "The Boys of Summer"
2. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
3. David Lee Roth — "California Girls"
4. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
5. USA For Africa — "We Are The World"

#### Best Male Video

1. Glenn Frey — "Smuggler's Blues"
2. Don Henley — "The Boys of Summer"
3. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
4. David Lee Roth — "California Girls"
5. Bruce Springsteen — "I'm On Fire"

#### Best Female Video

1. Cyndi Lauper — "She Bop"
2. Madonna — "Material Girl"
3. Sade — "Smooth Operator"
4. Sheila E. — "The Glamorous Life"
5. Tina Turner — "What's Love Got To Do With It"

#### Best Concert Video

1. Frankie Goes To Hollywood — "Two Tribes"
2. Glenn Frey — "Smuggler's Blues"
3. Don Henley — "The Boys of Summer"
4. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
5. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"

#### Best Group Video

1. The Cars — "Drive"
2. Eurythmics — "Would I Lie To You"
3. Huey Lewis And The News — "This Is It"
4. U-2 — "Pride/In The Name Of Love"
5. USA For Africa — "We Are The World"

#### Best Stage Performance In A Video

1. David Bowie — "Blue Jean (Live Version)"
2. Eurythmics — "Would I Lie To You?"
3. Bruce Springsteen — "Dancing In The Dark"
4. Talking Heads — "Once In A Lifetime (Live Version)"
5. Tina Turner — "Better Be Good To Me."

#### Best New Artist In A Video

1. Frankie Goes To Hollywood — "Two Tribes"
2. Julian Lennon — "Too Late For Goodbyes"
3. Sade — "Smooth Operator"
4. Sheila E. — "The Glamorous Life"
5. 'til Tuesday — "Voices Carry"

#### Best Overall Performance In A Video

1. Phillip Bailey/Phil Collins — "Easy Lover"
2. Eurythmics — "Would I Lie To You"
3. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
4. Bruce Springsteen — "Dancing In The Dark"
5. USA For Africa — "We Are The World"

### PROFESSIONAL CATEGORY NOMINEES

#### Best Special Effects In A Video

1. Bryan Adams — "Run To You," Cinebuild
2. Lindsey Buckingham — "Go Insane," David Yardley
3. Lindsey Buckingham — "Slow Dancing," David Yardley
4. Culture Club — "It's A Miracle," David Yardley
5. Tom Petty and the Heartbreakers — "Don't Come Around Here No More," Tony Mitchell, Kathy Dougherty and Peter Cohen

#### Best Art Direction In A Video

1. Bryan Adams — "Run To You," Steven Barron
2. Peter Brown — "Zie Zie Won't Dance," John Jolly
3. Culture Club — "It's A Miracle," Bruce Hill
4. Don Henley — "The Boys of Summer," Bryan Jones
5. Madonna — "Like A Virgin," John Ebdon
6. Simple Minds — "Don't You Forget About Me," Mark Rimmell

#### Best Editing In A Video

1. Bryan Adams — "Run To You," John Mister
2. Art of Noise — "Close To The Edit," Zbigniew Rybczynski
3. Lindsey Buckingham — "Go Insane," David Yardley
4. Lindsey Buckingham — "Slow Dancing," David Yardley
5. Eurythmics — "Would I Lie To You?" Glenn Morgan

#### Best Cinematography In A Video

1. Bryan Adams — "Heaven (Version #2)," Peter MacDonald
2. Bryan Adams — "Run To You," Frank Gell
3. Lindsey Buckingham — "Go Insane," Oliver Stapleton
4. Don Henley — "The Boys of Summer," Pascal Lebeque
5. Madonna — "Like A Virgin," Peter Sinclair

#### Best Choreography In A Video

1. Eurythmics — "Would I Lie To You?" Eddie Baytos
2. Elton John — "Sad Songs (Say So Much)," David Atkins
3. Madonna — "Like A Virgin," Madonna
4. Madonna — "Material Girl," Kenny Ortega
5. Prince — "When Doves Cry," Prince
6. Sheila E. — "The Glamorous Life," Lesli Glatter
7. Tina Turner — "Private Dancer Arlene Phillips

#### Best Direction In A Video

1. Bryan Adams — "Run To You," Steven Barron
2. Duran Duran — "The Wild Boys," Russell Mulcahy
3. Don Henley — "The Boys of Summer," Jean Baptiste Mondino
4. Chris Isaak — "Dancin'," Mary Lambert
5. Tom Petty and the Heartbreakers — "Don't Come Around Here No More," Jeff Stein
6. Simple Minds — "Don't You Forget About Me," Daniel Kleinman
7. Toto — "Stranger In Town," Steven Barron

#### Most Experimental Video

1. Art of Noise — "Close To The Edit," Zbigniew Rybczynski
2. Lindsey Buckingham — "Go Insane," Daniel Kleinman
3. Lindsey Buckingham — "Slow Dancing," Daniel Kleinman
4. Chris Isaak — "Dancin'," Mary Lambert and Chris Isaak
5. Lone Justice — "Ways To Be Wicked," Mary Lambert

MTV will telecast the "Second Annual MTV Video Music Awards Show" Friday, September 13. In addition to live performances by Pat Benatar, Eurythmics, John Mellencamp, Sting, Tears For Fears, Daryl Hall and John Oates, awards will be presented by Bryan Adams, Herbie Hancock, Corey Hart, Chrissie Hynde, Grace Jones, Quincy Jones, Jim Kerr, Aimee Mann, David Lee Roth, Tina Turner, Paul Young and others. Additional presenters are expected to be announced shortly.



**I'VE GOT RHYTHM** -- Stewart Copeland recently hosted a screening of his new film *The Rhythmist at the Club Lingerie in Hollywood*. Available as a home video release and a new album, *The Rhythmist* is based on a musical exploration of the rhythms of Africa. Pictured (l-r) are: Stewart Copeland; Bob Reitman, vp of marketing, A&M Records; Miles Copeland, manager of Stewart; and Sherry Marsh, director of A&M video.

## Political Rock With Bragg, Oil

(Continued from page 7)

in making the music and the songs work for us. The songs on 'Red Sails' are really about universal issues, but they are specifically about the situation in Australia. For instance, on 'Best Of Both Worlds,' we are saying that Australia is still a young country, and though we have done some horrible things, a lot of the ecology is still intact, the beaches unspoiled, the uranium still in the ground. We still have the opportunity to have a country which is not fixated by the nuclear race of the superpowers. I guess we in the band are a lot angrier than most Australians because we have had the opportunity to see what the alternatives are. We've seen the concrete jungles in Tokyo, the unemployment in Birmingham and the smog in L.A."

Similarly, CD Presents' Billy Bragg addresses the specific issues of his country and takes direct political action to help further the causes and issues he illustrates in his songs. During his last American tour Bragg explained, "Commercial success isn't really the point of what I'm doing; the idea of a man going around with his guitar singing songs and communicating ideas is a very old one. But I don't rely on record sales for my income. Selling lots of records and topping the charts is succeeding on other people's terms. It's more important to me to be happy and get across my ideas. Touring here in America, I'm trying to get across an English point of view, I'm trying

to reflect a part of England that you don't read about in the newspapers."

With a keen eye to history, Bragg's best work paints a picture of the economic and social difficulties which the country is going through, while portraying a sharp lyric sense, a commitment to change and an undying optimism. "I did shows to support the miners during the miners strike and I've done a tour under the Labor party banner, trying to establish a common ground between the party and the kids in the country who, typically, are put off by politics or think they have nothing to do with them. But I don't just try to put across how bad things are. In 'Days Like These,' it says, 'peace and bread, work and freedom is the best that we can achieve, and wearing badges is not enough, in days like these,' which means that there has to be some higher calling than just going out and buying USA For Africa. I think it is great, all that has come out of those projects, but there is more. And it is not about changing your life and becoming a radical — it's about looking within your sphere and thinking, what can I do? What am I capable of?" After selling hundreds of thousands of records in the UK, Bragg's two US LPs are selling relatively well. Yet both Bragg and Midnight Oil would rather achieve some sort of artistic goal while showing their audiences that, "while you have the chance, think while you dance," as Peter Garrett called out at a recent concert.

## Bernard Edwards

(continued from page 27)

in mind that this was a Bond song. We wanted to preserve the Bond feel, but modernize the sound at the same time." This was accomplished by having Barry record the string and horn sections with an orchestra and then by sampling those tracks through a Synclavier. "I was worried whether John would like the effect, but he loved it," Edwards said. "Although John Taylor is a big James Bond fan, it was John Barry I wanted to please most. After all, he's been scoring the series from the start."

As before, Edwards had little inkling of

the tremendous success his production was about to achieve. "I knew it would do well because of Duran Duran, but who knew it would just go crazy?" he said.

Currently, Edwards is working on Robert Palmer's next album and on cuts for Rod Stewart. In October, he plans to return for a while to performing, probably in a trio with Eddie Martinez and Tony Thompson. Sometime down the line, though, he wants "to take the time to slow down a bit. This has happened so fast. I need a chance to just sit back and really enjoy it all."



**MARCHING OUT FOR YNGWIE** -- Heavy metal hero and Polydor/PolyGram recording artist Yngwie Malmsteen recently rocked the New York area with a series of performances at the Beacon and Capitol Theaters. The shows featured Malmsteen's band Rising Force, which appears on the guitarist's just-released LP "Marching Out." Pictured backstage at the Beacon are (l-r): Andy Trueman, manager for Yngwie Malmsteen; Jim Lewis, senior vice president, international repertoire, PolyGram; Greta Nelson, Malmsteen's lady; Yngwie Malmsteen; Franz Auffray, vice president, A&R, Polydor International; and Joern Johnson, vice president, marketing, Polydor International.

## Robinson Leaves Island Records; Puts Focus Back On Stiff

By Chrissy Iley

LONDON — Dave Robinson, Island Records' managing director, is to leave the company this week to return to his own label, Stiff. Robinson has been at the helm of both companies since the beginning of last year; he will continue some involvement with Island in the role of consultant to various television and marketing projects. Robinson has been responsible for considerable success in these fields — notably with the Bob Marley "Legend" campaign and the Frankie Goes To Hollywood campaign.

Robinson claims he is making the move because of his success at Island — 1984 was its most successful year to date. He diverted his energies from Stiff, which he co-founded in 1976, and is now looking to divert both energy and success back to Stiff. Under Robinson's guidance,

Island doubled its U.K. turnover last year. Frankie Goes To Hollywood, on the associated ZTT label, completely dominated the U.K. charts and "Legend" remained at number one on the albums chart for 13 weeks, with total sales now approaching the million mark. U2 also won acclaim with their number one LP, "The Unforgettable Fire."

During this time Stiff has been reassessing its acts and its A&R policy, the fruits of which are seen only now with the achievements of the Pogues and the Untouchables. Robinson has now decided to turn his total attention to the development of Stiff, hoping to re-establish the label as a major musical force.

No decision has yet been made on a replacement for Robinson as Island Records MD.

## Live Aid Spurs UK Retail Explosion

By Chrissy Iley

LONDON — The sales boom caused by the mammoth Live Aid concert is set to continue for several weeks. According to Gallup chart manager Godfrey Rust, the UK mass consciousness has tuned in to music and record buying. In the first week after the charity event overall sales leapt by 20 percent. Product is selling well on all days of the week.

Details emerged last week of the dramatic rise in album sales from bands whose set was particularly well received — U2's album sales quadrupled in the week after the show and all five of the band's LPs entered the album chart. Sales of "Queen's Greatest Hits" went up by a factor of five, Freddie Mercury's solo

album sales tripled as did that of Hall and Oates and Eric Clapton.

Rust commented, "I've never seen an across-the-board increase in sales like this before. It has turned the chart upside down."

The only problem stemming from the situation is that some of the record chains are finding some difficulty in actually getting hold of the albums they want. A spokesman for Virgin Retail said, "I suspect the record companies have been caught out a bit by the demand. There has never been a reaction to a television program quite like it. It's quite unbelievable."

## Argentina

BUENOS AIRES — Alberto Caldeiro, commercial director of EMI, is traveling to Madrid to attend an international meeting in that city; Sergio Garcia, in charge of International A&R, is jetting to London and will afterwards join Caldeiro in Madrid. The company is currently promoting the new album by Alberto Cortez and first one of this artist on EMI after the Hispavox purchase in Spain.

"Argentina Es Nuestro Hogar," the album launched by the record industry to help the people affected by recent floods near the city of Buenos Aires, got a healthy start after a special TV program was aired by Channel 9. The program gathered many of the artists available for the recording, and there was a speech by Nestor Selasco president of the local Chamber of Record Producers, explain-

ing the idea. The album is distributed by RCA and contains a tunes specially recorded, plus several tracks by some of the leading melodic artists in this market.

More about RCA: top artist Valeria Lynch has extended her series of appearances at the Astros Theatre due to the SRO crowds that greeted her shows at all the dates set at first. Valeria has already recorded her year-end album, to be released in September or October and intended to be one of the hottest items of the season.

Local group Sumo seems to be one of the successful CBS discoveries of the year. After a long string of underground performances, the group was inked some months ago and his first album has been very well received by the teen crowds. The group has been heading the bill at the



**COHEN COPS CANVAS** — CBS recording artist Leonard Cohen recently journeyed to Australia for a series of concerts. During the tour, CBS Records presented Cohen with an original oil painting in recognition of 1.6 million dollars worth of record and tape sales in Australia. Pictured at the presentation are CBS executives (l-r): Tim Prescott, national sales manager; Denis Handlen, managing director, Leonard Cohen; Peter Bennett, N.S.W. promotions manager; Vivienne Hudson, manager publicity and International Artist Development; John Sackson, International product manager; and Steve Rawlins, national promotions manager.

Esquina del Sol nitery, playing the music from the album, and receiving good air play on FM radio.

PolyGram artist Teresa Parodi has recently toured the Northeastern part of the country and will start a short season at the Presidente Alvear theatre. Cuarteto Zupay recently returned from the Soviet Union and will also perform at the same stage with the music from their brand new album, "Love Songs." Also coming from PolyGram are two folk music LP's, one of them by Antonio Tarrago Ros and the other one by traditional chanter Cesar Isella.

Interdisc exec Edgardo Larrazabal reports increasing sales for local artist Alejandro Lerner, and the re-issue of the *Amadeus* soundtrack, in this case formatted to one LP instead of the two-LP set previously marketed. *Amadeus* had been selling well but seemed too expensive for the average customer; the single album will probably make inroads to the charts in the near future.

Miquel Smirnoff

## Japan

TOKYO — Yasuhiro Nakasone, the prime minister of Japan has pledged to make an effort to solve many difficult problems the music industry of this country is now having among which are the home-taping problem and Japan's affiliation to the treaty of neighbouring copyright.

Nakasone made his speech before

about 700 members of JASRAC (Japan's Association of Rights of Authors and Composers), JPRA (Japan's Phonograph and Record Association) and JCPO (Japan's Council of Performers Organization) at "The Evening of Music, Performance and Culture" held on July 4, 1985 in Tokyo under the auspices of "The United Councils of Three Music Associations."

According to the JPRA, the total sales of disc and tapes in May, 1985 were 20,133,000,000 yen (\$80,500,000) a drop of 5 percent and 15,903,000 copies (units) in volume, a down of 9 percent from the comparable month of the prior year respectively. Breaking them down, discs were 13,076,000,000 yen (\$52,500,000), almost the same as the comparable month of the previous year. However, CDs were 3,482,000,000, 14 percent of all sales of discs. At the same time tapes indicated 7,075,000,000 yen (\$28,200,000), a drop of 14 percent from the comparable month of the prior year.

Mr. Seyiro Nakamura, president of Jujiya Co., Ltd. (one of major record retailers in Tokyo), has been elected as the chairman of the board of directors of AARDJ (Association of All Record Dealers of Japan) on June 26, 1985 succeeding Minoru Sasaki who has resigned his office by the expiration of his term.

Kozo Otsuka

## INTERNATIONAL BESTSELLERS

### 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 Cuatro Estrofas — Alejandro Lerner — (Interdisc)
- 7 Self Control — Laura Branigan — (WEA)
- 8 Los Muchachos De Hoy — Luis Miquel — (EMI)
- 9 Diario De Una Mujer — Mari Trini — (Music Hall)
- 10 Papa De Domingo — Candela — (Music Hall)

#### TOP TEN LPs

- 1 USA For Africa — Various Artists — (CBS)
- 2 FM USA Vol. 4 — Various Artists — (Music Hall)
- 3 Argentina Es — Various Artists — (RCA)
- 4 Fiebre De Amor — Luis Miguel — (EMI)
- 5 Concierto — Alejandro Lerner — (Interdisc)
- 6 Rockas Vivas — Miguel Mateos — (Music Hall)
- 7 17 Hot Winners — Various Artists — (EMI)
- 8 Lieta Tu Cabeza De Rock — Various Artists — (CBS)
- 9 Valotte — Julian Lennon — (RCA)
- 10 Plenamente — Maria Martha Serra Lima — (CBS)

—Prensario

### Italy

#### TOP TEN 45s

- 1 A View To A Kill — Duran Duran — EMI/Pariophone
- 2 19 — Paul Hardcastle — RCA/Chrysalis
- 3 We Are The World — USA For Africa — CBS
- 4 Duel — Propaganda — Ricordi/ZTT
- 5 L'Estate Sta Finendo — Rigueira — CGD
- 6 You Spin Me Round — Dead Or Alive — CBS/Epic
- 7 Se Nasco Un'Aitra Volta — Pooh — CGD
- 8 Samurai — Michael Cretu — Virgin
- 9 Don't You — Simple Minds — Virgin
- 10 Girl's Got a Brand New Toy — T.X.T. — CBS

#### TOP TEN LPs

- 1 La Vita E' Adesso — Claudio Baglioni — CBS
- 2 Cosa Succede In Citta' — Vasco Rossi — Carosello
- 3 Born In The U.S.A. — Bruce Springsteen — CBS
- 4 Quelli Della Notte — Renzo Arbore — Fonit Cetra
- 5 We Are The World — USA For Africa — CBS
- 6 Boys And Girls — Bryan Ferry — PolyGram/EG
- 7 Mixage (5) — Various Artists — Baby
- 8 Our Favourite Shop — Style Council — PolyGram/Polydor
- 9 The Dream Of The Blue Turtles — Sting — PolyGram/A&M
- 10 Canzoni Per L'Estate N. 3 — Various Artists — CBS

—Musica E Dischi

### United Kingdom

#### TOP TEN 45s

- 1 Into The Groove — Madonna — Geffen
- 2 Holiday — Madonna — Sire
- 3 I Got You Babe — UB40 with Chrissie Hynde — DEP International
- 4 There Must Be An Angel (playing with my heart) — Eurythmics — RCA
- 5 White Wedding — Billy Idol — Chrysalis
- 6 We Don't Need Another Hero (Thunderdome) — Tina Turner — Capitol
- 7 Money For Nothing — Dire Straits — Vertigo
- 8 Don Quixote — Nik Kershaw — MCA
- 9 Round And Around Jaki Graham — EMI
- 10 Live Is Life — Opus — Polydor

#### TOP TEN LPs

- 1 Brothers In Arms — Dire Straits — Vertigo
- 2 Born In The USA — Bruce Springsteen — CBS
- 3 Be Yourself Tonight — Eurythmics — RCA
- 4 Songs From The Big Chair — Tears For Fears — Mercury
- 5 Like A Virgin — Madonna — Sire
- 6 No Jacket Required — Phil Collins — Virgin
- 7 The Secret Of Association — Paul Young — CBS
- 8 The Dream Of The Blue Turtles — Sting — A&M
- 9 Now That's What I Call Music 5 — Various — EMI/Virgin
- 10 The Unforgettable Fire — U2 — Island

Melody Maker

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### Classified Ads Close TUESDAY

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

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THE SOURCE: for imprinted posters, buttons, pins, jewelry, calendars, jackets, caps, bandanas, ties, wallets, belt buckles, mugs, backstage passes. Thousands of stock or custom imprinted products. Best prices anywhere! Send for product classification & literature. State your needs. International Promotions, 2481 VanBuren, Ogden, UTAH 84401.

## RIAA Replies On Label Issue

(continued from page 5)

"(the) companies need no such guidelines as the PMRC has not needed guidelines to pinpoint those songs with lyric passages it has widely identified in its media campaign. Explicit is explicit, and no star panel is going to make endless laundry lists on unacceptable words and characterizations . . . the music industry refuses to take the first step toward censorship and creating a master bank of good or bad words, phrases, thoughts or concepts." In response to Howar's appeal that different standards among different com-

panies will create confusion among consumers . . . in deciding what is appropriate," Gortikov replied, "In their labeling actions, recording companies never intended to help anybody decide what is appropriate. Such decisions are strictly individual."

While the major record labels would clearly comply with the basic labeling system devised by Gortikov and assorted label execs, there is a feeling of caution regarding Howar and the PMRC's demand for a panel of industry figures to help decide on the nature of explicit lyrics.

## Behind the Bullets

(Continued from page 5)

in listener recognition created by the success of the video, programmer's at Q107, WHTT, B104, WCIR, WHTX, WPRO, WKFM, WL0L, WGTZ, KQKQ, WZUU, Q104, KHTR, KKR, KSET, WOKI, KMBQ, WWSR, Q94, K107, Z98, KEG, Q101, B97, KKRZ, KNBQ, KRQ, KS103, Q103, KIMN, KUBE and KITS added the single this week.

Retail will soon experience the effects of this intensive radio and video activity. The album is strong in the Los Angeles area where Tower Records and City One-Stop both report it in their Top 15. Elsewhere, the album is top 30 at The Harvard Coop in Boston, Sound Video Unlimited in Chicago, Dan Jay in Denver, Mainstream Records in Milwaukee and The Radio Doctors in Milwaukee.



POLICE BEAT — ABC correspondent Larry Jacobs recently interviewed Stewart Copeland of the Police to discuss Copeland's new album and video, "The Rhythmist." Pictured (l-r): Jacobs, Copeland.

## Hot Summer For Pirates

(Continued from page 7)

counterfeit tapes and business records indicating that these stores have purchased thousands of tapes in the past year were seized.

The New Mexico State Fair Flea Market in Albuquerque, New Mexico was raided by the Albuquerque, New Mexico division of the FBI on June 29, 1985. Approximately 4,500 alleged counterfeit tapes were confiscated from six different booths operated by John E. Montgomery, Lillian Barela, Fernando Badillo, Lawrence Chavez, Margie Perez and Pearl Torrez.

John E. Montgomery was arrested at the scene, and charged with one felony count of criminal copyright infringement.

The Paramount Swap Meet was raided July 20 and five persons were arrested for misrepresentation of product and 2,613 alleged counterfeit tapes were seized. Arrested were Estanilao Madrigal Cervantes of Paramount, Barnabe Garcia of Los Angeles, Salvador Ramirez Avina of Compton, Carlos Fuentes Montreal of Long Beach and Jose del Carmen Vazquez of Whittier.

## The Neville Brothers

(Continued from page 10)

The band is currently slated for a west coast tour preceded by a trip to the studio to work on the soundtrack to the film, "Voodoo Queen," starring Rae Dawn Chong, James Earl Jones and Klaus Kinski. The band will also be appearing in the film.

Art noted that there is plenty of new material for the future, some already recorded, but an agreement with a label

has yet to be finalized. Until a new record comes out, the Neville Brothers will keep touring and keep building their base of fans. If that base keeps expanding at its present rate, widespread commercial success cannot be far behind. Bill Bentley of the L.A. Weekly perhaps best described a Neville Brothers concert: "The night was business as usual; i.e. they came, they played and they conquered."



COMING FULL CIRCLE — The Pat Metheny Group recently was presented with an award by Richard Wakefield, chairman of the board, the Wakefield Company in recognition of the group's 1984 Grammy album, "First Circle." The surprise presentation was made after the July 24 SRO concert performance by the jazz group at the Phoenix Symphony Hall. The plaque-mounted metal stamper was the one actually used by the Wakefield Company to press the "First Circle" album for the ECM label. Pictured (l-r): Angela Woellmer, account executive manager Wakefield Company, Richard Wakefield, Pat Metheny and Roger Seibel, mastering engineer for Wakefield.

## AROUND THE ROUTE

By Camille Compasio

Seeburg is very close to completion of an agreement with Sony for the latter's compact disc player. As previously reported in this column, Seeburg prexy Ed Blankenbeckler accompanied by chief engineer Bob Kapoun, design engineer Jim Dziagwa and George Hook, who is corporate attorney, secretary and a Seeburg board member, were in Japan recently to meet with the Sony people and finalize the details and specifications for the Sony compact disc player that is being built for Seeburg's Compact Disc jukebox. A subsequent meeting was scheduled for early August to announce full specifics of the arrangement. Seeburg plans to introduce their CD phonograph to distribs this fall, just prior to AMOA Expo '85.

All packed and ready! August 19 is the target date for the completion of the move of Bally Midwest Dist. from its present facilities in Chicago to suburban Franklin Park, Illinois. The move, originally set for earlier this summer, has been postponed a few times but is now just about wrapped up. As a matter of fact, arrangements have already been made for an open house celebra-

(continued on page 41)

## The Great Screen Test Of 1985

By Jay Carter

*(Editor's Note: Following is the final installment of our feature by Jay Carter, focusing on the current market climate which Carter surveyed as reflecting a slow but steady rebound (Cash Box, August 10 & 17). This concluding segment deals with video games.)*

There has been so much written about the demise of video games that it's no small feat to find an ongoing stream of new models which are hoping to recapture some of that lost magic. Unfortunately, we have reached a stage where success is measured in the thousands rather than the tens of thousands and at these levels a great deal of the intensity has been drained from the marketplace.

Certain subject themes (sports, racing, combat and so on) still tend to lead the way so far in this calendar year as the remaining manufacturers are apparently willing to stick to coin-op basics so as to not further alienate any more players. The result is that video as an art form is being put to its most severe test since the mid-'70s in an effort to keep as much of an audience as it can get, both near term and long range.

What may be the most interesting development in the industry as a whole is the almost complete upheaval of the once-prevalent power structure. No longer are the American manufacturers king of the hill in production or even design. It is, instead, the Japanese who have emerged as the dominant forces to deal with in the future. Many of the com-

panies, once content to license outright almost all titles, have seen that this interim step isn't mandatory in gaining a strong foothold domestically stateside. So rather than the Williams, Bally's, etc., we're witnessing the maturation of such growing giants as Konami, Nintendo, Namco, Nichibutsu, Data East, Tekhan and a legion of others.

Besides providing the underbelly for the major portion of the growth and popularity gained from video games, the Japanese manufacturers have continued to build upon past advances to such a degree that we have seen the likes of a viable conversion system — namely Nintendo's Vs. lineup — and the upcoming introduction of Konami's Bubble Memory concept. Together these two leaders are responsible for much of the current growth in the marketplace, although Data East has really set the stage, with the company's last three games, for the trends and directions we might be seeing adapted by others.

### Data East

Here is a coin-op company anyone has to admire given the ups, downs and ups it has experienced over the years. Far ahead of its time with something called the "deco cassette system," which was unveiled as a handy solution for converting old equipment, the only other major accomplishment along the way was the ability to capitalize on such efforts as BurgerTime and Lock 'n Chase, as well as Bump 'n Jump.

Then suddenly there was Cobra Command,

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# COIN MACHINE

# THE JUKEBOX PROGRAMMER

\*Indicates new entry

August 24, 1985

## POP

- 1 **POWER OF LOVE**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)
- 2 **FREEWAY OF LOVE**  
ARETHA FRANKLIN (Arista AS1-9354)
- 3 **NEVER SURRENDER**  
COREY HART (EMI America B-8268)
- 4 **ST. ELMO'S FIRE (MAN IN MOTION)**  
JOHN PARR (Atlantic 7-89541)
- 5 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**  
TINA TURNER (Capitol B-5491)
- 6 **SUMMER OF '69**  
BRYAN ADAMS (A&M AM-2739)
- 7 **DON'T LOSE MY NUMBER**  
PHIL COLLINS (Atlantic 7-89536)
- 8 **MONEY FOR NOTHING**  
DIRE STRAITS (Warner Bros. 7-28950)
- 9 **SHOUT**  
TEARS FOR FEARS (Mercury 880 294-7)
- 10 **YOU SPIN ME ROUND (LIKE A RECORD)**  
DEAD OR ALIVE (Epic 34-04894)
- 11 **YOU'RE ONLY HUMAN (SECOND WIND)**  
BILLY JOEL (Columbia 38-05417)
- 12 **GET IT ON (BANG A GONG)**  
THE POWER STATION (Capitol B-5479)
- 13 **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**  
PAT BENATAR (Chrysalis VS4 42877)
- 14 **WHAT ABOUT LOVE?**  
HEART (Capitol B-5481)
- 15 **POP LIFE**  
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)
- 16 **IF YOU LOVE SOMEBODY SET THEM FREE**  
STING (A&M AM-2738)
- 17 **SMOKIN' IN THE BOYS ROOM**  
MOTLEY CRUE (Elektra 7-69625)
- 18 **SHAME**  
THE MOTELS (Capitol B-5497)
- 19 **DARE ME**  
POINTER SISTERS (RCA PB-14126)
- 20 **ROCK ME TONIGHT (FOR OLD TIMES SAKE)**  
FREDDIE JACKSON (Capitol B-5459)
- 21 **CHERISH\***  
KOOL & THE GANG (De-Lite/PolyGram 880 869-7)
- 22 **EVERYTIME YOU GO AWAY**  
PAUL YOUNG (Columbia 38-04867)
- 23 **WHEN YOUR HEART IS WEAK**  
COCK ROBIN (Columbia 38-04875)
- 24 **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)**  
EURHYTHMICS (RCA PB-14160)
- 25 **LAY IT DOWN**  
RATT (Atlantic 7-89546)
- 26 **FREEDOM**  
WHAM! (Columbia 38-05409)
- 27 **CRY\***  
GODLEY & CREME (Polydor 881 786-7)
- 28 **EVERY STEP OF THE WAY\***  
JOHN WAITE (EMI America B-8282)
- 29 **NO LOOKIN' BACK\***  
MICHAEL McDONALD (Warner Bros. 7-28960)
- 30 **LONELY OL' NIGHT\***  
JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)

## COUNTRY

- 1 **REAL LOVE**  
DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)
- 2 **SHE'S SINGLE AGAIN**  
JANIE FRICKE (Columbia 38-04896)
- 3 **LOVE IS ALIVE**  
THE JUDDS (RCA/Curb PB-14093)
- 4 **I DON'T KNOW WHY YOU DON'T WANT ME**  
ROSANNE CASH (Columbia 38-04809)
- 5 **THE FIREMAN**  
GEORGE STRAIT (MCA-52586)
- 6 **I FELL IN LOVE AGAIN LAST NIGHT**  
THE FORESTER SISTERS (Warner Bros. 7-28988)
- 7 **USED TO BLUE**  
SAWYER BROWN (Capitol B-5477)
- 8 **CAROLINA IN THE PINES**  
MICHAEL MARTIN MURPHEY (EMI-America B-8265)
- 9 **I WANT EVERYONE TO CRY**  
RESTLESS HEART (RCA PB-14086)
- 10 **MODERN DAY ROMANCE**  
NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)
- 11 **HAVE I GOT A DEAL FOR YOU**  
REBA McENTIRE (MCA-52604)
- 12 **DRINKIN' AND DREAMIN'**  
WAYLON JENNINGS (RCA PB-14094)
- 13 **MY TOOT - TOOT**  
ROCKIN' SIDNEY (Epic 34-05430)
- 14 **BETWEEN BLUE EYES AND JEANS**  
CONWAY TWITTY (Warner Bros. 7-28966)
- 15 **LOST IN THE FIFTIES TONIGHT**  
RONNIE MILSAP (RCA PB-14135)
- 16 **WITH ONE LOOK IN YOUR EYES**  
CHARLY McCLAIN (WITH WAYNE MASSEY) (Epic 34-05398)
- 17 **HIGHWAYMAN**  
DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)
- 18 **COLD SUMMER DAY IN GEORGIA**  
GENE WATSON (Epic 34-05407)
- 19 **HOMETOWN GOSSIP**  
THE WHITES (MCA/Curb 52615) (Epic 34-05398)
- 20 **BLUE HIGHWAY**  
JOHN CONLEE (MCA 52625)
- 21 **SHE'S COMIN' BACK TO SAY GOODBYE\***  
EDDIE RABBITT (Warner Bros. 7-28976)
- 22 **KERN RIVER**  
MERLE HAGGARD (Epic 34-05426)
- 23 **MEET ME IN MONTANA**  
MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)
- 24 **CRY JUST A LITTLE BIT**  
SYLVIA (RCA PB-14107)
- 25 **LOVE TALKS\***  
RONNIE McDOWELL (EPIC 34-05404)
- 26 **HE WON'T GIVE IN\***  
KATHY MATTEA (Mercury 880-827-7)
- 27 **IF IT WEREN'T FOR HIM\***  
VINCE GILL (RCA PB-14140)
- 28 **YOU MAKE ME WANT TO MAKE YOU MINE\***  
JUICED NEWTON (RCA PB-14139)
- 29 **HEART DON'T DO THIS TO ME**  
LORETTA LYNN (MCA 52621) (Capitol B-5478)
- 30 **FORTY HOUR WEEK (FOR A LIVIN')**  
ALABAMA (RCA PB-14085)

## BLACK CONTEMPORARY

- 1 **SAVING ALL MY LOVE FOR YOU**  
WHITNEY HOUSTON (Arista ASI-9381)
- 2 **FREEWAY OF LOVE**  
ARETHA FRANKLIN (Arista AS1-9354)
- 3 **ATTACK ME WITH YOUR LOVE**  
GAMEO (Atlanta Artist/PolyGram 880 744-7)
- 4 **CHERISH**  
KOOL & THE GANG (De-Lite/PolyGram 880 869-7)
- 5 **STIR IT UP**  
PATTI LaBELLE (MCA 52517)
- 6 **GLOW**  
RICK JAMES (Gordy/Motown 1796GF)
- 7 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**  
TINA TURNER (Capitol B-5491)
- 8 **WILD AND CRAZY LOVE**  
MARY JANE GIRLS (Gordy/Motown 1789GF)
- 9 **I WANT MY GIRL**  
JESSE JOHNSON'S REVUE (A&M AM 2749)
- 10 **DANCIN' IN THE KEY OF LIFE**  
STEVE ARRINGTON (Atlantic 7-89535)
- 11 **WHEN YOU LOVE ME LIKE THIS**  
MELBA MOORE (Capitol B 5484)
- 12 **FLY GIRL**  
THE BOOGIE BOYS (Capitol B 5498)
- 13 **POP LIFE**  
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)
- 14 **IF YOU WERE HERE TONIGHT**  
ALEXANDER O'NEAL (Tabu/Epic ZS4-05418)
- 15 **WHO'S HOLDING DONNA NOW**  
DeBARGE (Gordy/Motown 1793GF)
- 16 **ALL OF ME FOR ALL OF YOU**  
9.9 (RCA PB-14082)
- 17 **OH SHEILA**  
READY FOR THE WORLD (MCA 52636)
- 18 **MYSTERY LADY**  
BILLY OCEAN (Jive/Arista JS1-9374) (Paisley Park/Warner Bros. 7-28998)
- 19 **THE FAT BOYS ARE BACK**  
FAT BOYS (Sutra 034)
- 20 **I WONDER IF I TAKE YOU HOME**  
LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04486)
- 21 **I'M LEAVING BABY**  
CON FUNK SHUN (Mercury/PolyGram 880 914-7)
- 22 **HELLO STRANGER**  
CARRIE LUCAS (Constellation/MCA 52602)
- 23 **THE DANCE ELECTRIC**  
ANDRE CYMONE (Columbia 38-05435)
- 24 **HANGIN' ON A STRING (Contemplating)**  
LOOSE ENDS (MCA 52570)
- 25 **I MISS YOU**  
KLYMAXX (Constellation/MCA 52606)
- 26 **DARE ME\***  
POINTER SISTERS (RCA PB 14128)
- 27 **SWING LOW**  
R.J.'S LATEST ARRIVAL (Atlantic 7-89551)
- 28 **YOUR ARE MY LADY\***  
FREDDIE JACKSON (Capitol B 5459)
- 29 **ROCK ME TONIGHT (FOR OLD TIMES SAKE)**  
FREDDIE JACKSON (Capitol B 5459)
- 30 **I WISH HE DIDN'T TRUST ME SO MUCH\***  
BOBBY WOMACK (MCA-52624)

## RECORDS TO WATCH

SPANISH EDDIE — Laura Branigan (Atlantic)  
 YOU LOOK MARVELOUS — Billy Crystal (A&M)  
 I GOT YOU BABE — UB40 With Chrissie Hynde (A&M)  
 AND WE DANCED — Hooters (Columbia)  
 TOUCH A HAND, MAKE A FRIEND — The Oak Ridge Boys (MCA)  
 SOME FOOLS NEVER LEARN — Steve Wariner (MCA)  
 WHO'S GONNA FILL THEIR SHOES — George Jones (Epic)

I WANNA HEAR IT FROM YOU — Eddy Raven (RCA)  
 SMOOTH SAILIN' (ROCK IN THE ROAD) — Mark Gray (Columbia)  
 STAND BY ME — Maurice White (Columbia)  
 TAKE ON ME — A-Ha (Warner Bros.)  
 LOVIN' EVERY MINUTE OF IT — Loverboy (Columbia)  
 REBELS — Tom Petty And The Heartbreakers (MCA)  
 DO YOU WANT CRYING — Katrina And The Waves (Capitol)

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OTHER \_\_\_\_\_



## The Great Screen Test Of 1985

(continued from page 39)

an animated laserdisc that garnered its fair share of plaudits and success. Tag Team Wrestling didn't hurt Data East in its quest to earn a larger share of the market and then came Karate Champ and the rest, as it is said, was history. Not only did the strength of this game propel Data East into the spotlight, it also opened up the door for a selection of variations on the kung fu/karate theme. Even Data East jumped back on the bandwagon with the heavy hitter Kung-Fu Master (under license from Irem) and now the buzzing is that Santa Clara may have another winner on its hands with the brand new Commando action combat game that's just beginning to get more full-fledged distribution.

### Konami

Keeping its hard-earned position of prominence in the competitive wars, Konami is no longer sharing the spotlight with a Stern or a Centuri. Under the direction of long time industry favorite Ben Har-El, the company's major push in the States has been swift and dramatic. So far for the spring there has been the action of Yie Ar Kung-Fu and Road Fighter while, on the horizon, looms the breakthrough of a Bubble Memory system that was first seen at ASI.

The potential for such a technology is limited only by imagination and execution and should be a real factor come summer and the sweepstakes for gaining entry into the resort and vacation beach areas around the country.

### Nintendo

Another contender for the video game throne is this giant that rode the success of some dynamic monkey business and then changed gears with a dual, as well as single, game system that features an already expansive library that just keeps growing. Riding the crest of baseball and Golf, the company's creative attention has shifted to Excitebike and Ice Climber along with the shoot-'em-up action of Hogan's Alley. In addition, there appears to be lurking the possibility of seeing an effort based on Raid On Bungling Bay from home computer software power Broderbund to round out the Nintendo roster.

### Namco

For Pac-Man alone, this company deserves a very unique place in the coin-op annals. But there have also been many other design concepts from the creative forces at Namco that helped shape Bally's fortunes during the early '80s and then Atari, with Pole Position. Well Namco is now back, although it would be easy to think that its presence is almost translucent.

There was a simple trade press headline that heralded Namco's apparent commitment to the industry and, especially, the United States. Controlling interest in Atari was the surprise announcement and, although we have yet to witness the impact of this combining of forces, it is difficult to ignore the potential power such an alliance can represent.

If anything the groundwork has been well set for any movement ahead based upon the performance of Atari's two conversion system packages. One leads off with Marble Madness; the other Paperboy. In the wings we have The Empire Strikes Back and the Indiana Jones tie-in introduced at the AMOA last fall. It is a starting point and we should see more of the direction this "new" company will be taking before the spring is over and summer is in full swing.

### Nichibutsu

It has been a long, long time since this company first showed products at the AMOA when this showcase was held at the old Chicago Hilton. Its initial booth wasn't even on the main floor and the big news at the time were the number of companies exhibiting mechanical bull machines. Nichibutsu's offering was Radarscope and they've, indeed, come far in the years that have passed.

Now it's something akin to a rebirth for the manufacturer based upon the early returns for Roller Jammer. And, if the recently

unveiled MagMax can hold its own in the next few months ahead, we might well be seeing a lot more of Nichibutsu as it attempts to join the ranks of the leading forces shaping the industry's present and future.

### Tehkan

One of the real "secrets" of the business has been this Far East power which had previously relied on the licensing out of its products through a number of domestic manufacturers. No longer. Tehkan has dramatically shed its low profile image with a dazzling booth at ASI featuring Gridiron Fight. Based on the essential elements originally found on Atari's old classic Football (which brought the trak-ball controller to the arcades for the first time), this updated version has everything from full color screen action to glowing track-balls and a full selection of both offensive and defensive plays that should stir up some strong head-to-head competition when the school semester ends and the kids are looking for some rainy day challenges and excitement.

### Universal

From the recognition and success of a little video clown character — Mr. Do — here is a company that some might remember from another age when they offered a booth at AMOA that not only had video games, but also two different pinball machines. One model was called Harem Cat and the novelty of the games was the use of a video screen in the backglass.

Despite the less than overwhelming response to that concept, the company has endured over the years and reached new heights with a series of Mr. Do games. However, the time has come to pass on to different areas of theme and action. So it is that Universal has brought to life Indoor Soccer, hoping to further take advantage of the industry's overall preoccupation with sports' games.

### The Cutting Edge

The depth and breadth of the Japanese assault probably can't be fully appreciated since so many companies are still basically coming on strong a game at a time without a great deal of fanfare. Many are depending upon the conversion kit entry via ventures with a number of smaller firms such as Magic, merit and others. This lower cost, and hence lower risk, alternative has proven to be a very open window through which we are finding extremely capable games that are helping to round out the rough edges of those larger locations that are gearing up for the warm weather season.

Add to these varied organizations the likes of a Kitcorp which has ridden the crest of a Crown's Golf, Chinese Hero and some familiar industry faces, and the battle lines are quickly being drawn to see who will survive into the fall. Another entrant into the fray was the reemergence of Sega of Japan which, seemingly, is ready for a new push apart from the relationship previously formed with Bally.

The fact that these and so many other manufacturers are still actively producing products of all types in the video area should help to silence some of the outcries bemoaning the state of the industry and this equipment category specifically. There is still a great deal of life and room for improvement in the further development of video games as an integral part of leisure time entertainment. All it will take is the combined efforts of manufacturers straight through to the operator and, eventually, the playing public.

### Homeward Bound

Not having given up the ghost by a long shot, the remaining United States manufacturers are making their own noise with some innovative video game products that are proving to be more than a match for the Japanese entries. Although there have been a number of familiar names, which for all intents and purposes, have dropped out of the competition directly, it is not uncommon to currently see some efforts to reawaken that portion of the business. Williams comes to

mind immediately within this grouping and the company's licensed conversion, 1942, has, at least, kept the firm's name alive above and beyond their success in the pinball area.

### Bally/Midway/Sente

It would be easy to assume, based on some newspaper press coverage and analyst forecasts, that this coin-op corporate giant is just this side of getting out of the business completely. However, any arcade player would be hard-pressed to back up this prediction from what is being seen in one location after another.

Leading the way in this company's ongoing influence on the market has been the positive reception to the Sente system and its stability in terms of game themes and on-screen action. The most recent addition to the library of titles is Hat Trick — a hockey theme effort — that has brought in more than its fair share of earnings. And now there's a follow-up to this heavy hitter that should draw from the strength of a coin-op staple — car racing. Stocker keeps the B/M/S family in the fast lane and is even amply supported, and complemented, by the appearance of a Bally/Midway multi-player called Demolition Derby.

### The Last Roundup

After Bally, the pickings have become fewer and farther between due to mergers and just general market conditions. This is easy to understand, regarding the video game issue, because events happened so swiftly to soften the market and, in essence, kill the golden goose. However, this isn't to suggest that the efforts and energies aren't there elsewhere to revive and breath new life into the product category.

Companies such as Digital Controls are managing to create a degree of excitement with a variety of games that truly cover the gamut of creative design and programming direction. Exidy is another of the survivors that has been able to make the necessary transitions and cutbacks in order to economize operations without sacrificing end goals. This firm's Crossbow and Cheyenne are

perfect examples of this type of alternative approach which has proven to be the right solution for the near term.

As for the rest of the players in the manufacturing arena, the video game fan should take comfort from the knowledge that old wood is getting a new lease on life due to the tremendous outpouring of conversions. In fact, this has become something of a growing cottage industry, with kits coming out of places not normally associated with the Chicago or California strongholds.

In the final analysis, the true test of the industry's resilience will be the acceptance of players to the games in the next three months. The returns from this period of time will be critical in either providing positive reinforcement that the design directions being taken in the area of video are, in fact, on target. If the outcome doesn't measure up to expectations and investment dollars at the stree level then we may be in line for a very long fall and winter that, ultimately, may determine the role of video in the total scheme of things.

On balance, what is readily noticeable about coin-op entertainment is that the tide has turned to allow for almost any kind of endeavor — whether based on an old concept or something totally out of the ordinary. Admittedly, the baton has been passed back to pinball machines and a host of arcade, novelty equipment, but video isn't out of the chase by a long shot.

Taking a view from what the players are, and will be, seeing in the next few months, the diversity of options has got to be a welcome relief from those days when everything tended to look, feel and sound alike. It is a world that has much more balance, a healthier range of entertainment products that can only be seen as being the best approach for attracting today's generation of coin-op players. And, hopefully, when the weather heats up, so too will the action in game rooms, arcades and fun centers everywhere.

## Around The Route

(continued from page 39)

tion on Sunday, September 8, from 1 pm-6 pm! Salesman Leo Finn will not be making the move, however, since he has departed Bally Midwest to join IDEA in Sycamore, Illinois.

Dateline Union City, New Jersey, home of American Shuffleboard Co. General manager Nick Melone advised that several changes have been made in the firm's shuffleboard scoreboard, which are designed to reduce service calls and provide better sound and visibility for players. Among main features added is the capability for "Horsecollar" to now be played by as many as nine players scoring individually. The scoreboard has a "memory" for recording and giving point totals for each player which means the "Horsecollar" game can collect a minimum of three coins, up to nine coins. Point bulbs and coin bulbs have been eliminated but will show on LED and all functions are now on one circuit board instead of three. Time and coin switches have been integrated into the system so that any "time" or "charge" change can be made by working switches to different positions, thus eliminating the need for replacing headers or soldering. As Melone pointed out, the new scoreboard is "more attractive, more functional and

more versatile for the operator." For further specifics contact American Shuffleboard Co., 2100 Paterson Plank Road, Union City, New Jersey 07087.

In the news. The famed Broadway Arcade in New York City has been receiving extensive publicity of late, including feature coverage in *Time* magazine. While publicity is nothing new for this noted establishment, it hasn't been in much abundance since the slackening of interest in videos. However, proprietor Steve Epstein, always very promotion minded, has been steadfast in his efforts to promote coin-op game play and attract not only some good publicity but a lot of player interest — which is much more important. Currently on the planning board is a possible northeastern pinball tournament which would be a fundraiser for Cerebral Palsy. If this project materializes it could go national, as Epstein told us — and what a nice shot-in-the-arm this would be!

Now available. *The 1985 NAMA Directory* has just been published by the association. It contains extensive reference material including listings of the more than 2,300 member companies of NAMA. Nonmembers may purchase the Directory at \$75 per copy. For further info contact NAMA headquarters at 20 N. Wacker Drive, Chicago, Illinois 60606 or phone the association at 312-364-0370.

## TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	15.98	Weeks On 8/17 Chart	21	15.98	Weeks On 8/17 Chart
<b>1 NO JACKET REQUIRED</b> PHIL COLLINS (Atlantic 81240-2) WEA	15.98	2	<b>21 DREAM INTO ACTION</b> HOWARD JONES (Elektra 2-60390) WEA	15.98	21
<b>2 THE DREAM OF THE BLUE TURTLES</b> STING (A&M CD 3750) RCA	15.98	6	<b>22 THE WALL</b> PINK FLOYD (Columbia C2K 36183) CBS	15.98	19
<b>3 BROTHERS IN ARMS</b> DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	3	<b>23 CALIFORNIA PROJECT</b> PAPA DOO RUN RUN (Telarc CD 70501) IND	15.98	23
<b>4 BORN IN THE U.S.A.</b> BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	15.98	1	<b>24 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059MD) MCA	15.98	24
<b>5 SONGS FROM THE BIG CHAIR</b> TEARS FOR FEARS (Mercury 824 300-2) POL	15.98	4	<b>25 VOICES CARRY</b> 'TIL TUESDAY (Epic RK 39458) CBS	15.98	25
<b>6 THE DARK SIDE OF THE MOON</b> PINK FLOYD (Capitol CDP-46001) CAP	15.98	5	<b>26 THE SECRET OF ASSOCIATION</b> PAUL YOUNG (Columbia CK-39957) CBS	15.98	26
<b>7 BE YOURSELF TONIGHT</b> EURYTHMICS (RCA PCD1-5429) RCA	15.98	7	<b>27 BOYS AND GIRLS</b> BRYAN FERRY (Warner Bros. 25082-2) WEA	15.98	27
<b>8 BUILDING THE PERFECT BEAST</b> DON HENLEY (Geffen 24026-2) WEA	15.98	8	<b>28 INVASION OF YOUR PRIVACY</b> RATT (Atlantic 2-81257) WEA	15.98	DEBUT
<b>9 RECKLESS</b> BRYAN ADAMS (A&M CD-5913) RCA	15.98	9	<b>29 DIAMOND LIFE</b> SADE (Portrait RK 39581) CBS	15.98	28
<b>10 A DECADE OF STEELY DAN</b> (MCA MCAD-5570) MCA	15.98	11	<b>30 BEHIND THE SUN</b> ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	30
<b>11 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	15.98	10	<b>31 MAKE IT BIG</b> WHAM! (Columbia CK 39595) CBS	15.98	24
<b>12 LIKE A VIRGIN</b> MADONNA (Sire 25157-2) WEA	15.98	12	<b>32 VOICES IN THE SKY -- THE BEST OF THE MOODY BLUES</b> THE MOODY BLUES (Threshold 820 155-2) POL	15.98	31
<b>13 LITTLE CREATURES</b> TALKING HEADS (Sire 2-25305) WEA	15.98	22	<b>33 FRESH AIRE V</b> MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	15.98	34
<b>14 BEVERLY HILLS COP</b> ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	15.98	15	<b>34 PRIVATE DANCER</b> TINA TURNER (Capitol CDP-46041) CAP	15.98	33
<b>15 THE UNFORGETTABLE FIRE</b> U2 (Island 2-90231) WEA	15.98	20	<b>35 SOUTHERN ACCENTS</b> TOM PETTY AND THE HEARTBREAKERS (MCAD 5486) MCA	15.98	32
<b>16 WE ARE THE WORLD</b> USA FOR AFRICA (PolyGram 824 822-2) POL	15.98	14	<b>36 WISH YOU WERE HERE</b> PINK FLOYD (Columbia CK 33453) CBS	15.98	35
<b>17 BROTHER WHERE YOU BOUND</b> SUPERTRAMP (A&M CD 5014) RCA	15.98	13	<b>37 HOUSES OF THE HOLY</b> LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	37
<b>18 CENTERFIELD</b> JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	17	<b>38 THE CONFESSOR</b> JOE WALSH (Warner Bros. 25281) WEA	15.98	39
<b>19 AROUND THE WORLD IN A DAY</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	16	<b>39 CHICAGO 17</b> CHICAGO (Warner Bros. 25060-2) WEA	15.98	36
<b>20 SHAKEN 'N STIRRED</b> ROBERT PLANT (Es Paranza 2-90265) WEA	15.98	18	<b>40 AGENT PROVOCATEUR</b> FOREIGNER (Atlantic 81999-2) WEA	15.98	38

### THE COMPACT DISC COLUMN

Older analog recordings originally released in vinyl pressings prior to 1970 constitute a healthy — and rapidly growing — portion of the available catalog of compact discs. Mike Evangelisti, owner of the Houston-area store **Ear Doctor Records**, notes that many individuals purchasing vintage material on CDs are replacing worn out copies of these titles. Evangelisti adds that the choice of the CD configuration is baffling when one considers that most of these recordings are available on vinyl records and cassettes at reasonable midline prices. Indeed, CDs appear to have played a significant role in the decline of the viability of midline albums as a force in the marketplace. Evangelisti feels the answer as to why these older analog recordings have sold well perhaps can be attributed to the fact that young adults — the prime age group currently buying CDs — spearhead a generation that was weaned on expensive gourmet and diet foods, designer clothes and a host of other material goods. In other words, the CD seems to possess the right image to make it the sound recording format of choice to Yuppies.

Whether or not acquired vintage material on CDs is a sound (forgive the pun) investment is something else again. While it could be argued that their portability and durability represent decided advantages, the verdict is still out regarding the overall sound quality of these pre-1970 recordings. Many exhibit inordinately high levels of audible hiss, especially those recordings featuring a wide dynamic range. Jazz recordings from the '50s and early '60s such as **Miles Davis' Columbia** albums and classical material predating the stereo era (e.g. the **Toscanini** reissue series on the **RCA** label) reveal these extremely high levels of background hiss. This problem as well as the presence of pops and other extraneous noises, distortion, and a detectable lack of clarity or balance in the mix can usually be attributed to the original recording process; the inherent dilemma posed by CDs is that their superior capabilities with respect to sonic reproduction magnifies these flaws. Evangelisti noted that some customers have attempted to return CDs exhibiting such flaws. After receiving all of the hype about the almost miraculous nature of audio reproduction characterizing the configuration, they are surprised to find that a recent purchase sounds worse than most prerecorded cassettes presently being produced. (It is to the credit of most record companies that they typically carry a warning about older recordings on the outside cover in much the same manner as is the case with cigarette packages). Evangelisti added that classical music enthusiasts come across as more understanding of this problem, perhaps due to past experiences with it in the traditional formats.

It should be mentioned that many of these older recordings have made the transition to compact disc sounding as good — even better in some cases — as the original vinyl releases. A notable area of improvement in some of these reissues on CD is the clarity and crispness of audio response in the upper register (i.e. treble).

Frank Hoffmann

### Discwasher Shipping Industry's True Radial Compact Disc Cleaner

LOS ANGELES — The Discwasher® Compact Disc Cleaner offers a proven "high tech" radial cleaning design. The cleaning system employs a cleaning fluid which is sprayed directly onto the compact disc, and a cleaning surface which rotates in a true radial pattern around the disc in the cleaning unit.

"Our research has convinced us that our radial system is more effective than standard circular or S-pattern type methods of cleaning," stated Paul Peters, president of Discwasher. "Our radial system is least offensive to the plastic surface of the disc."

"Despite its state-of-the-art design, the Discwasher Compact Disc Cleaner will be less expensive than many compact disc cleaners currently on the market," Peters noted. "Our target price is \$19.95 suggested retail, which offers distributors and dealers a comfortable margin while providing consumers with a quality product at a reasonable price point representing real value."

According to Peters, who heads the supplier of record care products, "the need for compact disc care is becoming more and more apparent to the industry as well as consumers, despite early claims by hardware and software manufacturers that the compact disc system was dirt and dust-proof — indeed, was impervious to dust and grime and virtually indestructible. The truth is, it is not, and to optimize performance compact discs must be cleaned on a regular basis. This is true today more than ever because lasers used in many current and new CD players are simply not as powerful as those in original high-end models. Any surface debris, therefore, might be enough to prevent the laser from 'reading' through it to the music

encoded and embedded below the disc's surface. The result can be audio dropouts or, even with error correction circuitry, a distorted signal."

Peters predicted that Discwasher and the Discwasher Compact Disc Cleaner will quickly become leaders in the compact disc market. "Brand awareness and our reputation in record care products will carry over to our CD cleaner. And we'll aggressively introduce our product as the CD market now begins to take off."

Peters estimated some 650,000 CD players would be sold in 1985, joining an installed base at the end of 1984 of 300,000 players. An estimated 15 million discs will be sold this year and the record industry has projected sales of 550 million compact discs a year by 1990.

"And now, even Detroit is seriously looking at installing CD players in cars. The format is quickly gaining consumer acceptance and growing in popularity," Peters commented.

The Discwasher Compact Disc Cleaner removes surface contaminants with a unique, patent pending design. The computer-aided design of the gear system ensures true radial cleaning of the compact disc.

The company's CD-1™ cleaning fluid is formulated to lift and suspend contaminants as the cleaning pad easily and safely removes debris from the compact disc labels, unlike some other cleaners available.

Discwasher's compact disc cleaning system includes: Compact disc cleaning unit, CD-1 cleaning fluid, cleaning pad grooming brush, replacement cleaning pad.

No power supplies or batteries required. Fluid and pad refills available.

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

A View (Blackwood/Tritec/United Lion—BMI) . . . . .55	Fortress (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI) . . . . .50	Looking Over (Intersong-USA/til tunes adm. by Intersong-USA—ASCAP) . . . . .78	St. Elmo's (Gold Horizon/Foster Frees—BMI) . . . . .5
Abadabadango (Moonwindow/Hitchings—ASCAP) 70	Four In (Kid Bird/Rough Play—BMI) . . . . .67	Love & Pride (April—ASCAP) . . . . .54	State Of (Chappell & Co.—ASCAP) . . . . .24
And We Danced (Dub Notes/Human Boy—ASCAP) 66	Freedom (Chappell—ASCAP) . . . . .22	Love Theme (Gold Horizon/Foster Frees—BMI) . . . . .94	Stir It (Unicity/No Pain No Gain/Off Backstreet/Streamline Moderne—ASCAP/BMI) . . . . .63
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/Black Lion—ASCAP) . . . . .93	Freeway (Gratitude Sky/Polo Grounds—BMI) . . . . .3	Lovin' Every (Zomba—ASCAP) . . . . .62	Summer Of (Adams Communications/Calypto Toonz-Proc/Irving—BMI) . . . . .9
Be Near (Neutron/10 adm. by Nymph—BMI) . . . . .77	Get It On (Tro-Essex—ASCAP) . . . . .11	Money For (Chariscourt LTD. adm. by Almo/Virgin—ASCAP) . . . . .19	Summertime (Facemelling adm. by Irving—BMI) . . . . .51
Black Kisses (Peer-Southern—ASCAP) . . . . .95	Glory Days (Bruce Springsteen—ASCAP) . . . . .30	Mystery (Zomba/Willesden) . . . . .25	Sussudio (Phil Collins Limited/Pun—ASCAP) . . . . .60
C-I-T-Y (John Cafferty—BMI) . . . . .42	Hangin' On (Virgin/Brampton Ltd.—ASCAP) . . . . .46	Never (Liesse—ASCAP) . . . . .4	Sweet, Sweet (Little Diva/Warner-Tamerlane/Safespace—BMI/Blue Midnight/Blue Gator—ASCAP) . . . . .96
Call Me (ATV—BMI) . . . . .98	Heaven (Adams Communications/Calypto Toonz—PROC/Irving—BMI) . . . . .86	19 (Oval) . . . . .56	Take On Me (ATV—BMI) . . . . .39
Cherish (Delightful—BMI) . . . . .20	I Got You (Cotillion/Chris Marc—BMI) . . . . .52	No Lookin' (Genevieve/Milk Money/Edspose—ASCAP) . . . . .41	The Goonies (Warner-Tamerlane—BMI) . . . . .83
Crazy In (Kim Carnes/Moonwindow—ASCAP) 100	I Want (Crazy People/Almo—ASCAP) . . . . .82	Not Enough (Cass County/Kortchmar—ASCAP) . . . . .76	The Power (April—ASCAP) . . . . .80
Cry (Man-Ken—BMI) . . . . .37	I Wonder (Personal—ASCAP/Mokojumbi—BMI) 33	Oh Sheila (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . . .48	The Search (Rude—BMI/WB/Easy Action—ASCAP) . . . . .64
Dancin' In (Kong'ather—BMI/Motor/Cheyenne—ASCAP) . . . . .90	If You Love (Magnetic Rep. by Reggatta adm. by Illegal—BMI) . . . . .7	Only For (Tritec) . . . . .47	There Must Be (RCA/Blue Network—ASCAP) . . . . .32
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP) . . . . .21	I'll Be (Assorted/Bellboy/Cookie Box adm. by The Mighty Three—BMI) . . . . .7	People Are (Sonet adm. by Warner-Tamerlane—BMI) . . . . .53	Tonight It's (Adult—BMI/April—ASCAP) . . . . .72
Do You Want (Screen Gems-EMI/Megasongs—BMI) . . . . .35	In And Out (Famous/Bon Jovi—ASCAP) . . . . .71	Pop Life (Controversy—ASCAP) . . . . .15	Voices (Intersong-USA/til tunes adm. by Intersong-USA—BMI) . . . . .59
Don't Lose (Phil Collins/Pun/Warner Bros.—ASCAP) . . . . .12	Information (Martunes/Tasmanian Compositions—ASCAP) . . . . .89	Power Of (Hulex/Red Admiral—BMI) . . . . .1	We Don't (Irving—BMI/Myaxe-PRS) . . . . .6
Dress You (House Of Fun—BMI) . . . . .28	Invincible (Makiki/Arista/Rare Blue—ASCAP) . . . . .16	Raspberry (Controversy—ASCAP) . . . . .29	What About (Welbeck/Irving/Calypto Toonz—ASCAP/BMI/PRO) . . . . .17
Down On (Somerset Songs/Evansongs/Stray Notes—ASCAP) . . . . .73	It's Gettin' (Murry-Gage/Schilling/Welbeck—ASCAP) . . . . .92	Rebels (Gone Gator—ASCAP) . . . . .87	When You (Edwin Ellis/Nurk Twins—BMI) . . . . .36
Every Step (House of Cards adm. by Walk On Moon—BMI) . . . . .40	Jesse (Virgin—ASCAP) . . . . .65	Rock Me (Bush Burnin—ASCAP) . . . . .19	Who's Holding (Foster Frees/Garden Rake—BMI/April/Random Notes—ASCAP) . . . . .23
Everybody Wants (Virgin/10 adm. by Nymph—BMI) . . . . .91	Just As (Don Kirshner/Blackwood/Rightsong/Mystery Man—BMI) . . . . .79	Saving All (Prince Street—ASCAP/Screen Gems—BMI) . . . . .49	Wild And (Stone City adm. by National League—ASCAP) . . . . .43
Everytime (Unichappell/Hot Cha—BMI) . . . . .8	Lay It (Ratt/Time Coast/Rightsong—BMI) . . . . .44	Sentimental (Kid Bird/Rough Play—BMI) . . . . .57	Would I (Blue Network—ASCAP) . . . . .58
Find (Bug & Bear/O'Ryan—ASCAP) . . . . .75	Let Him Go (Big Wad/Famous—ASCAP) . . . . .81	Shame (Clean Sheets—BMI) . . . . .31	You Give (Not Listed) . . . . .10
First Night (Rude—BMI/WB/Easy Action—ASCAP) . . . . .68	Life In (Howard Jones/Warner-Tamerlane/Warner Bros.—BMI) . . . . .26	Shout (Virgin/10 Music adm. by Nymph—BMI) . . . . .2	You Look (Face—BMI/Postvalda—ASCAP) . . . . .61
Forever (Milk Money—ASCAP/Foster Free—BMI) . . . . .74	Like A (Billy Steinberg/Denise Barry—ASCAP/Brigitte Baby/Polifer—BMI) . . . . .97	Smokin' In the (Big Leaf—ASCAP) . . . . .27	You Spin (Chappell—ASCAP) . . . . .13
	Live Every (Fate—ASCAP) . . . . .34	Some People (Tritec) . . . . .69	Your Love (Silver Angel—ASCAP) . . . . .99
	Lonely Ol' (Riva—ASCAP) . . . . .38	Spanish Eddie (Glory—ASCAP) . . . . .45	You're Only (Joel—BMI) . . . . .14

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

A Long (Almo/Prince Street—ASCAP/Screen Gems/EMI—BMI) . . . . .46	He Burns (Unichappell—BMI) . . . . .90	It Ain't (April/Lion-Hearted—ASCAP) . . . . .80	She's Single (Blackwood—BMI/April/New & Size—ASCAP) . . . . .2
Ain't It Just (Billy Beau/Watchpocket—ASCAP) . . . . .85	He Won't (Mulberry Street—ASCAP) . . . . .34	It's A Short (Hall-Clement—BMI) . . . . .83	Used Seven (Taylor and Watts/Algee—BMI) . . . . .98
Angel In Your Arms (Song Tailors—ASCAP/I've Got The Music—BMI) . . . . .56	Heart Don't (Songcastle/Lionsmate/MCA—ASCAP) 33	Just As Long (MCA/Leeds/Patchwork—ASCAP) . . . . .84	Smooth Sailing (Warner House/Down 'N' Dixie/Irving—BMI) . . . . .38
Barroom Roses (Dejarnus/Make Betcha Can't Make Me Love (Maplehill—BMI/Hall-Clement—ASCAP) . . . . .73	Heart Trouble (Irving/Silverline—BMI) . . . . .97	Kern River (Mt. Shasta—BMI) . . . . .25	Some Fools (Sweet Baby—BMI) . . . . .36
Betcha Can't (Maplehill—BMI/Hall-Clement—ASCAP) . . . . .76	Hello (Unichappell, Six Continents, Champion—BMI) . . . . .68	Lasso The Moon (Ensign—BMI) . . . . .75	The Fireman (Tree—BMI) . . . . .5
Between Blue Eyes (Hall-Clement/Lionel Delmore—BMI) . . . . .15	Highwayman (White Oak—ASCAP) . . . . .7	Let A Little (Hall-Clement—BMI) . . . . .30	Thing About You (Gone Gator—ASCAP) . . . . .57
Blue Highway (Cross Keys/Oven Bird—ASCAP) . . . . .24	Homotown (Glenwood/Sister John/Dickerson—BMI) . . . . .23	Letter To Home (Latter End—BMI) . . . . .50	Tokyo, OK (Cedartown/John Anderson—BMI) . . . . .66
Can't Keep (Sabal—ASCAP) . . . . .52	Hottest (Grand Coalition—BMI/Grand Alliance—ASCAP) . . . . .59	Lost In Fifties (Lodge Hall/Two Sons/Warner Bros.—ASCAP/LLEE—BMI) . . . . .21	Too Much On My Heart (Stattler Brothes—BMI) . . . . .65
Carolina (Mystery—BMI) . . . . .12	I Don't Know (Chelcai/Atlantic—BMI/Coolwell—Granite—ASCAP) . . . . .4	Love Don't (Blue Moon/April—ASCAP/Labor of Love—BMI) . . . . .49	Touch A Hand (Irving/East/Memphis—BMI) . . . . .32
Cold Summer Day (Tapadero—BMI/Cavesson—ASCAP) . . . . .18	I Don't Think (Happy Trails/Music Corp. of America—BMI) . . . . .37	Love Is Alive (Irving—BMI) . . . . .3	Twentieth Century (WB/Nearytunes/W'ner-T'Lane/Nearysong—BMI/ASCAP) . . . . .71
Cry Just A (EMI—ASCAP) . . . . .16	I Fell In Love (Lynn Schwwn/Guyasta—BMI) . . . . .14	Love Talks (Cross Keys—ASCAP/Tree/O'Lyric—BMI) . . . . .28	Unwed Fathers (Tree—BMI/Big Ears/Brused Orange—ASCAP) . . . . .95
Dim Lights, Thick Smoke (Comet—BMI) . . . . .82	I Never (Hall-Clement—BMI) . . . . .11	Make-Up And Faded (Shade Tree—BMI) . . . . .99	You Can Lead (Cross Keys/Neverbreak—ASCAP) 48
Dixie Road (Southern Soul/Window—BMI) . . . . .63	I Wanna (Silver Rain/Dejarnus—ASCAP) . . . . .43	Maybe My Baby (Safespace/ECB—BMI) . . . . .92	You Can't Run (Screen Gems/EMI/Moon & Stars—BMI/Berger Bits—ASCAP) . . . . .17
Don't Make Me (April—ASCAP) . . . . .91	I Wanna Say (Warner-Tammerlane/Ghroe Ships—BMI) . . . . .60	Meet Me (Web IV—BMI) . . . . .27	You Could Be (WB—ASCAP) . . . . .47
Don't Tell (Uncle Artie—ASCAP) . . . . .64	I Want (Warner-Tam'lane/Writers—BMI/WB/B. Montgomery—ASCAP) . . . . .9	Modern Day (Golden Bridge/Mota—ASCAP) . . . . .6	You Dene Me (Cedarwood/Fort Knox—BMI) . . . . .93
Down In (Hallnote—BMI) . . . . .86	I Will Dance (Song of Cash—ASCAP) . . . . .44	My Toot-Toot (Sid Siim/Flat Town—BMI) . . . . .19	You Make Me (Leeds/Patchwork—ASCAP) . . . . .29
Drinkin' (WB/Two Sons—ASCAP/Blue Lake—BMI) 13	I'll Be Your Fool (Grandison/Hacienda—ASCAP) 79	Nobody (Tom Collins/Tapadero—BMI) . . . . .58	You're Gonna (Lawyer's Daughter—BMI) . . . . .51
Drowning In Memories (Cross Keys/Choskee Bottom—ASCAP) . . . . .70	I'll Never Stop (MCA—BMI/Leeds/Patchwork—ASCAP) . . . . .55	Operator (Goldline/Granite—ASCAP) . . . . .100	You've Got Something (Blackwood/Easy Day/Tom Collins/Silverline—BMI) . . . . .77
Everyday People (Warner Tamerlane/Face The Music/Plum Creek/Blue Lake—BMI) . . . . .69	I'm For Love (Bocephus—BMI) . . . . .26	Paint The Town (Lynn Shawn/Guyasuta—BMI) . . . . .72	
Foiled Around (Crabshaw—ASCAP) . . . . .78	I'm Gonna (Chappell—ASCAP/Unichappell—BMI) 53	Pretty Lady (April/Keith Stegall—ASCAP) . . . . .40	
Forgiving You (Willie Nelson—BMI) . . . . .74	I'm Not Leaving (Tree/Larry Butler—BMI/Southwing—ASCAP) . . . . .87	Real Love (Debdave—BMI/Malven/Cottonpatch—ASCAP) . . . . .1	
Forty Hour (MCA—BMI/MCA/Leeds/Patchwork/Don Schlitz—ASCAP) . . . . .35	If It Ain't Love (Banjo Man/Music Corporation of America—BMI) . . . . .54	Rhythm Guitar (Emmylou Songs—ASCAP/Irving—BMI) . . . . .39	
Hang On (Tree/Pacific Island—BMI) . . . . .62	If It Weren't (Benefit/Monster Beach/Atlantic—BMI) 31	Save The (Rick Hall/Terry Woodford—ASCAP) . . . . .88	
Have I Got A Deal (Song Media/Friday Night—BMI) 10	If You (Cross Keys—ASCAP/Tree/O'Lyric—BMI) 45	She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP) . . . . .89	
		She's A (Pacific Island/Tree—BMI) . . . . .81	
		She's Comin' (Debdave/Briarpatch—BMI) . . . . .22	

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

A Little (Irving/Buchanan Kerr—BMI) . . . . .49	Give And Take (One To One—ASCAP) . . . . .74	Obsession (Tree International/OPC—ASCAP) . . . . .90	Stranger In The Night (Red Writer/Billy Osborne/Captain Z—ASCAP) . . . . .78
All Fall Down (Blue Mer/Virgin—ASCAP) . . . . .54	Glow (Stone City—ASCAP) . . . . .9	Oh Sheila (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . . .20	Stronger Together (Fragile—BMI/Shapiro Bernstein & Co./Green Star—ASCAP) . . . . .59
All Night (Rashida/Uno/Gribbitt—BMI) . . . . .82	Hangin' On (Virgin/Brampton Ltd.—ASCAP) . . . . .23	Object Of (AdeKayode/Philesto/Harrindur/Keith Diamond/Willesden—BMI) . . . . .42	Superline (From Behind—BMI) . . . . .99
All Of Me For All (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP) . . . . .22	Hard Time (Black Lion/RC Songs/Matak—ASCAP) 65	19 (Oval Music Ltd.) . . . . .27	Sussudio (Phil Collins Ltd.—Pun Music—ASCAP) . . . . .71
Amanda (April Music/Monster/Petwolf—ASCAP/Tuneworks—BMI) . . . . .70	Hello Stranger (Cotillion/Braintree/Loveland—BMI) 31	Problemes D'Amour (WB Music Corp./Bleu Disque-ASCAP All Right Adm. by WB Music Corp.) . . . . .92	Swing Low (Arrival—BMI) . . . . .32
Attack Me (Larry Jr.—BMI/All-Seeing-Eye—ASCAP/King Kendrick—BMI) . . . . .5	History (Intersong—ASCAP) . . . . .34	Padlock (Wakefield—ASCAP) . . . . .26	Take Away Your Heart (Stonesee—ASCAP) . . . . .97
A Woman (Regent/Lena—BMI) . . . . .94	Hot Spot (Jobete/Dazzberry jam Music—ASCAP/Stone Diamond/Be Dazzled—BMI) . . . . .41	Papa's Got (Mistral/Warner Bros.—BMI) . . . . .76	Telephone (Pure Love—ASCAP) . . . . .64
Bad Boy (American League/Trippy Track—BMI) . . . . .48	I Can't Forget (Assorted—BMI/Heart to Heart/Different/Strokes—ASCAP) . . . . .89	Parasite (Artee Three/Redlock—BMI) . . . . .61	The Fat Boys Are Back (Kuwa—ASCAP/Fools Prayer—BMI) . . . . .25
Bit By Bit (MCA—Kilauea/Rightsong/Franne Golde/ASCAP/BMI) . . . . .46	I Miss You (Spectrum VII—ASCAP) . . . . .33	Pop Life (Controversy—ASCAP) . . . . .15	The Pleasure (Science Lab/Greenn Star—ASCAP) 35
Break The Ice (Jobete—ASCAP) . . . . .80	I Want My Girl (Crazy People/Almo Corp.—ASCAP) 7	Raspberry Beret (Controversy—ASCAP) . . . . .28	The Roof's On Fire (Anjue—ASCAP) . . . . .60
Can You Help (Crazy People/Almo—ASCAP) . . . . .93	If You (Magnetic Pub. Ltd. represented by Reggatta) . . . . .24	Redd Hott Mama (Boston Int'l/T-Boy—ASCAP) . . . . .88	The Sam & Dave (Almo/Walden—ASCAP/East Memphis/Irving/Cotillion/Pronto—BMI) . . . . .79
Cherish (Delightful—BMI) . . . . .8	If You Were Here (Flyte Tyme/Avant Garde—ASCAP) . . . . .17	Rock Me Tonight (Stone Jam/Burnin' Bush—ASCAP) . . . . .2	The Screams of Passion (Controversy—ASCAP) . . . . .51
Choose Me (Virgin/Brampton Ltd.—ASCAP) . . . . .75	I'm Leaving Baby (Bee/Germaine—BMI) . . . . .38	Sanctified Lady (April/Buggie/Connie's Bank of Music—ASCAP) . . . . .67	Thinking About (Island/Larry Spier/Memory Lane—ASCAP) . . . . .55
Cool, Calm, Collected (Almo/Don't You Know/Music 4 You/ASCAP—Irving/Pamalybo—BMI) . . . . .72	I'm Sorry (Temp. Co.—BMI) . . . . .3	Same & Dave Medley (Almo/Walden—ASCAP—East Memphis/Irving/Cotillion/Pronto—BMI) . . . . .21	This Time (Vinewood—BMI/Terr-Tiff—ASCAP) . . . . .83
Dance Electric (Controversy—ASCAP) . . . . .30	I'm Not The Same (Prince Street/Adm. by Almo/April/Random Notes—ASCAP) . . . . .66	Save Your Love (A La Mode—ASCAP) . . . . .21	Too Many Games (Amazement—BMI) . . . . .56
Dancin' In The Key (Konglather—BMI/Motor Music/Cheyenne—ASCAP) . . . . .12	Into The Groove (WB/Bleu Disque/Webo/Girl/Black Lion—ASCAP) . . . . .69	Saving All My Love (Prince Street—ASCAP/Screen Gems—BMI) . . . . .3	Trapped (Moonalk—ASCAP) . . . . .87
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP) . . . . .29	I Wonder (Personal—ASCAP/Mokojumbi—BMI) . . . . .4	Serving It (Perk's/Duchess—BMI) . . . . .63	Victim of Desire (Philly World—BMI) . . . . .84
Deep (Excalibur/Lace/Trixie Lou—BMI) . . . . .95	Itchin' For (T-Girl—BMI/T-Boy/Go Glo—ASCAP) 47	Sexy Ways (Stone Diamond—BMI) . . . . .98	We Don't Need (Not listed) . . . . .11
Disrespect (Temp Co—BMI) . . . . .43	It's Madness (Jobete—ASCAP) . . . . .52	Silver Shadow (Almo/Jodaway—ASCAP) . . . . .85	Well-A-Wiggy (Fourth Floor/Hot Kitchell—ASCAP) 87
"B" Ball (Almo/Ram Wave—ASCAP/Omeo—BMI) 73	It's Over (April/Uncle Ronnie's/Thriller Miller/admin. by MCA Music—ASCAP) . . . . .6	Sister Fate (Toy Box—ASCAP) . . . . .57	Wild And Crazy Love (Stone City/Adm. by National League—ASCAP) . . . . .14
Everything (Morrison Leahy/U.K./Chappell—ASCAP) . . . . .96	I Wish He Didn't Trust (Pea Pod/Pass It On/Skrabue/Legs—ASCAP) . . . . .52	Stir It (Unicity/No Pain No Gain/Off Backstreet/Streamline Moderne—ASCAP, BMI) . . . . .10	When You Love (Willesden—BMI) . . . . .18
Fidelity (Flyte Tyme Tunes—ASCAP) . . . . .36	Just Another Lonely (Downstairs/Piano—BMI) . . . . .68	Something That Turns (Bleunig—ASCAP) . . . . .45	Who's Holding (Foster Frees/Garden Rake—BMI—April/Random Notes—ASCAP) . . . . .19
Fly Girl (Lifo/Yeldarps—BMI/ASCAP) . . . . .13	Leader Of The (Adra/K.E.D./Moko Jumbo—BMI) 91	Stand By Me (Rightsong/Trio/ADT ENT/BMI) . . . . .62	You Are My Lady (Stone Jam/Burnin' Bush—ASCAP) . . . . .37
Frankie (IDG—ASCAP) . . . . .100	My Secret (MCA a division of MCA/Bobby Hart—ASCAP) . . . . .40	Stand Up (Hojo/Irving—BMI/Almo/Crimson—ASCAP) . . . . .45	You Give Good (New Music Group/MCA—BMI) . . . . .50
Freeway (Gratitude Sky—ASCAP/Polo Grounds—BMI) . . . . .1	Mystery Lady (ZOMBA Enterprise/Willesden) . . . . .16		Your Love Is King (Silver Angel—ASCAP) . . . . .58
			Your Place (Bar-Kays/Warner-Tamerlane—BMI) . . . . .44

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