

CASHBOX

August 31, 1985

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ARTISTS UNITE AGAINST APARTHEID

"EVERYBODY DANCE"

The Debut Single From



TAMARA

AND THE SEEN

SP6-5078



Produced by Jesse Johnson

ON A&M RECORDS AND BASF CHROME CASSETTES

CASH BOX

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CASH BOX

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

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

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

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

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

GENERAL COUNSEL
GITTLER & WEXLER
GREGG J. GITTLER
GARY A. WEXLER

MIGUEL SMIRNOFF
Director of South American Operations

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

AUSTRALIA — ALLAN WEBSTER
37 Shelley Street
Elwood, Australia
Phone: 0305315026

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

CANADA — GRANT LAWRENCE
173 Alfred St.
Kingston, Ontario
Canada K7L 3R8
(613) 549-2119

ITALY — MARIO DE LUIGI
"Musica e Dischi" Via De Amicis, 47
201233 Milan, Italy
Phone: (902) 839-18-37/832-79-37

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

SPAIN — ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM — CHRISSY ILEY
54A Cambridge Gardens
London W10 England
Phone: 01-960-2736
HILARY BRIGHT
Flat 3, 162 Bethune Road
London N16 5DS England
Phone: 01-809-1067

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GUEST EDITORIAL

"Extortion, Pure And Simple . . ." An Open Letter To The Music Industry

By Frank Zappa

With all due respect to Stan Gortikov and the RIAA, I would like a few moments of your time to express my personal feelings regarding the unfortunate decision to bend over for the PMRC on the issue of album 'identification.'

First, let me say that I appreciate the difficult position the RIAA is in, and sympathize fully with the organization's struggle to move legislation through Congress. The problem seems to be the Thurmond Committee. This is where the industry's proposed legislation will live or die. It is no secret that Mrs. Thurmond is a member of PMRC. What is apparently happening is a case of extortion, pure and simple: THE RIAA MUST TAP DANCE FOR THESE WASHINGTON WIVES OR THE INDUSTRY'S BILL WILL FEEL THE WRATH OF THEIR FAMOUS HUSBANDS.

It is to the RIAA's credit that the bulk of PMRC's demands were rejected, however capitulation on the sticker issue will cause more problems than it will solve.

The PMRC makes no secret of its intentions to use 'special relationships' to force this issue. In an interview on an Albany radio station, Mrs. Pam Howar made reference to a Mr. Fowler at the FCC, suggesting that some intervention by this agency might be in order, should the PMRC's other nefarious techniques fail. Did somebody rewrite the FCC charter while we weren't looking? What's going on here?

These cultural terrorists are attempting to create a hostage situation. It is time to bring in the Delta Force . . . with a friendly reminder that extortion is still an illegal act, that conspiracy to commit extortion is an illegal act, and that this issue goes beyond First Amendment considerations. We are witnessing a type of corrupt practice that must end. No person married or related to a government official should be permitted to waste the nation's time on ill-conceived housewife hobby projects such as this.

The PMRC's case is totally without merit, based on a hodge-podge of fundamentalist frogwash and illogical conclusions. Shrieking in terror at the thought of someone hearing references to masturbation on a Prince record, the PMRC's members put on their 'guardian of the people' costumes and the media comes running. It is an unfortunate trend of the '80s that the slightest murmur from a special interest group (especially when it has friends in high places) causes a knee-jerk reaction of appeasement from a wide range of industries that ought to know better.

If you are an artist reading this, think for a moment . . . did anyone ask you if you wanted to have the stigma of 'potential filth' plopped

onto your next release via this 'appeasement sticker?' If you are a songwriter, did anyone ask you if you wanted to spend the rest of your career modifying your lyric content to suit the spiritual needs of an imaginary eleven-year-old?

The answer is, obviously, NO. In all of this, the main concern has been the business agenda of the major labels versus the egos and sexual neuroses of these vigilant ladies.

A record company has the right to conduct its business and to make a profit, but not at the expense of the people who make the product possible . . . someone still has to write and perform THE MUSIC. The RIAA has taken what I feel to be a short-sighted approach to the issue. The 'voluntary sticker' will not appease these creatures, nor will it sort of mumble to yourself, "Let's nuke 'em . . . ?" The PMRC deserves nothing less (and the same to NMRC or any other censorship group with a broadcast blacklist in its back pocket).

The RIAA has shown a certain disregard for the creative people of the industry in its eagerness to protect the revenues of the record companies. Ladies and gentlemen, we are all in this together . . . when you watched the hostages on TV, didn't you sort of mumble to yourself, "Let's nuke 'em . . . ?" The PMRC deserves nothing less (and the same to NMRC or any other censorship group with a broadcast blacklist in its back pocket).

For the elected officials who sit idly by while their spouses run rabid with anti-sexual pseudo-Christian legislative fervor, there lurks the potential for the same sort of dumb embarrassment caused by Billy Carter's fascinating exploits. I do not deny anyone the right to their opinions on any matter . . . but when certain people's opinions have the potential to influence my life, and the lives of my children because of their special access to legislative machinery, I think it raises important questions of law. Ronald Reagan came to office with the proclaimed intention of getting the federal government off our backs. The secret agenda seems to be not to remove it, but to force certain people to wear it like a lampshade at a D.C. Tupperware party.

Nobody looks good wearing brown lipstick. These creatures can hurt you. Their ignorance is like a virus. Get mad. Fight back. The Goldwater committee is hearing this matter on September 19. Use the phone. Use the telex. Demand that Congress deal with the substantive issue of conubial 'insider trading' and power-brokerage. Demand censure for those elected officials who participate. Demand fairness for the record industry's legislation in the Thurmond Committee. Remind them that they have a duty to the people who elected them that takes priority over their domestic relationships.



Frank Zappa is president of some stupid little record company that nobody ever heard of before.

TOP POP DEBUTS

SINGLES

43

DANCING IN THE STREET — Mick Jagger/David Bowie — EMI

ALBUMS

78

SACRED HEART — Dio — Warner Bros.

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

LOVE IS ALIVE
The Judds
RCA

JAZZ

#1

DANCING IN THE SUN
George Howard
TBA/Palo Alto

COMPACT DISC

#1

THE DREAM OF THE BLUE TURTLES
Sting
A&M

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./Curb

MUSIC VIDEO

#1

POWER OF LOVE
Huey Lewis And The News
Chrysalis

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 31, 1985

	Weeks On 8/24 Chart		Weeks On 8/24 Chart		Weeks On 8/24 Chart
1		POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	1	10	
2		ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	5	10	
3		FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	3	11	
4		SHOUT TEARS FOR FEARS (Mercury 880 294-7)	2	11	
5		WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	6	9	
6		NEVER SURRENDER COREY HART (EMI America B-8268)	4	13	
7		SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	9	10	
8		IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	7	13	
9		DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	12	7	
10		MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	18	8	
11		POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	15	6	
12		YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	14	8	
13		INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	16	9	
14		EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	8	17	
15		CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	20	9	
16		GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	11	13	
17		WHAT ABOUT LOVE? HEART (Capitol B-5481)	17	14	
18		FREEDOM WHAM! (Columbia 38-05409)	22	6	
19		DARE ME POINTER SISTERS (RCA PB-14126)	21	8	
20		YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	10	17	
21		YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	13	14	
22		DRESS YOU UP MADONNA (Sire 7-28919)	28	3	
23		LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	26	9	
24		MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	25	9	
25		SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	27	8	
26		ROCK ME TONIGHT (FOR OLD TIMES SAKE) FREDDIE JACKSON (Capitol B-5459)	19	13	
27		SHAME THE MOTELS (Capitol B-5497)	31	7	
28		THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)	32	5	
29		TAKE ON ME A-HA (Warner Bros. 7-29011)	39	6	
30		LONELY OL' NIGHT JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)	38	3	
31		CRY GODLEY & CREME (Polydor 881 786-7)	37	6	
32		DO YOU WANT CRYING KATRINA AND THE WAVES (Capitol B-5450)	35	6	
33		WHEN YOUR HEART IS WEAK COCK ROBIN (Columbia 38-04875)	36	11	
34		LIVE EVERY MOMENT REO SPEEDWAGON (Epic 34-05412)	34	8	
35		EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)	40	4	
36		OH SHEILA READY FOR THE WORLD (MCA 52636)	48	7	
37		C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)	42	4	
38		NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	41	6	
39		SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381)	49	3	
		WINNER'S CIRCLE			
40		FORTRESS AROUND YOUR HEART STING (A&M AM-2767)	50	2	
41		SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	45	6	
42		WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	23	14	
		CHARTBREAKER			
43		DANCING IN THE STREET MICK JAGGER/DAVID BOWIE (EMI America B-8288)		DEBUT	
44		I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	33	13	
45		HANGIN' ON A STRING (CONTEMPLATING) LOOSE ENDS (MCA 52570)	46	7	
46		I GOT YOU BABE UB40 WITH CHRISSE HYNDE (A&M AM-2758)	52	5	
47		LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569)	62	2	
48		STATE OF THE HEART RICK SPRINGFIELD (RCA PB-14120)	24	13	
49		LOVE & PRIDE KING (Epic 34-04917)	54	18	
50		GLORY DAYS BRUCE SPRINGSTEEN (Columbia 38-04924)	30	14	
51		FOUR IN THE MORNING (I CAN'T TAKE ANY MORE) NIGHT RANGER (MCA 52661)	67	2	
52		RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	29	16	
53		WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	43	7	
54		LAY IT DOWN RATT (Atlantic 7-89546)	44	9	
55		ONLY FOR LOVE LIMAH! (EMI America B-8277)	47	7	
56		THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB-14178)		DEBUT	
57		AND WE DANCED HOOTERS (Columbia 38-05568)	66	4	
58		FIRST NIGHT SURVIVOR (Scotti Brothers/CBS ZS4 05579)	68	3	
59		SUMMERTIME GIRLS Y&T (A&M AM-2748)	51	8	
60		YOU LOOK MARVELOUS BILLY CRYSTAL (A&M AM-2764)	61	6	
61		BE NEAR ME ABC (Mercury 880 626-7)	77	2	
62		PEOPLE ARE PEOPLE DEPECHE MODE (Sire 7-29221)	53	16	
63		A VIEW TO A KILL DURAN DURAN (Capitol B-5475)	55	16	
64		19 PAUL HARDCASTLE (Chrysalis VS4 42860)	56	14	
65		SENTIMENTAL STREET NIGHT RANGER (Carnel/MCA-52591)	57	15	
66		DOWN ON LOVE FOREIGNER (Atlantic 7-89493)	73	3	
67		JESSE JULIAN LENNON (Atlantic 7-89529)	65	5	
68		SOME PEOPLE BELOUIS SOME (Capitol B-5492)	69	4	
69		SUNSET GRILL DON HENLEY (Geffen 7-28906)		DEBUT	
70		LOOKING OVER MY SHOULDER 'TIL TUESDAY (Epic 34-04935)	78	2	
71		TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	72	5	
72		WOULD I LIE TO YOU? EURYTHMICS (RCA PB-14078)	58	19	
73		IN AND OUT OF LOVE BON JOVI (Mercury 880 951-7)	71	5	
74		VOICES CARRY 'TIL TUESDAY (Epic 34-04795)	59	21	
75		SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	60	17	
76		FOREVER KENNY LOGGINS (Columbia 38-04931)	74	15	
77		I'LL BE AROUND WHAT IS THIS (MCA 52593)	85	2	
78		LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528)	94	2	
79		REBELS TOM PETTY AND THE HEARTBREAKERS (MCA 52658)	87	2	
80		YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1834GF)		DEBUT	
81		RUNNING BACK URGENT (Manhattan/Capitol B-50005)	88	2	
82		INFORMATION ERIC MARTIN (Capitol B-5502)	89	2	
83		DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)	90	2	
84		STIR IT UP PATTI LABELLE (MCA 52610)	63	12	
85		THE SEARCH IS OVER SURVIVOR (Scotti Bros./CBS ZS4 04871)	64	20	
86		ABADABADANGO KIM CARNES (EMI America B-8281)	70	5	
87		WISE UP AMY GRANT (A&M AM-2762)		DEBUT	
88		WEIRD SCIENCE QINGO BOINGO (MCA 52633)		DEBUT	
89		TEST OF TIME THE ROMANTICS (Nemperor/CBS ZS4 05587)		DEBUT	
90		ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)		DEBUT	
91		THE POWER OF LOVE (YOU ARE MY LADY) AIR SUPPLY (Arista AS1-9391)	80	4	
92		FIND A WAY AMY GRANT (A&M AM-2734)	75	16	
93		I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M AM-2749)	82	4	
94		NOT ENOUGH LOVE IN THE WORLD DON HENLEY (Geffen 7-29012)	76	15	
95		JUST AS I AM AIR SUPPLY (Arista AS1-9353)	79	15	
96		LET HIM GO ANIMOTION (Mercury/PolyGram 880 737-7)	81	14	
97		PEOPLE GET READY JEFF BECK AND ROD STEWART (Epic 34-05416)	84	12	
98		THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER (Portrait/CBS 34-04918)	83	16	
99		HEAVEN BRYAN ADAMS (A&M 2729)	86	20	
100		EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS (Mercury/PolyGram 880 659-7)	91	25	

ALPHABETICAL LISTING ON INSIDE BACK COVER

WEA Video Charge Begins Nov. 1

By Gregory Dobrin

LOS ANGELES — Warner Bros, Elektra, Atlantic and Geffen Records (WEA) have announced plans to begin charging outlets for their music videos as of November 1, 1985. Programmers were informed of the label's intention in a statement issued last week.

The WEA group is the second family of labels to begin charging for music video clips, following the lead of CBS Records, which began charging late last spring. And while details of WEA's new policy remain undisclosed as of press time, the company's approach is considered less aggressive than CBS, according to industry sources.

WEA calls its price tag for "hit" and certain catalog videos "modest," and considers its fee encouraging to the programming of new and developing acts, while other charges are designed to cover only WEA's expenses in the duplication, tape stock and handling and shipping of its music videos. No specific price points have been released to programmers or producers as of press time, though the labels claim their video policy to contain a "high degree of flexibility and sensitivity

to the needs of programmers."

Market size, duration of video programming and the promotional value of a program's format are some of the considerations WEA says it will take into account before arriving at fees, which will be doled out on an outlet-by-outlet basis.

WEA's policy is reported to be less expensive than CBS (which reportedly charges between \$500 and \$2,000 a month) at roughly \$150 per month for half-hour and 90-minute weekly shows.

While no spokesman was available from the labels at press time, sources from within the programming community have said that charges will most likely occur on a yearly, rather than monthly schedule, although WEA has yet to inform them any further. Clip-by-clip payments as well as flat fees for all "hit" releases are thought to be options.

WEA's new policy was engineered by Mark Schulman, Atlantic Records' vice president of advertising and video; Gary Casson, Elektra/Asylum vice president of business affairs; David Altschul, Warner Bros. Records vice president of business affairs and Geffen Records president Ed Rosenblatt.

MHE To Launch New Video Label

By Gregory Dobrin

LOS ANGELES — Los Angeles-based Media Home Entertainment (MHE) will launch a new video label in October, according to company execs. The new line is called The Cinematheque Collection, and has been devised to give MHE, a company known for its horror films, an edge on the foreign and "art" film market in home video.

"We wanted to create a concept of recognition that gives 'Cinematheque' a distinct identity," said MHE executive vice president Jack Bernstein. In doing so, the company plans to market the new line specifically to "fine-art" film buffs, with each title chosen with label identity in mind.

Both foreign and domestic films will be featured in The Cinematheque Collection, though the line's first releases include mostly foreign titles. They are Luis Bunuel's *The Discreet Charm of the Bourgeoisie* (which won the Academy Award for Best Foreign Language Film in 1972); Eric Rohmer's *Pauline At The Beach*; *Erendira* (written by Nobel Laureate Gabriel Garcia Marquez); and, as the only domestic release, the PBS *American Playhouse* production of *Who Am I This Time?*, based on a short story by Kurt Vonnegut, Jr.

These films will be followed by three more releases in November and four others in January, 1986. According to the

company, all titles in the new line are being chosen either on the merits of its director, or by any special acclaim afforded the film itself. High-brow marketing value is assuredly the most important aspect of each acquisition.

MHE recently scored high with its in-house production of the top-grossing box office hit *A Nightmare On Elm Street*. The film was MHE's first in-house production, and has firmly established the independent manufacturer and distributor of home videos as a leader in its field, especially in the horror genre. Earlier this summer, MHE released *A Nightmare On Elm Street* to the home video market, where it has also proven a top seller. Given the film's content, which is high in gore, MHE has pursued the horror market further with such titles as *C.H.U.D.* and *Creature*. The Cinematheque Collection is a vast departure.

Behind The Bullets

UB40, OMD: Brits Find Stateside Chart Success

By Stephen Padgett

The British reggae band UB40 is charging up the U.S. charts with a mini-album and single that could become its best domestic effort to date. Meanwhile, the veteran synthesizer band, Orchestral Manoeuvres In The Dark, relying less on synthesizers and more on songs these days, is making its first real stab at success with "Crush." Both groups, ironically, record for A&M.

UB40

With a little help from an unlikely companion, none other than The Pretenders' Chrissie Hynde, UB40 is enjoying the pop success of its remake of the Sonny & Cher hit, "I Got You Babe." The single jumps six points to 46 bullet, closing in on the Top 40. "I Got You Babe" proves its chart-making credentials by debuting this week at WGFM, WKRZ, WHTT, WPRO, KEYN, 92X, K98, WBCY, Z102, KSKD, KWOD and KF95. This indicates just how well the single researches in the markets in which it is tested.

The mini-LP from which this single comes is "Little Baggarriddim." The \$6.98 list no doubt is influencing the brisk early sales. This week, "Little Baggarriddim"



CULTURE MEETS CULTURED — Sting chats with Boy George backstage following his opening night at the Greek Theatre in Los Angeles. This was Sting's first of five shows at the Greek and his first appearance in Los Angeles away from The Police. The audience also included Don Rickles, Herb Alpert, The Bangles' Susanna Hoffs, Vicki Peterson and Michael Steele, Burt Bacharach, Carole Bayer-Sager, Sergio Mendez, Mickey Rourke and Diane Lane.

RCA/Ariola International Announces Management Team

LOS ANGELES — John K. Mangini has been appointed vice president, international operations for RCA/Ariola International, the newly-formed joint venture of RCA and Bertelsmann, A.G.'s record, music publishing and music video units. Mangini will report to Jose Menendez, executive vice president, operations of RCA/Ariola International.

In his new post, Mangini will oversee the venture's operations in Latin America, the Far East and in Europe, except in Germany, Austria and Switzerland, where Monti Lueftner has operational control as chief executive officer of Ariola/RCA Musik.

Reporting to Mangini are Jack Davies, vice president, Europe; Joe Kiener, vice president, A&R and marketing; Ekke Schnabel, vice president, international business affairs; licensing and Pacific operations; Ramon Segura, president, Spain; Manuel Sosa, vice president, Latin America; and Joseph Gorman, director, business planning and analysis.

Mangini was formerly division vice president, operation services for RCA Records. Kiener was senior vice president, international for the Ariola Group in Europe. Davies, Schnabel and Sosa held positions as RCA Records division vice presidents for their respective territories. Segura was senior vice president, Latin operations for Ariola. Gorman was director operations systems and planning for RCA Records.

Mangini has distinguished himself throughout his seven years with RCA Records," said Menendez. "He has played an important role in the company's profitability over the last several years. We are pleased to have someone of John's demonstrated management capability to provide the leadership we need in RCA/

(continued on page 38)



PLANT THIS — ASCAP member Robert Plant, who recently performed at Byrne Arena in New Jersey, is greeted backstage by Lauren Iossa, editor of the ASCAP magazine, ASCAP in Action.



TURNER TAKEOVER — WBLM, Portland/Lewiston recently staged a Tina Turner Ticket Takeover and gave away 250 pairs of tickets to Turner's recent Portland appearance. Pictured (l-r) are: Turner; WBLM program director Jose Diaz.



CRUZADOS CRUISE TO ARISTA — Arista Records has signed the L.A.-based band Cruzados; its debut album, "Cruzados," scheduled for release this September was produced by Rodney Mills, who has to his credit the four platinum albums by 38 Special. Shown at the Cruzados signing in Los Angeles are: Tito Larriva, Cruzados; David Gerber, Side One Management; Charlie Quintana, Cruzados; Rodney Mills; Clive Davis, Arista president; Jamie Cohen, director, west coast A&R, Arista; Steve Hufsteter, Cruzados; John Mrvos, director, east coast A&R and Tony Marsico, Cruzados.

BUSINESS NOTES

CBS Records Named Winterland Distributor To Music Retailers

NEW YORK — CBS Records has been named exclusive distributor for all Winterland Productions merchandise to the U.S. music retail community, effective immediately. The announcement was made by Paul Smith, senior vice president and general manager, marketing, CBS Records and Dell R. Furano, president and chief executive officer of Winterland Productions.

CBS Inc. acquired an interest in Winterland, a privately held San Francisco-based corporation engaged primarily in the design, printing and marketing of merchandise for the music and entertainment industries, in late June. Winterland will continue to license merchandising rights from CBS and non-CBS recording artists.

U.S. music retailers can now order through their regular CBS Records sales representatives the full line of Winterland products, including apparel and related rock fashion merchandise. Winterland will also offer a new series of exclusive artist posters, the first of which will feature Bruce Springsteen and Tina Turner.

"CBS Records brings to the music retailer a level of distribution and dependability that has never before been available in this area of merchandise," Paul Smith said. "We expect many retailers will seize this opportunity to build a new and profitable segment of their businesses."

"We are very excited at this opportunity to work with the premiere sales and distribution organization in the music industry," said Dell Furano, "and we are confident that we can now achieve the same dominance at retail that Winterland already enjoys in the concert marketplace."

MTV Establishes Licensing Procedure For Owners Of Home Earth Stations

LOS ANGELES — MTV Networks Inc. has established a marketing system to license owners of earth stations, also known as TVRO satellite antennas, to receive its programming signals. These licenses are available only to single-family homes for private viewing within the United States and its territories.

The procedure requires that TVRO antenna owners must immediately purchase a separate license for any of the company's three programming services, MTV: Music Television, VH-1/Video Hits One and Nickelodeon, which they wish to receive. All licenses must be obtained by written application to MTV Networks Inc. and will expire on September 30, 1986. Licenses are uniformly priced at \$19.95 per service, plus applicable sales tax, payable in advance with the written application.

Upon the company's receipt of a properly completed TVRO application, the company will issue a license which expires on September 30, 1986. In addition, TVRO subscribers will be entitled to limited-time offer of a premium, available while supplies last.

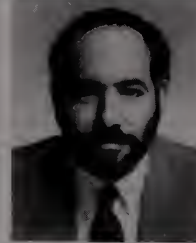
T-I-C-K-E-R-T-A-P-E

NEW YORK — The NY Chapter of NARAS will salute Ahmet Ertegun, Tom Frost, Mitch Miller and the late Goddard Lieberson at its second annual A&R producers luncheon, Oct. 2 . . . The Audio Engineering Society's 79th Convention will take place Oct. 12-16 at the New York Hilton; contact them at 60 E. 42nd St., New York, NY 10165, or by phone at (212) 661-2355, for details . . . Ralph Oman has been named the new register of copyrights at the Library of Congress . . . "Video Management and Technology" is the name of a fall certificate program being offered by NYU, with numerous courses available; contact them at P.O. Box 1206, Stuyvesant Sta., New York, NY 10009 for info . . . Omni Records has opened a new office: it's now at 33 Rock Hill Rd., Bala Cynwyd, PA 19004 (215-667-7050) . . . The Atlanta City Council named August 19 "Limelight Day," calling the club "one of the top tourist and convention attractions in Atlanta" . . . Speaking of the home of the Braves, Slave and Rufus Thomas have signed worldwide recording contracts with Atlanta-based Ichiban Records . . . The Moore Entertainment Group has just penned singer/songwriter Kez . . . the DIS Company and Barbara Shelley are teaming to handle the publicity for Korean female vocalist Kimera, whose U.S. debut single is due on MCA . . . New on the bookshelves: Anthony Heilbut's *The Gospel Sound: Good News and Bad Times*, updated and revised (Limelight, \$9.95), and Mike Evans' picture-filled *The Art of the Beatles* (Beech Tree, \$17.95).

EXECUTIVES ON THE MOVE



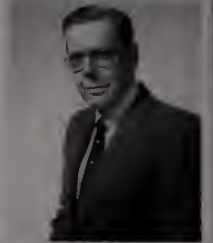
Reisman



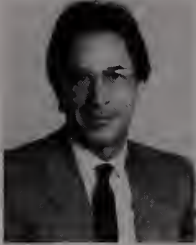
Ritholz



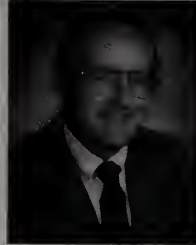
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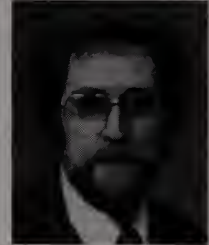
Willett



Goldstein



Hughes



Tyler



Winkler

Reisman Joins — I.R.S. Records vice president of promotion Michael Plen has announced the appointment of Larry Reisman as the label's new director of west coast promotion. Reisman will be stationed at the company's main office in Universal City.

Ritholz Appointed — Adam E. Ritholz has been appointed records counsel in the records section of the CBS law department. Ritholz has been director of business affairs, CBS Records International since September 1983. Prior to joining CBS, he was associated with the law firm of Grubman, Indursky & Schindler and was an attorney with Arista Records.

Fein Named — Harold Fein has been appointed director, marketing, United States, CBS Masterworks. He will be responsible for the direction of all marketing, sales and promotion activities for Masterworks releases in this country. He has been manager, marketing, eastern region, for Masterworks since 1982. Fein joined CBS Records in 1981 as a sales rep in the New York branch. He had previously held regional product and promotion management positions with MCA Records and London Records.

Willett Named — John F. Willett has been appointed ASCAP station relations representative for the northeast United States, it was announced by ASCAP managing director Gloria Messinger. Willett will report directly to Leo Gruba, customer service manager/radio department. He will be functioning as ASCAP's representative with broadcasters in the northeastern United States.

Goldstein Named — Sal Licata, Arista Records' executive vice president and general manager, has announced the appointment of Ron Goldstein to the position of vice president, marketing for the label. Under Goldstein's supervision in this capacity will be the area of creative services, including merchandising, advertising and packaging, as well as a new marketing management unit currently being formed. Prior to joining Arista, Goldstein most recently served for four years as president of Island Records in the U.S.

WEA Names Hughes — Edward J. Hughes has been promoted to vice president, management information systems of WEA Manufacturing Inc., according to an announcement by Richard C. Marquardt, WEA's president and chief executive officer.

Tyler Appointed — W. David Tyler has been named general manager of TMC Concept Sales, a new division of TM Communications, Inc. The move was announced by Patrick S. Shaughnessy, TM's president, and becomes effective immediately. Tyler served most recently as a regional manager for TM Communications, responsible for library sales in 18 states in the west. Prior to TM, he worked for Jones Communications group as vice president, broadcast services division.

Changes At A-T — A top-to-bottom Audio-Tech sales and marketing reorganization involving one key appointment and two major staff promotions was announced at the semi-annual national sales meeting by A.T.U.S. president Jon R. Kelly. Manager of professional products marketing and sales will be Charlie Winkler. Mark D. Taylor was named the company's national sales manager for music products; appointed marketing manager, studio products, was Greg Silsby, formerly of Electro-Voice, Inc., where he was market development manager for professional products.

Barackman Appointed At EMI

LOS ANGELES — Michael Barackman has been appointed to the newly created position of vice president artist & repertoire, east coast, EMI America Records. The announcement was made by Neil Portnow, vice president, A&R for the company, to whom he will report. In his new position, Barackman will be specifically responsible for EMI America's east coast A&R activity and also serve as its key executive in New York.

Prior to joining EMI America, Barackman served as director of A&R, Arista Records, for three and one half years, and previously for Planet Records for two and one half years. He began his career in the music industry as a rock journalist writing for such publications as *The Los Angeles Times* and *Rolling Stone*.



Michael Barackman

Artists Unite Against Apartheid

NEW YORK — "Sun City," a song protesting apartheid is to be the next all-star music industry benefit recording. Written by Little Steven Van Zandt, the song focuses on Sun City, the Las Vegas-type resort in Bophuthapswana, one of the South Africa-created "homelands" where many Western performers have appeared over the objections of black freedom groups. The recording will be produced by Little Steven and Arthur Baker.

While still awaiting word from many artists, leading figures in the worlds of jazz, rock, rap, reggae, soul and Latin music have already agreed to perform as Artists United Against Apartheid: Afrika Bambaata, Ray Barretto, Stiv Bator, Big Youth, Pat Benatar, Ruben Blades, Kurtis Blow, Duke Boogie, Jackson Browne, Bono, Jimmy Cliff, Clarence Clemons, George Clinton, Miles Davis, Peter Garrett, Grandmaster Melle Mel, Nona Hendryx, Linton Kwesi Johnson, Eddie Kendricks, Kashif, Little Steven, Darlene Love, Michael Monroe, Bonnie Raitt, Joey Ramone, Lou Reed, David Ruffin, Run DMC, Peter Wolf and Bobby Womack.

There will be African participation, too. The Malopoets, a South African band from Soweto, has agreed to perform. Additionally, the artists involved have cabled Major General Buhari, head of the state of Nigeria, to seek the release of the currently imprisoned creator of the Afrobeat, Fela Anikulapo-Kuti, so that he might participate. Fela's son Femi will perform if the Nigerian government declines to free Fela.

"Our song targets Sun City," explains Little Steven, who visited South Africa, "but we use it as a symbol of the whole apartheid system with its programs of forcibly relocating Africans into barren artificial "homelands," stripping them of their rights and economic sustenance. Just as many of us sang out on behalf of the victims of Africa's famine, we are singing out also for those hungry for freedom."

The artists will donate their royalties to anti-apartheid groups. "Sun City" is slated for release in late September to coincide with the New Music Seminar in New York.

ITA Looking To Improve Cassette Quality

LOS ANGELES — The International Tape/Disc Association (ITA) has announced it is conducting a series of tests designed to improve the quality of the plastic shells used in prerecorded cassettes themselves.

The tests involve 10 suppliers of plastic cassette shells (referred to as C-Os) and six tape duplicators. The objective is to reduce angle error in the cassette shells which causes a loss of signal, thereby reducing the play level of high frequencies or short wavelengths. The proper angle, or azimuth, is when the tape travels parallel to the playback heads; any deviation from that parallel path is the angle error.

The tests began almost a year ago, largely as the result of prerecorded cassettes having surpassed the sale of LPs to become the dominant format in the recording industry. Record companies became much more concerned with cassette quality than they had been in the past. However, suppliers of C-Os found that one record company might approve its shipment of cassette shells, while another would reject the identical merchandise because it did not pass their azimuth test.

At first, ITA sought to determine whether the six tape duplicators, each using his

own methodology and equipment, would arrive at similar test results in measuring the angle error of the various brands of C-Os. When it was found that there was no correlation in the findings among the six user companies, a new series of tests was initiated with all duplicators using the same equipment and same methodology — even the same brand of tape identically recorded.



"KOOL" IN ATLANTA — The president of the World Conference of Mayors in Washington, D.C., Mayor Johnny Ford of Tuskegee, Ala., presented Robert "Kool" Bell of Kool & The Gang a certificate expressing appreciation for the band's "contribution to world society, for promoting peace and good will, and for efforts at encouraging young people to stay in school."



NEW YORK STATE OF MIND — Ex Go-Go and one-time Textone member Kathy Valentine and Holly Vincent (formerly of Holly and the Italians) turned out to congratulate the Textones on their east coast debut at Irving Plaza in New York city. Word has it that Textones leader Carla Olson has written a new song with Valentine, "We Can Laugh About It Now," which describes the ups and downs of their journey from Austin to Los Angeles a few years ago. It'll be on the Textones' next album. Pictured backstage at Irving Plaza: Olson, Vincent and Valentine.

Jon Butcher Finds Happiness With New Producer, Label

By David Adelson

LOS ANGELES — "We approached this album as if it was our first release," said an upbeat Jon Butcher. "It's really the first time my personality has been able to get on vinyl."

The Jon Butcher Axis has embarked on its second career with a new label, a new producer and a new enthusiasm. "Along The Axis" is Butcher's debut effort for Capitol/Pasha and the first official collaboration between the artist and producer Spencer Proffer.

"We started making a record and I ended up playing at his wedding," said Butcher. "Every now and again you meet someone who is so in tune with who you are as a person. Working with Spencer has been a unique and incredible experience."

Proffer has a reputation for delivering a rich, "visual" sound and "Along The Axis" continues that tradition. "I've always tried to make albums where you can close your eyes and feel yourself part of the

experience," said Proffer. "And Jon is a multidimensional, textural artist."

Proffer and Butcher set out to deliver an album that accented his songwriting, vocals, and most importantly, his guitar playing. "The guitar stamp is there on all the songs," said Proffer. "The intelligent, textured lyric is there on all the songs. You really get a homogenous feel to the LP. Jon and his guitar were the key elements that tie the sound together and made this a unified album."

"I look at myself as a guitar player first and a singer/songwriter second," Butcher remarked. "Though Spencer may not agree." Butcher reflected back on his two previous efforts for PolyGram and noted, "the one thing that is missing from those albums is the simple fact I'm a guitar player. I spent years honing my craft and trying to get an individual sound. On this album I think you can see that. My personality through the instrument is the one thing that I'm glad has finally been realized."

(continued on page 38)



AT THE BOARD — Spencer Proffer (c), president of Pasha Records and producer of the new Jon Butcher album mixes it up with Jon Butcher (r) as Thom Gimbel of the Jon Butcher Axis looks on.



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ALBUM RELEASES

OUT OF THE 80's

MARCHING OUT — Yngwie J. Malmsteen's Rising Force — Polydor 825-733-2 — Producer: Yngwie J. Malmsteen — List: 8.98 — Bar Coded

While guitarist Malmsteen's first solo effort "Rising Force" (over a year old as an import) has made a mark as a domestic release in the past few months, the material on "Marching Out" is more radio oriented as is the production. Look for this LP to be a retail burner and for AOR to get extensive play on various cuts.

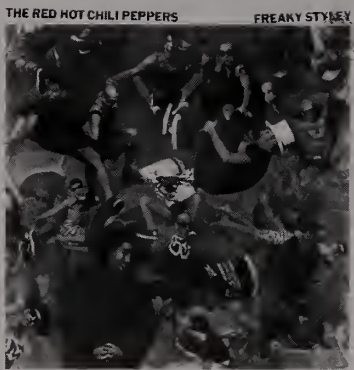


FULL FORCE — Columbia 40117 — Producer: Full Force — J.B. Moore — Robert Ford, Jr. — Bar Coded

Helping out on Lisa Lisa and the Cult Jam's smash DOR hit "I Wonder If I Take You Home" introduced Full Force to the national scene, but this group has been active for a long time in the New York area. With a reply cut, "Girl, If You Take Me Home" leading the way, this debut LP on Columbia should deliver its sound to an even greater audience. Also check out "Alice, I Want You Just For Me."

FREAKY STYLEY — The Red Hot Chili Peppers — Enigma/EMI America ST-17168 — Producer: George Clinton — List: 8.98 — Bar Coded

George Clinton gives this band just what it needed: real funk to go along with its outrageous antics. While the songs are somewhat uneven, Clinton's work in the studio highlights the bands natural feel for zaniness. Lyrics like "I'm a jungle man/ I get all the bush I can" pretty much sum up what you can expect from The Chilis. Madonna isn't the only pop star to bare all these days, the Chili Peppers can be seen au natural as well in the current issue of *Playboy* — that oughta sell some records!



A.C. — Andre Cymone — Columbia 40037 — Producer: Andre Cymone — Bar Coded

Putting together sounds similar to those of his former band leader Prince, who also wrote this debut LP's first single "The Dance Electric," Andre Cymone has a sensuality all his own and shows a sensitive knack for songwriting. The smooth "Pretty Wild Girl" and "Vacation" stand out; look for good album play on urban radio.

SAY YOU LOVE ME — Jennifer Holliday — Geffen 24073 — Producer: various — List: 8.98 — Bar Coded

The powerful vocals of Jennifer Holliday are here given an expressive and sophisticated backing from the techno-funk of "What Kind Of Love Is This?" to the smooth-as-silk title track. An excellent B/C and crossover LP.

GUN — Simon F — Chrysalis 41496 — Producer: David Motion-Steve Stevens-Simon F-William Wittman — List: 8.98 — Bar Coded

This American debut from the U.K.'s Simon F is an accessible new music AOR package which can rock hard ("Baby Doll Love") and churn ethereally ("Perfect World").

DURELL COLEMAN — Island 7-90293-1 — Producer: various — List: 8.98 — Bar Coded

A varied debut from vocalist Durell Coleman which plays best on the single "Somebody Took My Love" and "Take Me Back To My Love In China."

MONDO ROCK — Columbia 40143 — Producer: John Sayers-Mondo Rock-Mark Moffatt-Peter McLan — Bar Coded

Modern rock in all of its sonic splendor which works especially well on the first single "Come Said The Boy," "The Modern Bop" and "Marina."

LET'S WRECK THE PARTY — D.O.A. — Alternative Tentacles/Virus 44 — Producer: Brian Macleod — List: 8.98

Longtime punk standard-bearers, D.O.A.'s brand of thrash-rock is here captured in its finest form with cuts like "Dance O' Death," a murderous cover of "Singin' In The Rain" and the title track. Sure to be a top college radio pick.

RUNNING WILD — Girlschool — Mercury 824 611-1 — Producer: Richard Harte — List: 8.98

The blend of heavy metal and girls has been a favorite of hard rock fans, and Girlschool has reaped these benefits of that association for some time with its no-nonsense delivery. "Running Wild" is another in a line of superior LPs.

GREENPEACE — Various Artists — A&M 5091 — Producer: Matthew Davis — List: 8.98 — Bar Coded

An amazing collection of artists and new/old material (the Pretenders, Thomas Dolby, Depeche Mode, Howard Jones, Tears For Fears, etc.) with all proceeds going to the Greenpeace organization. Should be a hot retail seller with various singles possible.

ETOSHA/PRIVATE MUSIC IN THE LAND OF DRY WATER — Sanford Ponder — Private Music 1101 — Producer: Sanford Ponder — List: 11.95 (cassette) 16.95 (CD) — Bar Coded

Natural sounds filtered through a Fairlight is the hallmark of composer/keyboardist/programmer Ponder's minimalist "new age" pieces, well-recorded by this non-vinyl label.

THE HORRIBLE TRUTH ABOUT BURMA — Mission Of Burma — Ace Of Hearts 10006 — Producer: Richard Harte — List: 8.98

Mission Of Burma's avant garde/thrash sonics have long baffled and astounded, and this compilation of live takes illustrates its best grooves and most out-there performances.

ANTHOLOGY OF TOM WAITS — Tom Waits — Asylum 9 60416-1 — Producer: Various — List: 8.98 — Bar Coded

The best of Waits from his Asylum years, including "Jersey Girl," "I Never Talk To Strangers" (with Bette Midler) and "The Piano Has Been Drinking (Not Me)."

IN THE BEGINNING . . . — Malice — Atlantic 7 81250 — Producer: Michael Wagener — List: 8.98 — Bar Coded

Another from Atlantic's substantial stable of metal acts, Malice sounds sure of themselves and have already established something of a national following. A head-bangers delight.

FAIRCHILD — Gold Mountain 5043 — Producer: Ritchie Cordell — Glen Kolotkin — List: 8.98 — Bar Coded

CULTURE SHOCK — Chain Reaction — Elektra 60408-1 — Producer: John Luongo — List: 8.98 — Bar Coded

SILENT MOVIES — Columbia 40083 — Producer: David Kahne — Bar Coded

BEHAVIOUR — Saga — Portrait 40145 — Producer: Saga-Peter Walsh — List: 8.98 — Bar Coded

THESE PEOPLE — Dicks — Alternative Tentacles/Virus 43 — Producer: Klaus Flouride — List: 8.98

ANTHOLOGY OF HARRY CHAPIN — Harry Chapin — Elektra 9 60413 — Producer: Paul Leka - Jac Holzman - Fred Kewley — List: 8.98 — Bar Coded

ANTHOLOGY OF BREAD — Bread — Elektra 9 60141 — Producer: David Gates — List: 8.98 — Bar Coded

SINGLE RELEASES

MORRIS DAY (Warner Bros. 7-28899)
The Oak Tree (3:54) (Ya D Sir Music/ASCAP) (Day) (Producer: Morris Day)

With a typically theatrical intro, former Time-leader Morris Day begins his solo career with this straight-ahead dance rocker from his upcoming LP "Color Of Success." In the same hard funk vein as "The Bird" and other Time classics, "The Oak Tree" has definite crossover appeal and Day's inimitable appeal is apparent throughout. Look for fast adds on both B/C and CHR.



TALKING HEADS (Sire 7-28917)
And She Was (3:36) (Index Music-Bleu Disque Music/ASCAP) (Byrne) (Producer: Talking Heads)

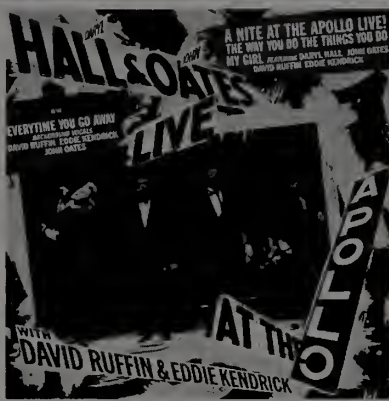
Much more of a straightforward pop cut than "Little Creatures," first single "Road To Nowhere," "And She Was" displays David Byrne's discreet pop ingenuity and Talking Heads' inimitable rhythmic pump. With a strangely surrealistic lyric and a singalong chorus, look for "And She Was" to deliver the commercial goods for the Heads' latest effort.



DARYL HALL & JOHN OATES (RCA B-14178)

The Way You Do The Things You Do/My Girl (4:13) (Jobete/ASCAP) (Wm. Robinson, Jr.-R. Rogers/Wm. Robinson, Jr.-R. White) (Producers: D. Hall-J. Oates-B. Clearmountain)

For years Hall & Oates have been borrowing heavily from the '60s soul sound of Motown and Philadelphia. In what has turned out to be a perfect partnership, the two apprentices here team with two journeymen from the era, former Temptations singers David Ruffin and Eddie Kendrick.



DON HENLEY (Geffen 7-38906)
Sunset Grill (4:26) (Cass Country Music-Kortchmar Music/ASCAP) (Henley-Kortchmar-Tench) (Producer: Don Henley-Greg Ladanyi-Danny Kortchmar)

From Henley's "Building The Perfect Beast," this melancholy and dynamic track is orchestrated beautifully and Henley's vocals are right on. A slice of life look at a real hamburger stand on Sunset Blvd., "Sunset Grill" is a moody rocker which is sure to find a wide audience on both rock radio and CHR.



SISTER SLEDGE (Atlantic 7-89520)

Dancing On The Jagged Edge (3:34) (Ardaven Music-Yellow Brick Road Music-Song Of The Lorelei/ASCAP) (Bryant-Herring-McBroom) (Producer: Nile Rodgers)

A thoroughly contemporary mix and sound courtesy of producer Nile Rodgers lifts this cut to a superior level which should again bring Sister Sledge to the fore of urban music.

'TIL TUESDAY (Epic 34-04935)

Looking Over My Shoulder (3:50) (Intersong—USA—'til tunes/ASCAP) (A. Mann—M. Hausman—R. Holmes—J. Pesce) (Producer: Mike Throne)

'Til Tuesday here follows its surprise hit, "Voices Carry." The moody verses give way to an infectious, effective chorus. Aimee Mann's vocal from the point of view of a wishful-thinking lover is strong and similar in intensity to her previous outing. A certain pop hit.

JENNIFER HOLIDAY (Geffen 7-28958)

Hard Times For Lovers (3:52) (Black Lion Music-RC Songs, Inc.-Matak Music/ASCAP) (Scher-Golden) (Producers: Baker-Scher-Golden)

Resounding production compliments Holiday's signature vocal soar on this sensuous dance tune. With a mellow funk rhythm and moving instrumentation, "Hard Times For Lovers" is a sure-fire B/C hit with possible crossover potential.

EDDIE AND THE TIDE (ATCO 7-99617)

One In A Million (3:47) (Tidepool West, Ltd/BMI) (Rice) (Producer: Bobby Carona)

"One In A Million" is a melodic rock tune lead by a driving vocal. Musicianship is especially strong here, with a wailing rock guitar lead that executes slicing riffs. A strong cut, prime for AOR.

THE ROMANTICS (Nemperor ZS4 05587)

Better Make A Move (3:24) (Forever Endeavor Music, Inc./ASCAP) (Palmer-Canter-Skill) (Producer: Gordon Fordycy-The Romanics)

Spanking bare-bones rock 'n' roll is featured on this cut from these favorites of college rock. A nimble tune with rockabilly influences, "Better Make A Move" is rock radio fare with a danceable edge.

CANDY (Mercury 880 919-7)

Whatever Happened To Fun . . . (3:41) (Dear Jonathan Songs/ASCAP) (Daniel) (Producer: Teeth)

Teen rockers Candy debut with this infectious pop cut which combines the Bay City Rollers teen appeal with a streetwise edge.

DATA (Sire 7-28932)

Stop (3:43) (Pub. Pending) (Kajanus) (Producer: Georg Kajanus)

FLASH KAHAN (Capitol B-5509)

Special Girl (2:42) (Gear Pub./ASCAP) (Kahan) (Producer: Greg Edward)

WILL KING (Total Experience)

Backed Up Against The Wall (4:03) (Temp Co./BMI) (Hill-King-Spears-Young) (Producer: Victor Hill)

NOLAN THOMAS (Mirage 7-99615)

Too White (3:48) (Emergency Music-Shapiro Bernstein Music-Green Star/ASCAP) (Barbosa-Chisolm) (Producer: Mark Liggett-Mark Barbosa)

LATIMORE (Malaco 2119)

Good Time Man (4:08) (Malaco Music/BMI) (Gibson) (Producer: Benny Latimore-Wolf Step Henson — Tommy Couch)

ABC (Mercury 880 626-7)

Be Near Me (Neutron Music-10 Music/BMI) (Fry-White) (Producer: Martin Fry-Mark White)

Long a dance club favorite as an import 12", this new release from England's pop/funk group ABC taps modern sensibilities with classic orchestration and a decidedly pop flair. Moving this week to #61 on *Cash Box's* Pop Singles chart, "Be Near Me" is a sure bet to move into the Top 20 or higher.

HUSKER DU (SST 051)

Makes No Sense At All (2:35) (Cesstone Music/BMI) (Mould) (Producer: Bob Mould-Grant Hart)

Infamous purveyors of the other "Minneapolis sound," Husker Du's latest is typically riveting and features a better mix/production than past work, and the 7" is highlighted by a cover of "Love Is All Around" on the B-side.

KATE BUSH (EMI America B-8285)

Running Up That Hill (4:56) (Colgems—EMI/ASCAP) (K. Bush) (Producer: K. Bush)

The enigmatic and visionary writer of such classics as "Wuthering Heights" and "Them Heavy People" is back with her first record in two years. In a twist of the old "walk a mile in my shoes" theme, Bush is making a deal with God to get Him to exchange her place with her lover's. The song of unrequited love is rich in texture and production and a distinctive addition to Bush's repertoire.

THE BOOMTOWN RATS (Columbia 38-05590)

Drag Me Down (4:25) (Hot Rats Music/BMI) (Geldof) (Producers: The Boomtown Rats-Pete Walsh)

A punching rocker with smooth production musicality, "Drag Me Down" is a rock dancer that'll certainly appeal to CHR. Energized lead vocals by famine relief leader Bob Geldof are biting and vital.

RENE AND ANGELA (Mercury 884 009-7 D)

I'll Be Good (4:05) (A La Mode Music/ASCAP) (Moore-Winbush) (Producers: B. Watson-B. Swedien-Rene & Angela)

Gliding funk from this silky duo has a simple danceability that is sure to do well in the clubs. Vocals are sensual and rich here, with an insistent bass calling the shots. A likely B/C hit.

LEGENDARY STATUS (Veebtronics 4)

Getting Under Skin (2:25) (Frabe Music/BMI) (Beeson) (Producer: Frank Beeson)

ARMAND ZONE (Recca 2004)

Stay Cool (3:40) (Ozone Music-Pizza Publ./ASCAP) (Zone) (Producer: Armand Zone)

DWAYNE OMARR (Critique 713)

Save The Children (3:37) (Solid Mash Music/ASCAP) (Omarr) (Producer: Dwayne Omarr)

THE DEUCE (Columbia 38-05582)

Earthquake (3:46) (Last Colony-Jolley Bros./BMI) (Minor-Beard-Jolley) (Producer: Bill Beard-Nick Mann — The Deuce)

J.J. JOHNSON (Big Apple 705)

Ooh Ooh Baby (3:52) (Alain Music/ASCAP) (Johnson-Robinson) (Producer: Adams-Robinson-Grey)

POINTS WEST

STILL AID-ING — As the afterglow from the massively successful Live Aid (and Band Aid, USA For Africa and the various other musical hunger-ending projects that have occurred in the last months) continues to shine, other more local concerts are sprouting up. In an outpouring of musician energy the most notable of these current projects is FARMAID. After comments from **Bob Dylan** during the Live Aid concert as to the need for dollars to help America's own farmers, many of whom have either lost their farms or are near poverty, FARMAID was set up to help them directly. With a lineup that includes **Willie Nelson, John Cougar Mellencamp, Dylan, Waylon Jennings, Neil Young, Charlie Daniels, Johnny Cash** and **Merle Haggard** among others, the September 22 concert is set to be held



PLAYING FOR THE FARMERS — Bob Dylan is among the performers who will play at FARMAID concert Sept. 22 at the University of Illinois.

in the University of Illinois football stadium. FARMAID has its sites set on \$40 million to be raised through television rights, ticket sales and donations. According to FARMAID sources, at least part of the 12-hour concert will be broadcast live on cable TV and will be shown later as a network special. A special number (1-800-FARMAID) has been set up to handle donations. Helping out on another front, **Cyndi Lauper** and **Rod Stewart** have agreed to perform here in Hollywood to fight AIDS. The fundraiser is scheduled to take place September 19 at the Bonaventure Hotel and will also include **Carol Burnett** and **Sammy Davis, Jr.** among its list of entertainers. Seats can be had for \$250 and \$500 each, and info can be had at (213) 658-

5765.

GO-GOING ALONE — The first of the Go-Go's to get her solo project together is **Jane Wiedlin**, who split from the band last year. The self-titled LP set to be out on I.R.S. in late September features production from **Vince Ely** (on one side) and the team of **Russ Kunkel, Bill Payne** and **George Massenberg** (on the other). The LP's first single/video "Blue Kiss" will be out Sept. 9. Wiedlin is readying a tour and will also be featured in the motion picture *Clue* currently in production.

RHINO SIGNS, CONT. — Rhino Records, famous for its compilation and anthology packages as well as its eclectic modern signings, has added another classic to its roster with the signing of **Mamie Van Doren**. Van Doren, the "blonde bombshell" of the 50s who resurfaced last summer with the local dance single "State Of Turmoil," should have a new single and LP ready in October. The single will be a 12" dance cut entitled "Queen Of Pleasure" (penned by **Julie Brown, Charles Caffey** and **Sterling Smith**) the B-side will be "Young Dudes" penned by **Rob Simpson**. The title of the LP will be "The Girl Who Invented Rock'n'Roll," the song which she sang in the 1985 Doris Day/Clark Gable film *Teacher's Pet*.

WHO'S GOT THE NAME? — The Suite Beat Music Group — home of both the Epitaph and Posh Boy labels, is starting a new label, and is looking for a name. The label will focus on punk, psychedelic and other alternative music, so if you've got an idea for a groovy label moniker contact Suite Beat at (213) 452-5949 — 1201 Olympic Blvd., Santa Monica, CA 90404.

SPEAKING OF NEW LABELS — Ready to capitalize on the surge in "New Music" buying (Windham Hill releases and music of that ilk) Vanguard Records has announced the formation of a new subsidiary label Terra Records. With a roster which includes **Clyde Criner, Ben Tavara King, Jukka Tolonen** and others, the label is releasing music from new artists (those just listed) as well as some classic reissues from the Vanguard catalog including "Music Of Another Present Era" from **Oregon**, "Requia" from **John Fahey** and "E Pluribus Unum" by **Sandy Bull**.

BENEFITS, PT. II — The Los Angeles-based anti-drug program for local youth Summerscope has readied plans for a concert to be held August 31 at the Greek Theatre which will feature performances by **Jeffrey Osborne, Dionne Warwick, Janet Jackson** and others. Summerscope was created last year and is aimed at providing teens and pre-teens with organized sports and sports camps during the summer. The show is sponsored by the Adolph Coors Co. and will also be highlighted by appearances from L.A. Clipper **Norm Nixon**, and **Marla Gibbs** and **Isabel Sanford** from *The Jeffersons* among others.

REGGAE GETS A BOOST — While Jamaica's Sunsplash Festival just ended and the local Splash-Splash was

a (guarded) success, two other reggae shows highlight the late summer here, the first of which is the **Malopoets** at the Palace August 28. This roots-oriented band, whose latest disc is out via Enigma is a South African group which rarely plays the States. The timeliness of this visit with regards to the current South African political/social situation should help make this show especially interesting. Also coming up next week is the return of **Black Uhuru**. Though lead vocalist **Michael Rose** has gone his own way (replaced by the veteran **Winston Reedy**), Uhuru is still dynamic and vital to the current reggae scene. With a high charting single "Fit You Haffe Fit" out on the Jamaican Taxi label, the band should be in top form, especially with the always powerful **Sly Dunbar** and **Robbie Shakespeare** backing the band up.

CLOSE TO THE EDIT — Songstress **Natalie Cole** is set to sing the title tune for the new Aaron Spelling production series *Hollywood Beat* which will be produced by **Marti Sharron** and **Gary Skardina** (Cole's "Dangerous" and the **Pointer Sisters'** "Jump").



STRYPER INTERVIEWED — NBC correspondent John "Lucky" Severson interviews the band for an upcoming segment of NBC's new monthly news magazine program *American Almanac*. Hosted by **Roger Mudd** and **Connie Chung**, *American Almanac* plans to air the segment this September or October.

NEW FACES TO WATCH

That song is definitely familiar. And that voice . . . it sounds somehow reminiscent of Jack Bruce. But when the DJ comes on and says, "that was What Is This," you are thinking, "what?" But there is no mistake, What Is This is another young and highly talented group spawned from the breeding ground of Los Angeles. With one EP out last year on MCA's St. Andreas label ("Squeezed"), the band's real debut is its self-titled disc released two weeks ago and produced earlier this year by Todd Rundgren. With a soulful version of the Spinners classic "I'll Be Around" already denting the pop radio chart, the band seems set to break out of the local band mold.

Headed up by vocalist/guitarist Alain Johannes, What Is This was born from early musical forays in high school by Johannes and drummer Jack Irons. With other members **Flea** and **Hillel Slovak** (now both with the Red Hot Chili Peppers which began as a What Is This offshoot), the band developed a unique and powerful musical style which many compared to the molten rock of the late '60s, i.e. Cream and Jimi Hendrix. Johannes' rich and resonant vocals and his fluid guitar playing were signatures band which eventually helped get it signed to MCA.

Now that guitarist Slovak has become a permanent Chili Pepper, What Is This' sound has become more stripped down, more focused, and with Rundgren's helping hand, this shows on the latest LP. "We had to think in terms of being a three-piece after this," explains Johannes. "There is a lot more clarity to our sound on this record as well as in our live shows. Before, the band had a certain power, but that was also because we were somewhat overbearing. Todd was very helpful in terms of song structure and getting the sound that we wanted, but we knew what we had to do before we even went into the studio. The sound



What Is This

of the band now is the result of a natural evolution."

With a musical basis derived from his South American and European upbringing, (Johannes originally played flamenco and classical guitar) and the pure rock of the bands rhythm section — Irons on drums and **Chris Hutchinson** on bass, What Is This has the power classic to a good rock band with a unique flavoring and a relentless energy and wealth of chops. Cuts such as "Whisper (Natasha)," "Dreams Of Heaven" and "Chasing Your Ghost" display a clever twisting musical style and a mature lyric depth which makes the band appealing to both AOR and CHR programmers. Yet, how did the choice of "I'll Be Around" come up as a cover? "We were looking for a song that would be a real surprise, and yet still be real familiar," says Johannes, "so we were listening to a lot of soul music and Motown stuff and we just came up with that one."

Rundgren's pop intuition and the band's own rhythmic and melodic fusion helped flesh out the original arrangement which has contributed to a really satisfying album, for the band and for a much wider audience than even its members probably expected.

OMD Manoeuvres For U.S. Push

By Stephen Padgett

Orchestral Manoeuvres In The Dark. The name summons visions of banks of synthesizers, cold, machine steel alters to technology. Nothing, though, could be further from reality. **Paul Humphreys** and **Andy McCluskey** are not robots or mad scientists. They are two warm blooded Liverpudlian lads that play synthesizers and drum machines more from convenience than an overarching aesthetic.

"So much for technology. I mean, the stuff we had on stage . . . I had a second hand bass that cost 25 pounds, his keyboards were like an organ that was 30

pounds, an actual piano that was like 25 pounds. For the first 10 OMD gigs we didn't even own a synthesizer," said **Andy McCluskey** of the humble 1978 beginning of his association with Humphreys. "It was hardly high-tech," he added.

The music of Kraftwerk provided a musical alternative to the bombast of mid-70s rock bands and became OMD's earliest influence. "It was simple and melodic music that we could play ourselves as 16-year-old kids," said **McCluskey**. Keyboards, bass and tape machines were the easiest available means for them to realize their desire to write and play their own songs. After kicking around in unfulfilling bands between 1976 and 1978, Humphreys stated, "We set out as a two-piece and a tape recorder in '78."

"There was a great vibe happening in late '78, early '79, in Liverpool particularly," said **McCluskey**. Humphreys stated, "It was the punk clubs that were opening to lots of different bands. Eric's was a club in Liverpool, it was a very prestigious place to play. On certain nights of the week they would put local bands on. We managed to get on on one of those nights." **McCluskey** added that, "After the punk explosion, the music industry did decentralize for a while. There were independent record labels, the press was prepared to go around the country to see bands play and we were in the right place at the right time."

Being in the right place at the right time meant getting a recording contract from

(continued on page 38)



ORCHESTRAL MANOEUVRES IN THE DARK — Pictured (l-r): **Paul Humphreys**, **Andy McCluskey**.



Cover Story

Lisa Lisa And The Cult Jam: Breaking Open The Dance Charts

By Peter Holden

LOS ANGELES — Once every few months, a song surges onto the national charts seemingly out of nowhere. Often times it is simply a novelty cut which catches the public's imagination and spreads like wildfire, yet sometimes such a single heralds the entrance of a new force in pop music. "I Wonder If I Take You Home" falls into the latter category. Sung by Lisa Lisa, performed together with Cult Jam and produced by Full Force, the single was an import 12" hit for some time in the dance clubs of New York before it ever gained notoriety on the national scene, but once Columbia picked up the cut, the song's distinctive beat and nursery rhyme melody could be heard everywhere and on both B/C and CHR radio.

Certain rap songs seem to have established the pattern for such fast-breaking records. Examples such as Run-DMC's "Rock Box" and more recently the "Roxanne, Roxanne" entries (the original was produced by Full Force) laid down the groundwork for "I Wonder . . ." yet Lisa Lisa's single has more vocal substance to it, and in fact seems but an introduction to the many vocal talents of its lead singer. This girl is not just a rapper.

Originally singing in church and naming Patti LaBelle as her top influence, Lisa Lisa was chosen as the lead singer for a new group, Cult Jam, by the band's two founding members last year. Percussionist Mike Hughes (formerly of the writing/producing/recording collective called Full Force) and Alex "Spanador" Moseley had met through the vast New York dance music network, hanging out at the famed Funhouse to keep on top of the latest DOR

trends, and initially decided on starting their own group. With material but no lead vocalist, the duo chose Lisa Lisa to front the project. With production help from Full Force the group went into the studio and cut the single — which as of this date has sold over 400,000 copies in both 7" and 12" configurations — as well as other tunes which are included on its debut Columbia release.

Currently touring with other dance music performers such as Kurtis Blow, UTFO and the Force M.D.'s, the group stopped by Los Angeles recently, and Cult Jam's Hughes explained how the clubs in NY helped keep the single alive. "A lot of the club jocks had gotten hold of the import version of the single, and they just kept playing it. Finally, some of the radios started playing it and it became a radio record when it got released over here."

With such heavy crossover attention being given to the single and its reply by Full Force — "Girl, If You Take Me Home," from Full Force's own recently released Columbia debut — Lisa Lisa and Cult Jam's debut LP should be one of the hottest selling dance records of the fall. Full Force's sure hand behind the board is apparent on each cut, and Lisa Lisa is not limited to strict dance music. The record contains a ballad and some mid-tempo material which gives the young vocalist a chance to spread her wings.

"I don't really consider myself just a rap singer, like a Roxanne. I was trained more as just a singer, but one of the things that we've done on the record is to combine the two and I think that's one of the reasons why the single has been so popular," says Lisa Lisa.

EAST COASTINGS

THE WHOLE 100 YARDS — I have seen the present of rock and roll, and it performs in football stadiums.

Bruce Springsteen returned to New Jersey last week and, for the first time, played his home state on a football field. Years and years ago — sometime between the Stone Poney and basketball arenas — Bruce Springsteen opined that he would never play someplace larger than . . . well, larger than a concert hall. Of course, that's ridiculous — Bruce Springsteen is light years away from Carnegie Hall. But a football stadium?

Okay, let's get some things out of the way: the opening night performance of Bruce Springsteen and the **E Street Band** at Giants' Stadium was *terrific* — the



TOM WAITS FOR NO ONE — Island recording artist Tom Waits is in the studio finishing his self-produced album, "Rain Dogs," which is scheduled for a late September release. Pictured (l-r): Tom Waits; Holly Ferguson, director of a&r administration, Island Records; Chris Blackwell, founder of Island Records; and Robert Musso, engineer.

the Boss was in fine voice, the band was tight, the material was sparkling. If there is a living soul who can make a football stadium seem intimate, Springsteen's the guy.

But here's where the problem comes in — 65,000 people are a lot of people to perform to. Although everybody could hear well — the sound system was exemplary — most people could not see the performers clearly with the naked eye. So what we had was most of the crowd focusing on the two video screens flanking the stage. That means that a lot of people who spent hours in line and paid \$17.50 — the same \$17.50 paid by those in the good seats — watched the concert on large-screen television. The only difference between this and seeing the Haglers

and Holmes' and Hearn's of this world in movie theatres miles from Las Vegas, is that Springsteen was *there* — that little muscley guy in the distance was *The Boss*. Yes, they were watching, and listening to, and dancing to a television picture, but just to the left or right of the picture was the Real Thing. Let's face it, a lot of the people who went to the live Live Aid had to watch the screens, but the people who were in their homes, doing the *same thing*, were cooler and more comfortable. They just weren't *there*. And that need to be *there* is what makes people go, is what makes people buy t-shirts that prove they were *there*, is what would cause the tickets to sell just as quickly if the show was being held in a two million seat stadium somewhere. "The Event" remains intact — but the closeness that one feels with the performer at a more hospitable venue (and, with today's advances in sound, staging, and lighting, a 20,000 seat arena fits that bill) is diminished. Sure, it was a great show (and, I should add, my seats were relatively good, yet I still couldn't see Springsteen and company without my binoculars, but does music belong in stadiums? Springsteen wants to let as many people as possible see (sic) him live, but where does the line get drawn? And how long will it be before somebody (McCartney?) does just one performance that is then beamed to local movie theatres?

Almost 400,000 people will hear Springsteen at the Meadowlands this go-round (he'll be back on the 30th and 31st), and every one of them will witness a phenomenal three-plus hours rock extravaganza, and ever yone of them will be *there*, but most of them will be watching TV.

CITY FOLK — Amid the gelaterias, t-shirt emporiums, and Benetton's in Greenwich Village stands Gerdes Folk City — at 130 W. 3rd St. as it has been for 25 years. The fabled Village spot — where many a hootenanny hooted, where many a superstar (Dylan, Simon, Garfunkel . . .) twanged — will be celebrating its silver anniversary all through September. The centerpiece will be a multi-generational blow-out on the Pier, Sept. 14, that will feature (alphabetically) Eric Andersen, Buskin & Batteau, Paul Butterfield, Frank Christian, Ferron, Arlo Guthrie, Roger McGuinn, Melanie, Odetta, Tom Paxton, the Roches, Suzanne Vega, the Violent Femmes, Peter Yarrow, "and other surprises to be announced."

Other related events include three nights of rock at Irving Plaza, Sept. 17-19, featuring the Violent Femmes, the Vipers, Frank Maya, Alex Chilton, Ben Vaughn, the Raunch Hands, the Mosquitoes, the Fleshtones, the Smithe-reens, Marshal Crenshaw, Beat Rodeo, and others; a "Songwriters Celebration" at Folk City, Sept. 20 & 21, with David Amram, Peter Stampfel, George Gerdes, Andy Breckman, Carolyne Mas, Paula Lockheart, Lucky Kaplanski & Shawn Colvin, Jim Wann, Sammy Walker, Christine Lavin, David Massengill, and others; and a comedy night at Folk City, Sept. 22, with Alan Havey, Joe Campiolo, Margret Smith, and many, many others looking for yocks. The Village may change, but Gerdes Folk City — like the Bitter End, the Village Gate, and the Village Vanguard — holds fast.

FURTHER SOUTH — S.O.B.'s hasn't been around for 25 years, and it's *not* quite in the Village, but it's *the* landmark in the City for the many sounds of the Third World. Brazil — Sounds Of Brazil is the full name — is still the meat and potatoes, however, and the club presented the great samba singer **Martinho da Vila** recently. Da Vila and his nine piece band delivered a riveting, sensual, gaily rhythmic performance on opening night — a wonderful tonic to the summer heat. **Jorge Ben**, another supremely talented Brazilian singer/composer, will hold forth Sept. 8-10, with Nigeria's **Sonny Okosun** on hand Aug. 28 & 29, and Trinidad's **Mighty Sparrow** applying the "Soca Pressure" Sept. 4.



PERCUSSIONIST IN HINES' SIGHT — Multi-percussionist Bashiri Johnson (l) backed up dancer/actor/vocalist Gregory Hines for a recent engagement at New York's Bottom Line and for a series of east coast shows.

Lee Jeske

MOST ADDED



Hall & Oates
P. Young
9.9

K98 — Austin — Waylon Richards
A-Ha
Loverboy
M. Jagger & D. Bowie
Hall & Oates
D. Foster
The Romantics

WDCG — Raleigh — Freeman/Wright
ABC
M. Jagger & D. Bowie
D. Henley
Hall & Oates
P. Young

FM100 — Memphis — John/Conley
Ready For The World
W. Houston
Sting
Survivor

WZKS — Nashville — Larry Martino
Madonna
J. Cougar Mellencamp
M. Jagger & D. Bowie
Hall & Oates

Q104 — Kansas City
Lisa-Lisa And Cult Jam With Full Force
Loverboy

WMEE — Fort Wayne
Ready For The World
W. Houston
Loverboy
M. Jagger & D. Bowie

WKTI — Milwaukee
Eurythmics
W. Houston
Sting
Loverboy
M. Jagger & D. Bowie

WSPT — Stevens Point
Ready For The World
Hooters
Survivor
M. Jagger & D. Bowie
D. Henley
Hall & Oates
Weird Al Yankovic

KHTR — St. Louis
Eurythmics
Ready For The World
W. Houston
UB40 w/C. Hynde
M. Jagger & D. Bowie

KUBE — Seattle — Bob Case
Loverboy
ABC
M. Jagger & D. Bowie
D. Henley

KMEL — San Francisco — Jack Silver
UB40 w/C. Hynde
M. Jagger & D. Bowie
DeBarge
Scritti Politti

KITS — San Francisco — Richard Sands
J. Cougar Mellencamp
J. Waite
J. Cafferty
Sting

STRONG ADDS

The Way You Do The Things You Do/
My Girl — Hall & Oates — RCA
Lovin' Every Minute Of It — Loverboy
— Columbia
Four In The Morning (I Can't Take
Any More) — Night Ranger — MCA
Sunset Grill — Don Henley — Geffen

STATION ADDS

**Q 92 — Rochester — Stevens/
Messner**
Madonna
Night Ranger
M. Jagger & D. Bowie

Z100 — Newark — Scott Shannon
M. Jagger & D. Bowie
5 Star
F. Jackson

WKFM — Syracuse — Steve Becker
Cheap Trick
M. Jagger & D. Bowie
D. Henley
Hall & Oates
P. Young

**WCRO — Johnstown, PA — Rich
Kelly**
W. Houston
ABC

Z106 — Philadelphia — Davis/Tiller
W. Houston
Sting
M. Jagger & D. Bowie
D. Henley
Hall & Oates

**WGFM — Schenectady — Tom
Parker**
Night Ranger
What Is This
M. Jagger & D. Bowie
D. Henley
Hall & Oates

WBBQ — Augusta — Bruce Stevens
M. Jagger & D. Bowie

POP PROGRAMMER'S PICK

Programmer	Station	Market
Harv Blain	K107	Tulsa

Song: "Love Theme From St. Elmo's Fire"
Artist: David Foster
Label: Atlantic

Comment:

"The movie is exceptionally strong, and the single is used many times throughout the movie. We just added it; it's a great adult balance record."

KOST-FM in Los Angeles has an opening for the weekend air shift. Send all tapes and resumes to **Jhani Kaye**, 610 S. Ardmore, Los Angeles, CA 90005. EOE/MF No calls please . . . **WKSE** in Buffalo is looking for someone who can handle production duties for the station. T&R to **Scott Robbins** WKSE, P.O. Box 364, Grand Island, New York 14072. EOE/MF . . . **KFXE-FM** is seeking a morning personality to also act as program director/promotions/production person." It's a position that will teach you all there is to know about radio," a spokesman said. T&R to KFXE-FM, 920 Commerce Road, Pine Bluff, ARK 71601 EOE/MF . . . there is a position open for an experienced newperson at **WLPO/WAJK**. "It's an established ABC affiliate in an excellent area," says **Joe Hogan**. Send all information to Joe Hogan, WLPO/WAJK, P.O. Box 215, LaSalle, Ill. 61301. EOE/MF . . . there are immediate openings at various stations which are clients of "The Lowery Company." Send T&R's to **R.M. Lowery and Company**, 5888 E. Onyx Avenue, Scottsdale, AZ 85253 EOE/MF . . . **KFRC** in San Francisco is accepting applications for a production director. For further information contact KFRC Programming, **Kyle Palabay** at (415) 986-6100. EOE/MF . . . an experienced advertising sales rep is needed at **WAXX**. Three years of radio sales experience is needed for the position. Send T&R to **Marty Green**, director of sales, WAXX Radio, P.O. Box 6000, Eau Claire, WI 54702 . . . Charlotte's top-rated CHR station is looking for a morning personality ready to work very hard to achieve goals," says **Bill Martin**. Send skimmed tapes along with resume to **WBCY-FM**. One Julian Price Place, Charlotte, North Carolina 28208 . . . **WTDY** is seeking an informative, personable morning drive host for its A/C-type formatted station. T&R goes to **Bill Vancil**, WTDY Radio, P.O. Box 2058, Madison, WI 53701. EOE/MF . . . a Northern CA AM/FM is looking for a CE. Experience in engineering is helpful. Call **Craig McCarthy** at (916) 529-3475. EOE/MF . . . **WFNR**, all hit country, is looking for morning and midday air personalities with sales and production experience. No calls please. T&R to **Jay Michaels**, P.O. Box 2100, Christiansburg, VA 24073 EOE/MF . . . **Jeff Kelly** at **WYAV/WLAT** is looking for a news director. Experience is preferred. T&R goes to Jeff Kelly, P.O. Box 799, Conway, South Carolina 29526 EOE/MF . . . **KSJO** in San Jose is in the market looking for an afternoon air talent that also can create unique production spots. T&R to **Dana Jang**, KSJO, 1420 Koll Circle, San Jose, CA 95112 . . . **KUBE** is looking for weekenders. T&R goes to **Barry Beck**, KUBE, 110 Lakeside Avenue, Seattle, WA 98122. EOE/MF . . . **KDJK** in Modesto is accepting tapes and resumes for future openings at the station. Five years minimum is required for the position. T&R to **Jerry Longden**, KGJK Radio, 570 Armstrong Way, Oakdale, CA 95361 EOE/MF . . . country radio **WDAF** is looking for a fulltime music director, also its in the market for a part time jock. No calls please. Cassettes only to **Don Crawley**, 3020 Summit, Kansas City, MO 64108. EOE/MF . . . **KLFZ**, Denver's 1090 AM needs a morning talent or team. Send T&R plus salary requirements to program director, KLFZ, 1776 Grant Street, Denver, CO 80203 EOE/MF . . . a mature morning personality is needed for an oldies formatted station that is community oriented. Other duties will include being program director. T & R to **Mike Harris**, **WEOK**, P.O. Box 416, Poughkeepsie, New York 12602. EOE/MF . . . the Gilcom Corporation, which owns **WLEE** Radio, is accepting tapes for future openings. T&R goes to **Tony Booth**, WLEE, 6200 W. Broad Street, Richmond, VA 23226. No calls please, EOE/MF . . . a top flight station in Massena, NY is looking to rebuild its local and regional coverage. The position that is available is news director. The reach of the station covers some parts of the Canadian market. Send all inquiries to **Paul James**, WYBG, P.O. Box 136, Massena, New York 13662 EOE/MF . . . **WALK-FM** is still in the market looking for a production/copy writer, on-air personality. "Applicant should have strong organizational skills when it comes to copyrighting and management." T&R and resume to **Bill Edwards**, PD, WALK, P.O. Box 230, Patchogue, New York 11772 EOE/MF.

Darryl Lindsey

AIR CHECK

Station: **WMKR**
Market: **Baltimore**
P.D.: **Ralph Wimmer**



Baltimore's K106 FM is a rapidly growing, increasingly popular 50,000-watt CHR station serving the Baltimore area. Owned by S&F Communications Corp., WMKR has operated under its current format since July of 1983.

Early last year, Ralph Wimmer assumed the position of program director. During his tenure, the station has continued to garner more and more listeners, as evidenced in this year's spring Arbitrons, which showed WMKR's rise in ratings from 3.2 to 4.8. "There were a number of reasons for that," Wimmer commented. "I believe the programming, of course, is a large majority of it. Also, though, we've done a great deal of advertising. We had ads on over a third of the buses in the city, we had extensive TV campaigns, and promoted the station on several billboards."

In addition, WMKR has also worked with several movie companies on premieres, and has hosted several nightclub events, Wimmer mentioned. "We believe very highly in handshaking, baby-kissing and that sort of thing," he added. "We feel it's vitally important to deal directly with the public. Our main goal is to get everyone in Baltimore to listen to this station sometime within a seven-day period. I believe our identity is clear now and people know that if they turn to FM 106, they're going to hear their favorite hit records. We've worked very hard on making that happen."

In terms of community involvement, Wimmer said, "We certainly do what we can, where we can. We don't like to clutter our on-air sound too much, so we carefully pick and choose what's best to be involved with." Of late, the station has been an integral part of a state fair celebration, campaigned to help find a cure for muscular dystrophy, and most recently, sponsored Baltimore's Harbor Expo concerts.

According to Wimmer, "We get more involved than just reading a liner card asking for something. We want people to both have a good time listening to WMKR and feel that they can get involved through contests, special events, or just our regular programming."

The station's current lineup features Steve Cochran from 5:30-10 a.m.; Mike Fraser from 10-1 p.m.; 'The Real Davy Crockett' from 1-3 p.m.; Wimmer (who hosts under the name Tom Winston) from 3-6 p.m.; Pete Michaels from 6-10 p.m.; Kym Landers from 10-2 a.m.; and music director Tim Watts from 2-5 a.m.

AIRPLAY

CHANGES — Joe Shamwell has been named general manager of WACR AM&FM, Columbus, MS. Shamwell is also a songwriter who has had his songs recorded by the likes of Isaac Hayes, Sam & Dave and Peaches & Herb . . . Patty Graham is named account executive at KLZI, Phoenix . . . Jack Patterson has been appointed sales manager in the Detroit office of the CBS Radio Networks, while Deborah Reno has been named manager, marketing and promotion for the web. Reno had previously served as director, information services at the network's San Francisco outlet, KXBS . . . Some changes at Major Market Radio Sales, Laurie Bonney has been named director of communications, Tom McKinley is appointed executive vice president, and Austin Walsh assumes the position of executive vice president, western region . . . Over at Drake-Chenault, Helen Mirones was named vice president/controller and Judy Gold becomes the director of special projects . . . Cynthia McGuineas is a new account executive at McGavren Guild Radio in Detroit . . .



MILLIONAIRE WEEKEND — KSJO, San Jose recently sent two winners on a millionaires weekend which included two nights in the \$1,800 suite at San Francisco's Fairmont Hotel, a yacht cruise on the San Francisco Bay, and Lear Jet transportation to Caesar's Tahoe, including \$1,000 in gambling chips. Pictured (l-r): "Bib" Bob Corona; Keystone Family; Jim Parsons; Caesar's Tahoe; winners Patty Banciger and Kevin White; and Jim Cotter, KSJO promotion director.

marking the 10th anniversary of the most covered song ever written, "Yesterday" Chances are good that Michael Jackson will be listening to the special to hear all about his new publishing acquisition. (See Cash Box August 24, page 5) . . . The Weedeck Corporation, producers of "Country Report" and "Country Report Countdown," announced that they will produce a one-hour radio special based on the soon-to-be-released film, *Sweet Dreams*. The movie, starring Jessica Lange and Ed Harris, is the true story of country music legend Patsy Cline. The radio special will feature her music and will have interviews with those who knew her best and which those whose lives and careers were influenced by her music and personality . . . The Blair Radio Networks have installed the first toll-free hot line for unwired network information. 1(800) 2424-BRN links stations and advertisers to BRN sales and service headquarters in New York. BRN is comprised of the stations represented by Blair Radio, Blair/RAR, CBS Radio Spot Sales, and CBS National Spot Sales . . .

OLD FOLKIES RETURN — There is a two-hour weekly program available, called "American Folk Theatre," which focuses on the folk music craze of the '50s and '60s. The program combines the music with historical anecdotes of the period and guest interviews with people who were a part of the folk era. The program is produced by Tom Daly and Brownie Macintosh at "Fishtracks" Recording Studio in Portsmouth, NH. Some of the guests include Peter, Paul and Mary, Fred Hellerman, Hugh Downs, Oscar Brand, Will Holt, Terry Gilkyson, Tommy Makem and Nick Reynolds of the Kingston Trio. For more information contact Brownie Macintosh at (603) 6599-2361 . . . Drake-Chenault will begin offering a new format aimed at 35-44-year-old adults. The soft AC format will be available on tape or via carts and will compete with formats like Transtar's format 41 . . . Stuart Broadcasting has been sold to DKM Broadcasting for a reported sum of \$23.5 Million. Dick Chapin, who is currently the president of Stuart, will remain as manager of 10 ten stations under his new title of president DKM Midwest. The 10 Stuart stations are KFOR&KFRX, Lincoln, KRGI AM&FM Grand Island, NE, KWTO AM&FM Springfield, MO, KSAL&KYEZ, Salina, KS and KOEL AM&FM, Oelwein, IA. DKM currently owns WCAO&WXYV, Baltimore, WZNE, Tampa, WDJO&WUBE, Cincinnati and WAOK&W-VEE, Atlanta . . .

NEW ARBITRON STUDY — Radio has become an integral part of the daily life in the Hispanic community according to a new study released by Arbitron. *Radio Today: The Hispanic Listener* shows that 98 percent of the Hispanic community listen to radio each week, two percent higher than the national average. Hispanics spend 30 hours a week, two percent higher than the national average. Hispanics spend 30 hours a week with radio which is 20% more than the general population, which spends 25 hours weekly. "The Hispanic marketplace is a strong one, 16 million people. Advertisers spend \$100 million annually to reach them through radio," says Rip Ridgeway, vice president of radio sales development for Arbitron. *Radio Today: The Hispanic Listener* is our first comprehensive look at the way this group uses radio. It is intended to help radio stations, advertisers and their agencies learn how to use radio to reach Hispanics. . . . Golden West Broadcasters have announced intentions to buy KUTE-FM, Los Angeles from Inner City Broadcasting. The station currently broadcasts the "Quiet Storm" format. Golden West has not expressed whether it will continue with the format. Golden West owns KMPC, Los Angeles, WCXI AM&FM, Detroit, and KVI&KPLZ, Seattle . . . Congratulations to KYUU, San Francisco vice president and general manager Terry De Voto and wife Chrissy on the birth of their daughter, Carolyn Rose.



PRIVATE AUDIENCE — Capitol Recording artist Tina Turner (r) takes some time backstage to chat with WBLS Radio's Maye James, during Turner's recent NY stint at Madison Square Garden.

Bob Shulman



MANN ALIVE — 'til Tuesday lead singer Aimee Mann joins NBC Radio Entertainment's Paul Shaffer and Rona Elliot on "Live From The Hard Rock Cafe." Pictured (l-r): Mann, Shaffer, co-producer Andy Denmark and Elliot.

CBS Finalizes Purchase Of Five Stations

LOS ANGELES — CBS announced that it has finalized its agreement with the Taft Broadcasting Company to purchase five radio stations in Dallas, Houston, Tampa and Washington, D.C. The purchase was effective July 31, 1985.

The newly acquired stations are KTXQ(FM) Dallas/Ft. Worth, an Album Oriented Rock (AOR) station; KLTR(FM) Houston, programming Adult Contem-

porary "lite rock" music; WSUN-AM, a modern country station, and WYNF(FM), an AOR station, in Tampa; and WLTT(FM) Washington, D.C., which broadcasts an Adult Contemporary format.

CBS also owns six AM and seven FM stations in New York, Los Angeles, Chicago, Philadelphia, San Francisco, St. Louis and Boston.

Malrite Boosts Revenues In First Half of '85

LOS ANGELES — Malrite Communications Group (NASDAQ-MALR) has reported substantially increased revenues and profitability for the second quarter and first half of 1985.

Revenues for the quarter climbed 12 percent to \$22.3 million and profit from broadcasting stations, which the industry defines as cash flow, increased 15 percent to \$6.6 million. Net income advanced 32 percent to \$1.3 million, or 10 cents per share, the year earlier.

For the first half of 1985, revenues rose 12 percent to \$38.9 million. Profit from broadcasting stations climbed 14 percent

to \$9.3 million, and income before gain on disposal and taxes increased sharply by 57 percent to \$1.8 million.

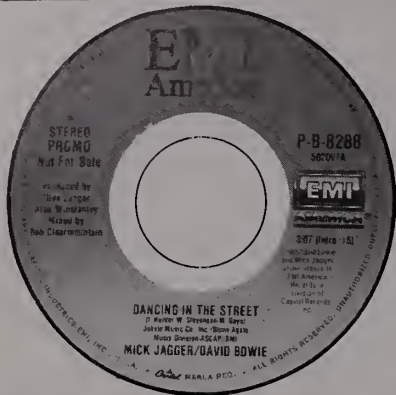
Malrite disposed of its Rochester, New York radio stations in the first quarter and realized a pre-tax gain of \$5.7 million. Benefiting from that gain, net income for the half increased to \$4.1 million, or 33 cents per share, from \$481,000, or 4 cents per share, in 1984.

Net income per share figures for the first half of both years are restated to reflect a dividend of one share of Class A Common for each 2 shares of Common stock effective June 27, 1985.



IT'S ONLY ROCK AND ROLL TO HIM — Billy Joel dropped by WCBS-FM for an interview with Dick Hetherton. Pictured (l-r) are: WCBS-FM air personalities Bob Shannon and Norm N. Nite; Joel; program director Joe McCoy; and Hetherton.

MOST ADDED



STRONG ADDS

The Romantics — Test Of Time
B. Adams — One Night Love Affair
Jon Butcher Axis — Stop
R.E.M. — Driver 8

STATION ADDS

WHJY — Providence, RI — Jeff Ricco
M. JAGGER & D. BOWIE — Dancin' In The Street
THE ROMANTICS — Test Of Time
Y. MALMSTEEN'S RISING FORCE — See Into The Light
JON BUTCHER AXIS — Stop
SIMON F — I Want You Back

WMMR — Philadelphia — Erin Riley
M. JAGGER & D. BOWIE — Dancin' In The Street
HALL & OATES — The Way You Do The Things You Do/My Girl
MARILLION — Kayleigh

WHEB — Portsmouth, NH — Chris Garrett
THE ROMANTICS — Test Of Time
B. ADAMS — One Night Love Affair
JON BUTCHER AXIS — Stop
M. JAGGER & D. BOWIE — Dancin' In The Street
ABC — Be Near Me
R.E.M. — Driver 8
J. LENNON — Jesse

WWTR — Ocean City, MD — Richard Rensberg
R.E.M. — Driver 8
ABC — Be Near Me
B. SPRINGSTEEN — Go Down
FOREIGNER — Down On Love
THE ROMANTICS — Test Of Time
M. JAGGER & D. BOWIE — Dancin' In The Street

WRIF — Detroit — Scott Brown
THE ROMANTICS — Test Of Time
M. JAGGER & D. BOWIE — Dancin' In The Street
G. ROLLIE — Young Love
HOOTERS — And We Danced

APRIL WINE — Rock Me To Sleep

WSKS — Cincinnati — Marty Bender
THE OUTFIELD — Say It Isn't So
DIO — Rock & Roll Children
HEART — All Eyes
C. HART — Boy In The Box
EDDIE & THE TIDE — One In A Million

WOOS — Akron — Rick Singer
DIRE STRAITS — One World
J. BECK — Gets Us All In The End
SAGA — What Do I Know
THE ROMANTICS — Test Of Time

KMOD — Tulsa — Jim Jones
FOREIGNER — Down On Love
JON BUTCHER AXIS — Stop
HALL & OATES — The Way You Do The Things You Do/My Girl
R.E.M. — Driver 8
B. ADAMS — One Night Love Affair
M. JAGGER & D. BOWIE — Dancin' In The Street

KSRR — Houston — Michael Stevens
M. JAGGER & D. BOWIE — Dancin' In The Street
THE OUTFIELD — Say It Isn't So
J. Cafferty — C-I-T-Y
H. LEWIS AND THE NEWS — Back In Time
NIGHT RANGER — Four In The Morning

WQMF — Louisville — Duke Meyer
DIRE STRAITS — So Far Away
M. JAGGER & D. BOWIE — Dancin' In The Street
HOOTERS — And We Danced
R. PLANT — Too Loud

WRZK — Spring Lake — David Gillis
JON BUTCHER AXIS — Stop
VANDENBURGH — Once In A Lifetime
B. ADAMS — One Night Love Affair
S. TOWNSHEND — Price To Pay/Meet You
MALICE — Rockin' With You
M. JAGGER & D. BOWIE — Dancin' In The Street
SMILE — Radioactive Love/When I Get Ready
DIO — Another Lie/Just Another Day
Y. MALMSTEEN'S RISING FORCE — Soldier Without Faith/I Am A Viking
GIRLSCHOOL — Nasty Nasty/Do You Want To Leave Me
R. TROWER — Last Time/The Voice
TARZEN — Love You Wild/Drum Talk
KIX — Midnight Dynamite/Bang Bang(Balls Of Fire)
HOLLAND — Sacrifice/High Life
HYTS — Loverboy/Looking From The Outside

KNAC — Long Beach, CA — Roland West
FRIGHTNIGHT — Various Cuts
N. LOWE — I Knew The Bride(When She Used To Rock & Roll)
SIMON F — I Want You Back
M. JAGGER & D. BOWIE — Dancin' In The Street

FUTURE ROCK

ESCAPING THE HITS — It was 20 years ago today that it happened. I remember running into the kitchen to tell my sister they were all playing "Help!" at the same time. "They," in this case, were my three favorite radio stations **WDRG-FM**, Hartford, **WABC** and **WMCA**, New York. I flipped the dial between the three signals, and as the **Beatles** sang, my sister and I felt that we were experiencing some great moment.

Actually, there was nothing remarkable about that at all. Those three protectors of the public airwaves were just doing their job — playing the hits. There is really no great mystery why radio stations insist on hammering out the hits. If you play those hit records often enough, more people will listen, the station gets a couple of tenths of a point increase in the ratings, the sales department gets so excited that they actually show up for work on time, the general manager shows everyone that he or she hasn't forgotten how to smile, and the program and music directors can keep their suitcases in the closet a little while longer. Two decades later, the programmer's job description remains the same — play the hits. Even though, these days, there are a greater number of radio stations playing contemporary popular music, the hits have a funny habit of being only a few songs at any given time. Lately, there have been so many crossover records, that it's impossible to tell exactly what format you've stumbled onto when you tune in halfway through a song. The music alone doesn't seem to tell you whether that station's format is pop, AC, album rock, urban, adult rock, oldies, or beautiful rock. It gets so confusing that there are moments that you simply must escape from the hits.

You can find an all news or talk station, a ballgame, or shut off the radio entirely. Fortunately for adventurous music lovers, some foresighted FCC bureaucrats reserved 20 FM frequencies from 88.1 Mhz to 91.9 Mhz for noncommercial "educational" purposes. There are now over 1,000 stations, mostly run by colleges and universities, who fill up this left end of the dial with a variety of jazz, new rock and roll, blues, experimental music and noise. These stations do not depend on ratings and sales staffs, so anything goes. Depending upon how lucky you are when you tune in, you can hear some of the most interesting or most horrendous sounds that you can imagine. Their unpredictability and unevenness are what makes listening to them great fun. One must be brave to program one of these educational outlets and even braver to listen to them for any length of time. You can go days without hearing a hit.

Even more courageous than the college radio crowd are the few commercial outlets that somehow survive by defying the hits. On a recent road trip from San Francisco to Los Angeles, I discovered a few of these gems. First was **KKCY** (98.9 Mhz) San Francisco, which calls itself "The City." Its variety of music was breathtaking, anything from **Billie Holiday** to **Dire Straits** and it all seemed to work. I drove out of the Bay area listening to its Saturday folk and blues show. Even though the disc jockey was a bit hung up on how great the '60s were, it was a treat to hear **Lightnin' Hopkins** and **Fred Neil**. When the signal faded out, I encountered **KHIP** (93.5 Mhz) Hollister. It was conducting a live music hour sponsored by the General Seed and Grain Company of Santa Cruz. I don't know who the performer was; the host mumbled his name once; but it was spontaneous, entertaining and contained the funniest dog food commercial I've ever heard. Later, I stumbled across another great little station broadcasting from Cambria, **KOTR** (94.3 Mhz), or was it **KOPR**, (those djs sure know how to mumble). In 45 minutes, I heard three records start out at the wrong speed and a record so scratched that it sounded as if someone had played frisbie with it at the beach. Yet, somehow the choice of songs and the way they flowed, was magic. I don't even know what half of those tunes were because, you guessed it, the dj mumbled when he announced his selections. I can't complain, because these are the unsung disc jockey heroes, who never get their pictures in the national trade magazines, or get taken out to lunch by a promotion person. They probably even have to buy the records that they play on the air. There must be other stations tucked away in little towns across America who don't fit any known format description, haven't got a clue as to who occupies the Top 10, yet play great music. It would be a service to compile a list of such stations for the weary traveler whenever he gets that uncontrollable urge to escape from the hits.

When I finally reached Los Angeles, I heard **Huey Lewis & The News** on four stations at the same time. Somehow, I didn't feel like calling my sister to tell her of this coincidence.

Bob Shulman

AIR CHECK

Station: **KBLE**
Market: **Des Moines**
PD: **Ron Sorenson**

KBLE

Many people have dreamed of having radio stations in their houses, but for Ron Sorenson the dream has become a reality. For the past 10 years, Sorenson has operated KBLE, one of the oldest FM cable radio stations in the country from his residence in Des Moines. Since November 15, 1975, KBLE has been supplying album rock via cable. The station now covers over 110,000 homes in six Iowa cities. The target demographic is 25-40.

"On a musical level," says owner/program director Sorenson, "we've anticipated what I feel is going to be a major format — upper demo album radio. It's something I've seen coming for six or eight years. We've essentially been targeting those people who grew up with album radio through the late '60s and early '70s throughout our existence. We offer a broader, more eclectic approach to music than do most broadcast AOR's. We offer a wide variety of rock but it's probably 20 percent jazz and R 'n' R, with a smattering of folk and blues. We play probably 50 percent current material and our oldies collection is much more vast than most stations."

KBLE is also unique in that it was the first cable radio station to ever report to a national trade magazine. The station now reports to four. "The basic difference between us and over-the-air broadcast stations," continues Sorenson, "is that we have a lack of service available to automobiles. We are also unregulated and unrated. However, advertising is sold exactly the same way it is with regular broadcast stations."

ROCK PROGRAMMER'S PICK

Programmer	Station	Market
Doug Clifton	KBCO	Boulder, CO

Song: "Send My Heart"
Artist: The Adventures
Label: **Chrysalis**

Comment:

"We are starting to see some good phone response and it's been a favorite of the staff. The record has lots of depth and we're also playing 'When The World Turns Upside Down'. We expect to expand airplay to other tracks."

GANG OF 4000!

September 25-28, New York Marriott Marquis

If you imagine the music industry to be run by a small, mysterious clique, don't believe it. The real power is held by thousands of innovative and influential people, most of whom will be attending the New Music Seminar in New York. Join the Gang of 4000—including the following confirmed panelists—and take part in a unique opportunity to explore and affect the state and the future of the international music business.

MUSIC

A&R
Bruce Lundvall (Manhattan Records), Moderator
Rick Rubin (Def Jam)
Stevie Nicks (Some Bizzare)
Bruce Dickinson (Chrysalis)
John McClain (A&M)
Andrew Fuhrmann (Capitol)
Steve Ralovsky (CBS)
Dave Bates (Phonogram U.K.)
Lisa Fancher (Frontier)

PRESS
Merle Ginsberg (Rolling Stone), Moderator
Craig Lee (L.A. Weekly)
Mikal Gilmore (Herald Examiner)
Stuart Mettranga (RockBill)
Tom Wheeler (Guitar Player)
Deborah Frost (Independent)
Bill Forman (BAM)
Jim McFarlin (Detroit News)
Anthony DeCurtis (Record)
Bill Flanagan (Musician)
David Keppel (Star Hits)
Bob Guccione, Jr. (Spin)

HEAVY METAL
Cliff Burnstein, Moderator
Marsha Vasic (ICM)
Fred Mills (Rockit Records)
Andy Secher (Hit Parader)
Johnny Z (Megatorce)
Barry Kobrin (Important/Combat)
Richard Sanders (L'Amour/Olympia)
Robert Sweet (Stryper)

PRODUCERS
Gary Gersh (Geffen), Moderator
Arif Mardin
Mike Thome
Don Dixon
Jimmy Iovine
Bob Clearmountain
Terry Manning
Steve Thompson
John "Jellybean" Benitez
Larry Smith

ARTISTS
Haoui Montagu, Moderator
Prince Markie Dee (Fat Boys)
John Lurie (Lounge Lizards)
Jason Ringenberg (Jason & the Scorchers)
Marianne Faithfull
Suzanne Vega
Adam Clayton (U2)
Richard Butler (Psychodelic Furs)
Peter Garrett (Midnight Oil)
Yoko Ono
Martin Fry (ABC)
Lo! Creme (Godley & Creme)

MCs/DJs/HUMAN BEAT BOXES

Judges:
Afrika Bambaataa
Buff The Human Beat Box
Whiz Kid
Mr. Magic
D.M.C.
DJs: Jazzy Jay
MCs:
Melle Mel
Fruitkwan
Stevie D. (Force MD's)
Roxanne Shante
LL Cool Jay
Human Beat Boxes:
Doug E. Fresh
Human Mix Machine Wise
Eugene Eaddy
Emanon Johnson

DJs AND REMIXERS

Jerry Lembo (Chrysalis), Moderator
Bruce Forest
Scott Blackwell (Private Eyes)
Andy Dunkley (Irving Plaza)
Victor Flores
Steve Steinski
Michael Moore
Tony Moran
Cameron Paul
NEW AGE MUSIC
Jonathan Rose (Gramavision), Moderator
Paul Winter
Steven Haprin
Steven Hill
Lamont Young
Pandit Pran Nath
Jeff Chamo

VIDEO

VIDEO CLUBS
Steve Sukman (Private Eyes), Moderator
Adam Baran (Private Eyes)
Ed Steinberg (Rockamerica)
Tima Sumelioglu (Sound and Vision)
Chris Russo (Telegenics)
Jim Thompson (Video Pool of Chicago)
Ross Bostwick (Vogue)
Dean Anderson (Chicago)
Stefan (The Stone)
Scooter Beardson (Fizz)
Dave Dirocco (Metrol)
Lamont Prince (9:30)
Keith Jacobsen (Hula's)

MUSIC VIDEO PROMOTION
Kris P., Moderator
Tom Andrews (Columbia Pictures)
Nancy Glucksman (Chrysalis)
Roxy Myza! (V-66)
Peter Facer (Video One)
Peter Baron (Arista)
Robin Sloane (Elektra)
Curt Creager (Atlantic)
Laurel Sylvanus (Warner Bros.)
Debbie Samuelson (Columbia)

LOCAL VIDEO PROGRAMMING
Celia Hirschman (Vis-Ability), Moderator
Roxy Myza! (V66)
Steve Leeds (U-68)
Jas Scott-Moncrieff (Goodnight L.A.)
Glenn Willey (Salt Lake Music TV)
Pete Thompson (Texas Hit Review)
Joe Caliro (Dance TV)
Karl VanKyle (101 Rock Place)
Yaa Venson (Rock On Chicago)
Michael Overn (New Music Plus)

MUSIC VIDEO DIRECTORS
Stuart Samuels (ATI), Co-Moderator
Liz Heller (MCA), Co-Moderator
Mark Pines
Zbigniew Rybczynski
Tim Newman
Marty Colner
Jeff Stein
Wayne Isham

INTERNATIONAL VIDEO PROGRAMMING
Theo Roos (Euro Tiptsheet), Moderator
Louis E. Perego (Skyline Features—Int. Music Video)
Charles Levinson (Music Box)

NATIONAL VIDEO PROGRAMMING
Mitch Rowen (CVC Video Report), Moderator
Cynthia Friedland (ATI Video)
Jeffery Lee (Black Ent. Television)
Bill Brummel (Night Tracks)
Tom Robbins (Music Mag.)
Mike Rosen (Monument Productions)
Bette Higer (Friday Night Videos)

BUSINESS

AMERICAN ROCK INDEPENDENTS
Mike Dreese (U.S. Rock/Newbury Comics), Moderator
Paul Stark (Twin Tone)
Eric Williams (Important)
Jim Fouratt (Peppermint Lounge)
David Ferguson (CD Presents)
Pam Kent (Landslide)
Rick Lawler (Jem)
Claudia Stanten (Rockpool)
BRITISH INDEPENDENT SCENE
Ruth Poisky (Blind Dates/Dancetena), Moderator
Brenda Kelly (Catalog)
Ivo (4AD)
Alan McGee (Creation)
Tony K. (Red Rhino)
Don Watson (New Musical Express)
Sue Johnston (Mute)

NEW LABEL BUSINESS WORKSHOP
Tom Silverman (Tommy Boy), Moderator
Tom Couch (Malaco)
Gerard Cosloy (Homestead)
Steve Sinclair (Important)

MANAGERS
Ed Rosenblatt, Moderator
Bud Praeger (ESP Mgmt)
Russell Simmons (Rush Productions)
Peter Leak (NY End Ltd.)
John Scher (Monarch)
Les Mills (Psychedellic Furs)
Chris Parry (Cure/Fiction)
Keith Wickham (Take Out)

NIGHTCLUBBING
Rudolf (The Palladium), Moderator
Kevin Milens (Virgin Clubs)
Vito Bruno (Outlaw Parties)
Stephen Saban (Details)
Rusty Egan
Darius (Area)
Steve Maas (ex-Mudd Club)
Brook Woode!

TALENT AND BOOKING
Frank Riley (Venture), Co-Moderator
Jeff Rowland (ICM), Co-Moderator
Norby Walters (NWA)
Bob Diteau (Selective Artists)
Joe Plotkin (Monarch)
John Giddings (TBA)
Ian Copeland (FBI)
Steve McClellan (1st Ave & 7th St Entry)
Mark Segal (ICM)

INDEPENDENT LABELS AND DISTRIBUTION
Monica Lynch (Tommy Boy), Moderator
Herb Corsack (4th and Broadway)
Adam Levy (Roulette Group)
Fred Munao (Select)
Phil Jones (Fantasy)
Larry Rosen (GRP)
Gary Stewart (Rhino)
Pretty Tony (Music Specialist)
Cory Robbins (Profile)

SOUTH AFRICA—APARTHEID AND THE INTERNATIONAL MUSIC INDUSTRY

Rick Dutka (Tommy Boy), Moderator
Ewart Abner (Black Music Association)
Jerry Dammers (Special AKA)
Dennis Brutus (poet)
Little Steven (artist)
Michael Beaubien (journalist)
TAKING STOCK OF THE MUSIC INDUSTRY'S FINANCIAL FUTURE
Peter Hall (Financial World), Moderator
Mark Riley (F. Eberstadt & Co)
Rosemary Carroll (Phillips, Nizer)

MUSIC PUBLISHING
Stuart Slater (Chrysalis), Moderator
Dan Burgoise (Bug)
Mike Lembo (Mike's Mgmt.)
The Chalmers (Compleat)
Tom Vickers (Almo)
Peter Jenner
Danny Strick (CBS Songs)
Holly Greene (Jobete)
Philippe Constantin (Barclay)

PROGRAMMING

ALBUM RADIO PROGRAMMING
Steve Smith (Album Network), Moderator
Denis McNamara (WLR)
Lee Abrams (Burkhardt Abrams/Michaels/Douglas)
Charlie Kendall (WNEW-FM)
Ted Utz (WMMR)
George Harris (Harris Communications)

POP RADIO
Jcel Denver (R & R), Moderator
Brian Thomas (BJ 105)
Nick Bazoo (B 94 Pittsburgh)
Sonny Joe White (WXKS)
Bill Shannon (WCCK-K104)

COLLEGE RADIO
Andrew Kipnes (AAM), Moderator
Ivan Bodley (WTUL)
Scott Byron (CMJ)
Oedipus (WBCN)
Peter Gordon (Thirsty Ear)
Morgan Williams (WXCJ)
Dan Osborn (WNUJ)
Dave Stewart (WUOG)
Harry Levy (KUSF)
Karen Glauber (A&M)

RHYTHM RADIO
Walt Love (R&R), Moderator
James Alexander (WJLB)
Greg Mack (KDAY)
Ron Atkins (KMJQ)
Jeff Wyatt (WUSL)
Lynn Tolliver (WZAK)
Dean Dean (WDMT)
Joe Tamburro (Butterball) (WDAS)

MARKETING

ALBUM RADIO PROMOTION
Steve Feinstein (R&R), Moderator
Fred DiSipio Jr. (Hot Tracks)
Paul Rappaport (Columbia)
Robyn Kravitz (One Way)
Rob Barnett (KZEW)
Oedipus (WBCN)
Artie Fulkin (aka Paul Shaffer) (PolyMer)
Erin Riley (WMMR)
George Gemity (Warner Bros.)

RECORD PACKAGING DESIGN
Car Grasso (I.R.S.), Moderator
Paula Scher (Koppel and Scher)
John Berg (CBS)
Jeri McManus (Warner Bros.)
Janet Perr
Nick Egan
Martin Burgoyne
Larry Williams

BLACK MUSIC MARKETING AND PROMOTION
Winki Simms (Ind.), Co-Moderator
Herb Trawick (Solar), Co-Moderator
Vernon Slaughter (CBS)
Hank Caldwell (Atlantic)
Leroy Little (PolyGram)
Manny Beia (Profile)
Ronnie Jones (Capitol)
Maurice Watkins (Motown)
Mary Lou Badeaux (Warner Bros.)

MERCHANDISING
Michael Sukin (Berger, Steingut, et al.), Moderator
Bruce Fingeret (Roadstar)
Lee Heiman (RockBill)
Ira Sokoloff (Great Southern)
David Berman (Warner Bros.)

PUBLICITY: STARS AND STARMAKERS
Raleigh Pinsky (The Raleigh Group Ltd.), Moderator
Dixie Whalley (Entertainment Tonight)
Susan Mittlekauf (Rock Rap)
Stuart Cohn (MTV)
Rhonda Shore (Island)
Sherry Ring (PolyGram)
Sharon Weiss (W3 Public Relations)
Cary Baker (I.R.S.)
Julian Shapiro (CBS International)
Jody Miller (JLM Publicity)
Danny Schechter (20/20)
Kathy Shenker (A&M)
Ethlie Ann Vare (Rock Billboard)
Susan Martin (Susan Martin Publicity)

POP CROSSOVER PROMOTION
Michael Plen (I.R.S.)
Judy Libow (Atlantic)
Charlie Minor (A&M)
Craig Kostich (Warner Bros.)
Fred Di Sipio Sr. (Di Sipio Assoc.)

LEGAL

MUSIC FILM VIDEO
Brian Loucks (Creative Artists), Moderator
Gary LeMelle (Columbia Pictures)
Danny Goldberg (Gold Mountain)
Christie Barnes (ICM)

Doug McHenry (Producer of "Krush Groove")
Jeff Ayeroff (Warner Bros.)
Dave Lubell (Cohn, Glickstein)
Russ Regan (PolyGram)
PERFORMING RIGHTS WORKSHOP
Barbara Cain (BMI)
Gloria Messenger (ASCAP)

MUSIC VIDEO EXPLOITATION: RIGHTS, CLEARANCES AND PAYMENTS

Fred E. Goldring (Grubman, Indursky, and Schindler), Moderator
Rand Hoffman (CBS Songs)
Joseph Santii (SAG)
Arnold Holland (RCA Home Video)
David Benjamin (Friday Night Videos)

INTERNATIONAL LICENSING: BREAKING ACTS WORLDWIDE
Marty Scott (JEM Records), Moderator
Karakos (Celluloid)
Graham Fletcher (Independent International)
Alan Cowderoy (Stiff)
Doug D'Arcy (Chrysalis U.K.)
Virgil Roberts (Solar)
Sergio Cossa (Emergency)
James Wiley, Esq.

RECORD DEAL BASICS WORKSHOP
Don Friedman, Moderator
Ken Anderson, Esq.

Jeff Fenster (Warner Bros.)
CORPORATE SPONSORSHIP
Jim Vail (The Vail Group), Moderator
Danny Socolof (Mega Inc.)
Joe Zynczak, Esq.
Bob Weinstein (Independent)
Jay Coleman (RockBill)
Bonnie Feingold (Pepsi-Coa)

TECHNOLOGY

STUDIO TECHNOLOGY WORKSHOP
A Grundy (AES), Moderator
Bobby Nathan (Unique)
Frank Doyle (Media Sound)

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NEW MUSIC SEMINAR 6

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TOP 75 ALBUMS

Title, Artist, Label, Number Distributor
 ★ = Available on Compact Disc
 ■ = Platinum (RIAA Certified)
 □ = Gold (RIAA Certified)

Weeks On Chart
8/24

Weeks On Chart
8/24

1	ROCK ME TONIGHT □ FREDDIE JACKSON (Capitol ST 12404)	1	18	37	MATERIAL THANGZ THE DEELE (Solar/Elektra 9-60410)	36	11
2	WHITNEY HOUSTON ★ (Arista AL8-8212)	2	20	38	TAKE NO PRISONERS PEOBO BRYSON (Elektra 9-60427)	38	10
3	SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 824 546-1)	3	9	39	THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-90281-1)	39	7
4	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	4	23	40	WORLD CLASS THE WORLD CLASS WRECKIN' CRU (Kru-Cut KC 004)	44	7
5	WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AL8-8286)	6	7	41	NEW EDITION ★■ (MCA 5515)	41	37
6	AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	5	17	42	HORSIN' AROUND CARRIE LUCAS (Constellation/MCA 5513)	42	7
7	READY FOR THE WORLD (MCA 5594)	8	15	43	HOT SPOT DAZZ BAND (Motown 6149ML)	56	2
8	JESSE JOHNSON'S REVUE ★ (A&M SP 6-5024)	7	24	44	SPACE IS THE PLACE NEWCLEUS (Sunnyview 4903)	49	3
9	A LITTLE SPICE LOOSE ENDS (MCA 5588)	10	16	45	9.9 (RCA NFL 1-8049)	52	4
10	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	9	14	46	RESTLESS STARPOINT (Elektra 9-60424)	60	2
11	U.T.F.O. (Select SEL 21614)	11	14	47	NO JACKET REQUIRED ★□ PHIL COLLINS (Atlantic 7 81240-1)	45	15
12	EMERGENCY ★■ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	13	39	48	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	53	17
13	PATTI LABELLE (Philadelphia Int'l/CBS FZ 40020)	22	5	49	THE FAMILY (Paisley Park/Warner Bros. 25322-1)	DEBUT	
14	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	12	11	50	LUXURY OF LIFE 5 STAR (RCA NFL 1-8052)	51	4
15	GLOW RICK JAMES (Gordy/Motown 6135 GL)	14	17	51	KLIQUE (MCA 5532)	37	15
16	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	16	17	52	RAP 2 (Profile PRO-1207)	57	2
17	ONLY FOUR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	15	26	53	COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 6148GL)	48	5
18	CAN'T STOP THE LOVE □ MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	18	25	54	PADLOCK GWEN GUTHRIE (Garage/Island 2001)	59	3
19	RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL)	19	24	55	THE VISION HOWARD JOHNSON (A&M 4982)	61	2
20	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JLB-8213)	20	61	56	GRAVITY KENNY G & G FORCE (Arista AL8-8282)	40	14
21	THE FAT BOYS ARE BACK THE FAT BOYS (Sutra 1016)	31	3	57	THE DREAM OF THE BLUE TURTLE ★ STING (A&M-SP 03750)	58	7
22	DIAMOND LIFE ★■ SADE (Portrait/CBS 39581)	21	28	58	LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135)	DEBUT	
23	SOME OF MY BEST JOKES ARE FRIENDS GEORGE CLINTON (Capitol ST-12417)	23	8	59	BANGING THE WALL BAR-KAYS (Mercury/PolyGram 824 727-1)	DEBUT	
24	ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	25	21	60	READ MY LIPS MELBA MOORE (Capitol ST 12382)	46	21
25	KING OF ROCK ★□ RUN D.M.C. (Profile PRO-1205)	24	35	61	DO YOU WANNA GET AWAY ★ SHANNON (Mirage/Atlantic 7-90267-1)	47	16
26	CONTACT POINTER SISTERS (RCA AFL 1-8056)	29	6	62	SONGS FROM THE BIG CHAIR ★□ TEARS FOR FEARS (Mercury/PolyGram 824 300-1)	DEBUT	
27	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	17	17	63	LATELY BILLY PAUL (Total Experience/RCA TEL 8-5711)	DEBUT	
28	WATCHING YOU WATCHING ME BILL WITHERS (Columbia FC 39887)	27	7	64	SUGAR "KISS" SUGARFOOT (Warner Bros. 25168-1)	DEBUT	
29	WRAP YOUR BODY ONE WAY (MCA 5552)	32	6	65	NIGHTSHIFT ★□ COMMODORES (Motown 6124 ML)	54	30
30	MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	26	33	66	GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	65	33
31	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	28	35	67	SEEKRET KLEER (Atlantic 7-81254-1)	50	10
32	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-81245-1)	33	21	68	STARCHILD ★□ TEENA MARIE (Epic FE 39528)	55	36
33	IT'S GONNA BE ALRIGHT CHERYL LYNN (Columbia FC 40024)	30	7	69	WHEN THE BOYS MEET THE GIRLS SISTER SLEDGE (Atlantic 7-81255-1)	66	10
34	CITY LIFE THE BOOGIE BOYS (Capitol SF-12409)	43	3	70	LIKE A VIRGIN ★■ MADONNA (Sire/Warner Bros. 9-25157-1)	71	33
35	THE COMPLETE STORY OF ROXANNE... THE ALBUM (Compleat/PolyGram 671014-1)	34	8	71	SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	62	51
36	BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA 5547)	35	32	72	R.J.'S LATEST ARRIVAL (Atlantic 7-81260-1)	63	6
				73	I'M NOT THE SAME GIRL STACY LATTISAW (Cotillion/Atlantic 7-90280-1)	64	5
				74	MAGIC FOUR TOPS (Motown 6130 ML)	67	12
				75	PICK-N-CHOOSE RADIANCE (Qwest/Warner Bros. 9-25153-1)	68	6

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

THE RHYTHM SECTION

ARE YOU READY FOR THE WORLD? — MCA Records Black Music Division, since appointing **Jheryl Busby** as head, has been signing new talent at a rapid pace, and one of the projects which has done especially well for the label is the debut album from **Ready For The World (RFTW)**. Hailing from Michigan, home state of Motown, Ready For The World makes its home base in Flint, MI, but with release of its debut LP, it is truly, "ready for the world."

As the band's members **Gordon Strozier, Melvin Riley, Jr., Gregory Potts, John Eaton, Gerald Valentine** and **Wille Triplett** recently explained to *Rhythm Section*, "We got together after we graduated from high school, and we were able to put together a demo. We took it to a local DJ named **Charles "Mojo" Johnson**, who,



READY FOR SUCCESS — Michigan's latest phenom Ready For The World is MCA's latest B/C success.

at the time did late nights for WJLB in Detroit. He introduced us to these attorneys who are twin sisters, **Leona and Leonia Lloyd**." From there, the beginnings of Ready For The World were incarnate in a single ("Tonight") released on an independent label. MCA heard the single and signed the band.

The sophisticated sound of RFTW which has vaulted them to the top five on the B/C charts is something of a combination of **Prince and Michael Jackson**, and the lyrics of such tracks as "Tonight," "Deep Inside Your Love," "Human Toy" and "Slide Over" have a strong sexual slant. Melvin Riley, Jr., the band's lead singer explains, "We write songs the way they come to us . . . we don't purposefully write songs that are very sexually suggestive—that's just the way we write." Aside from sonic similarities to his royal badness, Prince, RFTW is also a very young band to get signed to a major—the band members are in their late teens; RFTW are a self-contained group which engineer their own sessions and the members all play various instruments; RFTW convinced MCA that they could produce their own first record.

While the band seems almost totally self-sufficient, one person who provided the band with help is **Bernard Terry**. RFTW's Wille Triplett comments, "Even though we produced the album Bernard was very helpful in engineering the sessions. He brought out the best sounds possible from the equipment we were tracking with. When MCA signed us, they were a little leery about letting us produce the LP, and it was mentioned that an outside producer might be brought in. But after we had some success with the first single we put out, 'Tonight,' that proved it to them that we could handle it."

RFTW is set to go on tour opening for **Luther Vandross** which should make its talents more visible to many who have only heard of them, though being on the road takes a little getting used to for such a young group. Triplett concludes, "Touring is something we are getting used to, though we miss home a lot. But it is all worth it when you go home and see your friends who are just as excited as we are to hear our record on the radio."

IN STEP WITH STEPHANIE — When *Rhythm Section* spoke to **Stephanie Mills** last year she had a new album, "I've Got The Cure," which featured one of the year's best-sung, best-produced singles, "The Medicine Song." Unfortunately, the LP, like the Broadway resurrection of *The Wiz*, in which Mills was then touring the country, went nowhere. "They sat on it," Mills says of the doomed album. "PolyGram was going through major internal changes at the time . . . I was so disappointed, because I really felt that was probably one of the best albums I had ever done." But Stephanie, owing no doubt in part to the trooper tradition of the theatre she grew up in, is coming back stronger than ever with a new label, a hot single ("Bit By Bit," from the **Chevy Chase** movie *Fletch*), New producers, and a new role for herself: executive producer. Mills enters MCA's roster when the label is enjoying a very successful period under new black music chief **Jheryl Busby**. With acts like **New Edition, Patti LaBelle, Ready For The World** and **Loose Ends**, Mills becomes a jewel in a label crown of 11 current singles on the top 100 urban chart. How did she manage to become executive producer in such a successful organization? "It wasn't as difficult as I thought it would be. What I appreciate is that MCA appreciates me as an established artist, even though this is gonna be a debut and new with them. And they're planning to treat it in that capacity—like a new artist that they truly believe in. But in terms of my involvement in the project, they

STEPHANIE MILLS — New label, new album, new single, new producers, new job: executive producer.

respect the fact that I'm an artist who's had success and I must know something about what I do. Jheryl Busby is the greatest. I'm really very proud to be working with him. You can have so many ideas, and they encourage all that. They're not intimidated by the fact that I know what's best for Stephanie. A lot of times, record companies — if you don't do exactly what they want you to do they mark you as difficult or hard to work with. But Jheryl and his crew, the staff over there, they've really encouraged and exploited and checked into even the smallest suggestion that I might have had. I think because of that we're going to have a great amount of success."

**Darryl Lindsey
Rusty Cutchin**

HOT NEW SELLER

Cameo
J. Johnson's Revue

Sikhulu's Record Shack — New York — Sikhulu Shange

F. Jackson
W. Houston
Prince
L. Vandross
U.T.F.O.

Skippy White's — Boston — Mark Siegel

Cameo
Rap 2
F. Jackson
L. Vandross
P. LaBelle

Shazada Enterprises — Charlotte, NC — Jack Gordon

F. Jackson
W. Houston
Kool & The Gang
L. Vandross
A. Franklin



STRONGEST SALES

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

Joe's Swing Shop — Los Angeles — Greta McConnell

F. Jackson
L. Vandross
Cameo
R. James
Prince

STORE REPORTS

Hill's Stereo — Norwalk, CT — Mary Ann Saracino

A. Franklin
F. Jackson
Rene & Angela
Boogie Boys
Mad Max Beyond Thunderdome

Fortune Records — Inglewood, CA — Timmy Fortune

Cameo
F. Jackson
L. Vanross
W. Houston
A. Franklin

Believe In Music — Wyoming, MI — Jim Marcusse

F. Jackson
Cameo
Bar-Kays
A. Franklin
One Way

H&W One-Stop — Dallas — Walter Jackson

Cameo
L. Vandross
A. Franklin
The World Class Wreckin' Cru
F. Jackson

Brown Sugar Records — New Orleans — Dallas Washington

F. Jackson
L. Vandross
W. Houston
Maze
Prince

L&M Sound Center — Lumberton, NC — Malcolm McCallum

F. Jackson
Fat Boys
L. Vandross
Cameo
U.T.F.O.

Barney's One-Stop — Chicago — Nellie Thomas

L. Vandross
Prince
F. Jackson
Cameo
W. Houston

Webb's Department Store — Philadelphia — Bruce Webb

U.T.F.O.
F. Jackson
L. Vandross
W. Houston
B. Withers

Fletcher's One-Stop — Chicago — Ken Fletcher

P. LaBelle
Fat Boys
F. Jackson
L. Vandross
W. Houston

Platter Shack — Orlando — Della Wiggins

F. Jackson
L. Vandross



BUDWEISER SUPERFEST BACKSTAGE — Capitol Records recording artist Frankie Beverly greets guest following the Maze performance at the Atlanta Budweiser Superfest. Among them was 10-year-old Li-Nie Wilson, the daughter of the late Jackie Wilson. Pictured (l-r): Dexter King, son of Dr. Martin Luther King, Jr.; Budweiser Superfest tour promoter Alan Hayman and Beverly. Also performing on the Atlanta concert were New Edition, Kool and the Gang and Jesse Johnson.

LaGreen's — Detroit — Steve Halsey

F. Jackson
L. Vandross
Fat Boys
W. Houston
P. LaBelle

Music Master — Chicago — Yvonne Mason

L. Vandross
F. Jackson
P. LaBelle
Sade
B. Withers

Music Liberated — Baltimore — Larry Jeter

W. Houston
L. Vandross
A. O'Neal
Cameo
F. Jackson

Importes Etc. — Chicago — Paul Weisberg

Fuzz Dance
P. Parker
G. Guthrie
L. Vandross
Pointer Sisters

Scott's Wholesale — Indianapolis — Cheryl Gregory

P. LaBelle
Cameo
Prince
W. Houston
Fat Boys

Tower Records — Sacramento — Jeanie Banvaar

W. Houston
F. Jackson
Cameo
Loose Ends
Prince

Birdland Records — Baltimore — Beverly Burston

L. Vandross
Fat Boys
P. LaBelle
F. Jackson
W. Houston

Street Scene — Atlanta — Jay Robinson

U.T.F.O.
Rap 2
F. Jackson
Fat Boys
Ready For The World

Gil's Records And Tapes — Houston — Gil Bultron

B. Paul
A. Franklin
P. LaBelle
Maze
Sugarfoot

CML One-Stop — St. Louis — Tim Coggeshall

Cameo
W. Houston
Kool & The Gang
F. Jackson
A. Franklin

Gemini II Records — Chicago — Alonzo King

L. Vandross
A. Franklin
P. LaBelle
W. Houston
F. Jackson

Jones & Harris — Richmond, CA — Robin Harris

F. Jackson
L. Vandross
W. Houston
Cameo
A. Franklin

URBAN RETAILER'S PICK

Retailer	Store	Market
Greta McConnell	Joe's Swing Shop	Los Angeles

Album: "The Family"
Artist: The Family
Label: Paisley Park/Warner Bros.

Comment:

"It's a good mix of different types of music; it's a real mellow album. The 45 is number one this week, and the LP is a break-out. The album should continue to climb."

BLACK/URBAN RADIO

MOST ADDED



STRONG ADDS

Stand By Me — Maurice White — Columbia
 Single Life — Cameo — Atlantic Artists
 Make Your Move On Me Baby — Charlie Singleton — Arista
 I Want To Feel I'm Wanted — Maze — Capitol

STATION ADDS

KOKA — Shreveport — B.B. Davis — PD

B. Ocean
 D. Coleman
 Loose Ends
 C. Carter
 Rene & Angela

WATV — Birmingham — Ron January — PD

J. Sample
 Krystol
 O'Jays
 M. White
 G. Clinton
 Five Star
 P. LaBelle
 Full Force
 P. Bryson
 H. Johnson

WCIN — Cincinnati — Steve Harris — MD

Cameo
 O'Jays
 M. White
 C. Carlton
 Dayton

WYLD-FM — New Orleans — Dell Spencer — PD

Juicy
 Prince
 J. Holliday

Windjammer
 Family
 F. Jackson
 M. White
 B. Ocean

WDAS-FM — Philadelphia — Joe Tamburro — PD

B.A.B.B.
 C. Brown
 P. Bryson
 Rene & Angela
 Doug E. Fresh
 C. Singleton

WDMT "FM108" — Cleveland — Dean Dean — PD

Doug E. Fresh
 Commodores
 D. Coleman
 O'Jays
 C. Carlton
 Tears For Fears
 Klymaxx
 H. Harris
 Atlantic Starr
 Windjammer
 M. White

WBMX-FM — Chicago — Margo Spoon — MD

Commodores
 Smoke City
 C. Carlton
 D. McGhee
 C. Mayfield
 Bar-Kays
 D. Coleman
 J.J. Johnson

WGIV — Charlotte — Wallace Coleman — PD

B. Ocean
 Shannon
 M. Franks
 Osborne & Giles
 Windjammer

WDAO — Dayton — Lankford Stevens — PD

J. Holliday
 M. White
 P. Bryson
 Rene & Angela
 D. Edwards
 Maze
 M. Lovesmith
 V. Underwood

WEDR — Miami — George Jones — PD

P. Bryson
 Col. Abrams
 Sister Sledge
 Roxanne
 J. Holliday
 Maze
 450 SL
 A. Cymone
 Five Star
 H. Harris
 Bad Boys



LOU GOES WILD — Lou Rawls recently stopped by WILD in Boston to guest DJ on morning man Elroy R.C. Smith's show. Pictured (l-r): Angela Thomas, music director, WILD; Smith; Rawls; and station president Kendall Nash.

KGJAM 1230 — Los Angeles — Kevin Fleming — PD

Cameo
 Klymaxx
 Rene & Angela
 B. Withers
 Deelee
 Grandmaster Flash
 Finesse
 B. K. Starr
 A. Bambaataa
 450 SL
 Silent Underdog
 Chad
 H. Alpert

WWDM — Sumter — Scotty B. — MD

The Weather Girls
 P. Bryson
 Grandmaster Flash
 M. Franks

WLOU — Louisville — Bill Price — MD

New Edition

WRKS "KISS 98.7" — New York — Tony Quarterone — PD

M. White

KMJM — St. Louis — Mike Stradford — PD

Doug E. Fresh
 Grandmaster Flash
 B.K. Starr
 D. Edwards
 D. Coleman
 First Love
 Windjammer
 Madonna

K104-FM KKDA — Dallas — Terri Avery — MD

Doug E. Fresh
 C. Mayfield
 Goon Squad
 Shannon

KSOL — San Francisco — Marvin Robinson — PD

Dazz Band
 Maze
 Rene & Angela
 Crystal
 Cameo
 Loose Ends
 P. Bryson

KDAY AM STEREO — Los Angeles — Greg Mack — MD

G. Clinton
 Egyptian Lover
 Jupiter
 First Love

H. Harris
 Deelee
 A. Bambaataa

KDKO — Denver — Jay Johnson — PD

Five Star
 Loose Ends
 Cameo
 C. Singleton
 H. Alpert

WTLC — Indiana — Kelly Carson — PD

D. Edwards
 M. Franks
 D. Coleman

WILD-FM — Boston — Elroy Smith — PD

Rene & Angela
 O'Jays
 Five Star
 C. Mayfield
 J. Holliday
 Juicy

WZAK "93FM" — Cleveland — Lynn Tolliver, Jr. — PD

Koko-Pop
 Rene & Angela
 Maze
 D. Coleman
 G. Guthrie
 Run'D.M.C.
 C. Mayfield
 Marz

KMJQ — Houston — Ron Atkins — PD

Kool & The Gang
 B.A.B.B.
 Collage
 Windjammer
 Full Force
 D. Edwards
 V. Underwood



DUKE NIGHT — Elektra recording artist George Duke made a celebrity appearance recently at Tiberio's in Los Angeles in support of his album "Thief In The Night." Joining him was Ewart Abner, general manager, KJLH (left).

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Tony Wright	WJIZ-FM	Albany, GA
Song: Obsessions		
Artist: Howard Hewet		
Label: Elektra		

Comments:

"Howard Hewett's single has a young adult appeal along with having a Jeffrey Osborne type sound (i.e., "Stay With Me Tonight"). The record has excellent crossover potential and it's currently good in all dayparts." Other artists Wright mentioned were moving up the playlist are, "Stand By Me" by Maurice White and "Trapped" by Colonel Abrams.

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 31, 1985

		Weeks On 8/24 Chart
1	FREEWAY OF LOVE Aretha Franklin (Arista AS1-9354)	1 11
2	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista ASI-9361)	3 8
3	ROCK ME TONIGHT (FOR OLD TIME'S SAKE) FREDDIE JACKSON (Capitol B 5459)	2 23
4	I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	4 15
5	I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M AM 2749)	7 8
6	CHERISH KOO!. & THE GANG (De-Lite/PolyGram 880 869-7)	8 8
7	WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	11 8
8	POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	15 5
9	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)	12 9
10	STIR IT UP PATTI LaBELLE (MCA 52517)	10 10
11	FLY GIRL THE BOOGIE BOYS (Capitol B 5498)	13 9
12	ATTACK ME WITH YOUR LOVE CAMEO (Atlanta Artists/PolyGram 880 744-7)	5 11
13	MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	16 8
14	WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	14 9
15	OH SHEILA READY FOR THE WORLD (MCA 52636)	20 7
16	IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL (Tabu/Epic ZS4-05418)	17 12
17	IT'S OVER NOW LUTHER VANDROSS (Epic 34-04944)	6 12
18	ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	22 11
19	GLOW RICK JAMES (Gordy/Motown 1796GF)	9 11
20	THE DANCE ELECTRIC ANDRE CYMONE (Columbia 38-05436)	30 5
21	WHEN YOU LOVE ME LIKE THIS MELBA MOORE (Capitol B 5484)	18 12
22	DARE ME POINTER SISTERS (RCA PB 14126)	29 7
23	WHO'S HOLDING DONNNA NOW DeBARGE (Gordy/Motown 1793GF)	19 15
24	PADLOCK GWEN GUTHRIE (Garage/Island 21)	26 9
25	THE FAT BOYS ARE BACK FAT BOYS (Sutra 034)	25 9
26	IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM 2738)	24 13
27	YOU ARE MY LADY FREDDIE JACKSON (Capitol B 5459)	37 4
28	HELLO STRANGER CARRIE LUCAS (Constellation/MCA 52602)	31 7
29	I'M LEAVING BABY CON FUNK SHUN (Mercury/PolyGram 880 914-7)	38 8
30	I MISS YOU KLYMAXX (Constellation/MCA 52606)	33 6
31	HOT SPOT DAZZ BAND (Motown 1800MF)	41 5
32	I WISH HE DIDN'T TRUST ME SO MUCH BOBBY WOMACK (MCA-52624)	39 4
33	YOUR PLACE OR MINE BAR-KAYS (Mercury/PolyGram 880 966-7)	44 5

		Weeks On 8/24 Chart
34	HISTORY MAI TAI (Critique CR 715P)	34 9
35	OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	42 6
36	MY SECRET (DIDJA GETIT?) NEW EDITION (MCA 52627)	40 8
37	THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-99639)	35 11
38	HANGIN' ON A STRING (Contemplating) LOOSE ENDS (MCA 52570)	23 18
39	DISRESPECT THE GAP BAND (Total Experience/RCA TES1-2418)	43 5
40	THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	51 5
41	SAVE YOUR LOVE (FOR #1) RENE & ANGELA (Mercury/PolyGram 880 731-7)	21 16
42	BAD BOY JUICY (Private I/Epic 34-05422)	48 8
43	ALL FALL DOWN FIVE STAR (RCA PB-14108)	54 6
44	A LITTLE BIT OF HEAVEN NATALIE COLE (Modern/Atlantic 7-99630)	49 6
45	SOMETHING THAT TURNS YOU ON BILL WITHERS (Columbia 38-05424)	45 6
46	STAND UP HOWARD JOHNSON (A&M AM 2752)	53 5
47	IT'S MADNESS MARVIN GAYE (Columbia 38-05442)	52 6
48	STAND BY ME MAURICE WHITE (Columbia 38-05571)	62 2
49	STRONGER TOGETHER SHANNON (Mirage/Atlantic 7-99631)	59 5
50	19 PAUL HARDCASTLE (Chrysalis VS4 42860)	27 13
51	SISTER FATE SHEILA E (Paisley Park/Warner Bros. 7-28955)	57 5
52	SWING LOW R.J.'S LATEST ARRIVAL (Atlanta 7-89551)	32 9
53	RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	28 15
54	FIDELITY CHERYL LYNN (Columbia 38-04832)	36 13
55	HARD TIMES FOR LOVERS JENNIFER HOLLIDAY (Geffen 7-28958)	65 3
56	BIT BY BIT (THEME FROM FLETCH) STEPHANIE MILLS (MCA 52617)	46 9
57	ITCHIN' FOR A SCRATCH FORCE MD'S (Atlantic 7-89557)	47 15
58	YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	50 26
59	JUST ANOTHER LONELY NIGHT THE O'JAYS (Philadelphia Int'l. 50013)	68 3
60	THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER (4th & B'way/Island Pro-414)	55 18
61	TOO MANY GAMES MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	56 16
62	SERVING IT ONE WAY (MCA 52631)	63 5
63	YOUR LOVE IS KING SADE (Portrait/Epic 37-95408)	58 9
64	THE ROOF IS ON FIRE ROCK MASTER SCOTT & THE DYNAMIC 3 (Reality/Fantasy 203)	60 9
65	PARASITE THE REDDINGS (Polydor/PolyGram 881 767-1)	61 11
66	CHOOSE ME LOOSE ENDS (MCA 52637)	75 3
67	"8" BALL HERB ALPERT (A&M AM-2757)	73 3
68	TRAPPED COLONEL ABRAMS (MCA-52638)	81 2

		Weeks On 8/24 Chart
69	STRANGER IN THE NIGHT OSBORNE & GILES (Red Label 71000)	78 3
70	KING KUT WORD OF MOUTH featuring D.J. CHEESE (Profile Pro 7076)	77 3
71	BAD BOYS BAD BOYS featuring K. LOVE (Starlite/Fantasy 240)	86 2
72	TELEPHONE DIANA ROSS (RCA PB 14032)	64 15
73	GIVE AND TAKE BRASS CONSTRUCTION (Capitol B 5500)	74 4
74	VICTIM OF DESIRE VERONICA UNDERWOOD (Philly World/Atlantic 7-99632)	84 2
75	SILVER SHADOW ATLANTIC STARR (A&M AM 2766)	85 2
76	WELL-A-WIGGY THE WEATHER GIRLS (Columbia CS7-2158)	67 2
CHARTBREAKER		
77	I'LL BE GOOD RENE & ANGELA (Mercury/PolyGram 884 009-7)	DEBUT
78	I WANT TO FEEL I'M WANTED MAZE featuring FRANKIE BEVERLY (Capitol B 5510)	DEBUT
79	THE SAM & DAVE MEDLEY STARS ON 45 featuring THE NEW SAM & DAVE REVIEW (SAM DANIELS AND DAVE PRATER, JR.) (21 Records/Atlantic 7-99636)	79 4
80	MAKE YOUR MOVE ON ME BABY CHARLIE SINGLETON (Arista ASI-9386)	DEBUT
81	I CAN'T FORGET YOU PATTI LaBELLE (Philadelphia Int'l. 4-05456)	89 2
82	OBSESSIONS HOWARD HEWETT (Elektra 7-69620)	90 2
83	THIS TIME DAYTON (Capitol B 5487)	83 3
84	PRIVATE PROPERTY CARL CARLTON (Casablanca/PolyGram 880 949-7)	DEBUT
85	JANET COMMODORES (Motown 1802 MF)	DEBUT
86	THE SHOW DOUG E. FRESH and THE GET FRESH CREW (Reality/Dana/Fantasy D-242)	DEBUT
87	SINGLE LIFE CAMEO (Atlanta Artist/PolyGram 884-010-7)	DEBUT
88	ROMEO PART 1 & 2 THE REAL ROXANNE with HOWIE TEE (Select 62260)	DEBUT
89	SHOUT TEARS FOR FEARS (Mercury/PolyGram 880 294-7)	DEBUT
90	GIRL IF YOU TAKE ME HOME FULL FORCE (Columbia 38-05395)	DEBUT
91	REDD HOTT MAMA JONZUN CREW featuring MICHAEL JONZUN (A&M AM 2756)	88 3
92	I'M NOT THE SAME GIRL STACY LATTISAW (Cotillion/Atlantic 7-99635)	66 8
93	SANCTIFIED LADY MARVIN GAYE (Columbia 38-04861)	67 19
94	INTO THE GROOVE MADONNA (Sire/Warner Bros. 0-20335)	69 8
95	AMANDA DENNIS EDWARDS (Gordy/Motown 1799GF)	70 5
96	SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	71 15
97	COOL, CALM, COLLECTED ATLANTIC STARR (A&M AM 2742)	72 10
98	PAPA'S GOT A BRAND NEW PIG BAG SILENT UNDERDOG (Profile PRO 7072)	76 6
99	BREAK THE ICE MICHAEL LOVESMITH (Motown 1794MF)	80 4
100	ALL NIGHT RADIANCE (Qwest/Warner Bros. 7-28981)	82 4

ALPHABETICAL LISTING ON INSIDE BACK COVER

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On Chart	8/24 Chart		Weeks On Chart	8/24 Chart
1 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	1	18	21 AMERICAN EYES RARE SILK (Palo Alto PA 8085)	20	21
2 MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	2	25	22 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	19	32
3 YOU'RE UNDER ARREST ★ MILES DAVIS (Columbia FC 40029)	3	15	23 JUST FEELIN' McCOY TYNER (Palo Alto PA 8083)	26	4
4 HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	4	22	24 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	21	12
5 ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	6	10	25 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	23	26
6 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	7	13	26 LIVE FROM SAN FRANCISCO MAYNARD FERGUSON (Palo Alto PA 8077)	25	4
7 SODA FOUNTAIN SHUFFLE ★ EARL KILUGH (Warner Bros. 25262-1)	5	19	27 SILENT WITNESS SKYWALK (Zebra ZR 5004)	27	5
8 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	10	9	28 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	29	9
9 MAISHA SADAO WATANABE (Elektra 60431-1)	10	8	29 OASIS JOE SAMPLE (MCA 5481)	34	2
10 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	9	16	30 CIELO DE TERRA AL DI MEOLA (Manhattan ST-33002)	23	14
11 MUSICAN ERMIE WATTS (Qwest/Warner Bros. 25283)	11	7	31 STREETSHADOWS DAVID DIGGS (TBA 207)	31	22
12 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	13	28	32 SECRETS WILTON FELDER (MCA 5510)	30	27
13 VOCALESE THE MANHATTAN TRANSFER (Atlantic 81266-1)	14	31	33 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	33	25
14 OPENING NIGHT KEVIN EUBANKS (GRP A-1013)	17	5	34 MODERN MANNERS* SPECIAL EFX (GRP 1021)	32	7
15 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	15	30	35 WILD ROMANCE HERB ALPERT (A&M SP-5082)	DEBUT	
16 NEW FACES* DIZZY GILLESPIE (GRP 1012)	16	7	36 SPORTIN' LIFE ★ WEATHER REPORT (Columbia FC 39908)	55	20
17 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	12	10	37 HIGH CRIME* AL JARREAU (Warner Bros. 25106)	37	7
18 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39539)	18	47	38 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	40	25
19 CROSSING OREGON (ECM 25025-1)	22	5	39 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	39	44
20 HIGH VISIBILITY VICTOR FELDMAN'S GENERATION BAND (TBA TB208)	24	4	40 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	36	21

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

FEATURE PICKS

A FIRST — Ruby Braff/Scott Hamilton — Concord Jazz CJ-274 — Producer: Carl E. Jefferson — List: 8.98

Two generations of traditionalists in a close-to-the-vest swing session. Braff's cornet is one of jazz's loveliest sounds, and the breathy, fat tenor of Hamilton complements it well. Scott Hamilton's band (John Bunch, Phil Flanigan, Chris Flory, Chuck Riggs) lays down the cushion on these eight golden oldies.

WAY OUT EAST — Steve Grossman — Red VPA 176 (dist. by PolyGram Special Imports) — Producers: Sergio Veschi, Alberto Alberti — List: 9.98

It's not a coincidence that this LP is titled after Sonny Rollins' Contemporary classic, "Way Out West" — Grossman has modeled his tenor sound, and the instrumentation here (Juney Booth, bass, Joe Chambers, drums), after the great Rollins. Grossman has never sounded stronger on record; he's not just a Rollins shadow — he speaks the same language, but the dialect is all his.

THREE — Khan Jamal/Johnny Dyani/Pierre Dorge — SteepleChase SCS 1201 — Producer: Nils Winther — List: 9.98

A most intriguing trio: Jamal's vibes and marimba, Dorge's guitar, and Dyani's bass blend beautifully — the sound is often floating and exotic, but with a good deal of bite to it. These three gents — one Philadelphian, one South African, one Dane — know how to swing. A delightful LP.

GOIN' AHEAD — Vinny Golia Quintet — Nine Winds NWO 117 (dist. by New Music Dist. Svce.) — Producers: Vinny Golia, Nels Cline — List: 8.98

Saxophonist Golia and his well-versed band of West Coast free-boppers (John Fumo, Wayne Peet, Ken Filiano, Alex Cline) in a solid set of Golia originals, including perhaps the first jazz piece written for Robert Mitchum, "Squints."

ON JAZZ

ORNETTE, TWO — "I haven't done what I've wanted to do," says Ornette Coleman, "but what I haven't done is complain and bitch because I couldn't. Really. I don't be complaining and bitching and be bitter and all this here, because somebody doesn't do this or that. Because that's not going to help me make better music or write better music."

Ornette *doesn't* complain, *doesn't* bitch. He also doesn't work very much, doesn't record very much. He is, to put it kindly, wary of all the powers that be in the music business.

"I was always thinking that the music business and the music world was one," he says. "But when I got to New York, I found out it wasn't like that at all. Not at all."

ORNETTE ON RECORD COMPANIES:

"Every time a new record company comes up they hire me, and all I am then is just publicity for record companies. So I said, 'I'd rather do without, if that's my relationship to the music business, and try to get closer to the music world.' I haven't found anyone that's in this business that wants to be on my side." (Ornette's last LP, "On Human Feelings," Antilles, was recorded in 1979).

ORNETTE ON PROMOTERS:

"I would go and play in a festival and it'd be sold out and then the people would be disappointed because I sold out, 'cause they're only interested in that kind of style that they want to be more popular. So it doesn't sit right in people's stomachs that are in the music business. Since I'm not a fighter — but I'm not a coward either — I'd just rather not participate in trying to prove something about value in music."

ORNETTE ON AGENTS:

"Back in '59, '60 I was with an agent and I went to Chicago, at the coldest time, and people were standing in line, it was packed. And I was getting something like \$800 for the whole week. And the guy came to me and said, 'How can you pay your transportation and your band out of this money, when a guy like — I won't mention his name — came here and made \$10,000 a week, and you're with the same agent.' So I went down and the agent told me, 'You haven't been with us long enough to get you this money.' So that makes you know right there that everything that has to do with music is an emotional relationship to the person that's working with you."

ORNETTE ON PUBLISHERS:

"I went with a publisher who told me that classical music had a better image than jazz, as far as performance and stuff. I said, 'Well, maybe I'll pass some of this jazz off as classical music.' So I started writing classical music. I always thought all music was the same."

So Ornette has concentrated on playing music and attempting to "get to a higher level of expression. The thing that I've been doing is to get the people that play with me and try to make them more aware of the things that they can do, so when we got out and play in public it'll be really enlightened and enjoyable."

When Ornette Coleman is, as he puts it, "invisible" to the world, he's just bucking his perceptions of the above forces working against his artistic expression, though he's constantly writing, recording and videotaping his music, and thinking about how to best control his professional life. His dream, he says, is have "have a harmolodic orchestra for all composers to use. 91 pieces — four of each wind instrument, about 40 strings, about two trap drummers and two tympani drummers. Then I would let any composer use the orchestra."

The next 12 months could prove — if all works out — to be a bounty for Ornette Coleman followers. *Ornette: Made in America*, Shirley Clarke's feature-length film biography of Coleman, should be released, and maybe, just maybe, there'll be a double soundtrack LP (Ornette's got the material, he's trying to figure out a way to license it to a record company on his terms). *Ornette Coleman and Prime Time* might do a tour or two. And Verna Gillis, one of New York's most forward-thinking promoters, will have a harmolodic orchestra in place and on the deck of the U.S.S. Intrepid (now a docked museum on the Hudson River) for a performance of Ornette's "Skies of America" — with the composer at the saxophone and an as-yet-unnamed big-name conductor at the podium. (When I suggest to Ornette that this sounds like a July-Fourth-complete-with-fireworks deal, his eyes light up — "You got it, man.")

Ornette Coleman says he's, mainly, interested in one thing: "Quality. That's the only thing left. Why not admit that if a person has quality, regardless of who they are, they have it. To me, that's the new American — the person that's only interested in quality. Not your race, or whatever, just the quality of what you can do."

"I think that anything that can cause a person to overcome his human anxieties is good — if you want to call it art or creativity. If human beings get enlightened, then that's good. I think that I would like to be an example, a model or whatever, of that creative energy and see if I can draw more people into that. That's what I'd like to do. It doesn't have to be music — it could be religion, it could be anything, as long as it has that quality."

When asked if he considers himself a success, Ornette says, "No, but I don't consider myself a failure either. I think I'm successful as a human being. I may not be successful financially, and imagewise, but as a human being I get along with everybody. I think there are four elements in life that you've got to worry about — being born, dying, getting old and catching a disease. What I'm interested in is trying to live or express a final way that human beings can concentrate on a higher element than those elements."

"But I'm looking forward to having success in the democratic, capitalistic, individual, creative world."

Lee Jeske



ORNETTE ON KEY — Ornette Coleman (l) receives the key to Hartford, Conn. from Mayor Thirman Milner during that city's recent "Ornette Coleman Week."

TOP 75 12" SINGLES

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1		FLY GIRL/CITY LIFE (EXTENDED VERSION)/4:36 & 5:48		24	THE POWER OF LOVE (JELLYBEAN REMIX & INSTRUMENTAL)/7:10 & 4:12
2	1	THE BOOGIE BOYS (Capitol V-8645)	29	4	HUEY LEWIS & THE NEWS (Chrysalis 4V9 42889)
3	2	BAD BOYS (VOCAL & DUB MIX) 5:54 & 5:44	25	1	I WANT MY GIRL (EXTENDED VERSION)/4:46
4	5	THE SHOW/LA-DI-DA-DI (EXTENDED VERSION)/6:40 & 4:40	26	3	JESSE JOHNSON'S REVUE (A&M SP-12144)
5	11	SHOUT (U.S. & U.K. REMIX)/8:02 & 7:41	27	7	BIT BY BIT (THEME FROM "FLETCH")/4:44
6	6	I WONDER IF I TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04	28	3	TRAPPED
7	3	ANGEL INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40	29	4	ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:48
8	4	THE FAT BOYS ARE BACK (EXTENDED VERSION & INSTRUMENTAL)/6:10 & 5:42	30	19	CHERISH (REMIX)/FRESH/MISLED (SPECIAL MIX)/5:40 & 6:10
9	9	TOO TURNED ON (EXTENDED & DUB VERSION)/6:17 & 6:00	31	5	ALL FALL DOWN (EXTENDED VERSION)
10	8	THE SCREAMS OF PASSION/YE'S (EXTENDED VERSION)/6:45 & 4:27	32	3	GLOW (REPRISE INSTRUMENTAL)/6:56 & 8:16
11	19	19/THE ASYLUM (ITZ WEIRD) (EXTENDED & DESTRUCTION MIX)/5:11 & 7:08	33	8	ATTACK ME WITH YOUR LOVE (EXTENDED VERSION)/6:31 & 4:14
12	7	IF YOU LOVE SOMEBODY SET THEM FREE/ANOTHER DAY (Jellybean Remix)/8:00 & 3:59	34	6	YOU ARE MY LADY (SPECIAL THEME VERSION)/4:42 & 4:35
13	15	DARE ME/I'LL BE THERE (EXTENDED & INSTRUMENTAL VERSION)/6:16 & 4:21	35	DEBUT	DANCIN' IN THE KEY OF LIFE (SPECIAL REMIX & INSTRUMENTAL)/6:04 & 5:08
14	13	OH SHEILA (EXTENDED VERSION & DUBSTRUMENTAL)/6:48 & 4:00	36	5	GIRL IF YOU TAKE ME HOME/LET'S DANCE AGAINST THE WALL (FUNKY FRESH DEF MIX)/5:56 & 5:46
15	24	POP LIFE/HELLO (FRESH DANCE MIX)/6:16 & 6:38	37	5	PADLOCK (LONG & SHORT VOCAL)/6:54 & 3:53
16	39	STIR IT UP (EXTENDED VERSION & EDIT)/7:13 & 5:25	38	6	THE DANCE ELECTRIC/RED LIGHTS (LONG VERSION)/5:31 & 4:57
17	10	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR (NEW MIX)/7:25 & 6:48	39	3	LOVE & PRIDE (EXTENDED & DUB MIX)/6:14 & 4:05
18	12	EIGHT ARMS TO HOLD YOU (BONUS BEAT & DUB)/6:45 & 3:00	40	8	SISTER FATE/SAVE THE PEOPLE (EXTENDED VERSION)/5:45 & 4:28
19	23	THE ROOF'S ON FIRE (SCRATCHIN' & JIVIN')/3:16 & 3:13	41	2	STRONGER TOGETHER (LONG & DUB MIX)/4:57 & 5:03
20	16	PICKIN' UP THE PIECES (EXTENDED VERSION & DUB MIX)/6:38 & 6:28	42	4	UNEXPECTED LOVERS (EXTENDED VERSION)
21	28	IT'S NOT TOO LATE/NOT TOO LATE TO (DUB & EXTENDED VERSION)/5:50 & 6:55	43	12	FREEDOM/HEARTBEAT (LONG MIX & INSTRUMENTAL)/6:16 & 5:10
22	18	YOU SPIN ME ROUND (LIKE A RECORD) (MURDER MIX) MISTY CIRCLE (EXTENDED VERSION)/8:00 & 9:10	44	2	OBJECT OF MY DESIRE (EXTENDED VERSION)/5:40
23	17	FUZZ DANCE (EP)	45	DEBUT	THE PERFECT KISS/THE KISS OF DEATH/PERFECT PIT (ORIGINAL & DUB)/8:46 & 8:24
	14		46	12	I'M ONLY SHOOTING LOVE (EXTENDED & DUB VERSION)/7:21 & 6:16
			47	3	SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15
			48	15	ROMEO (PART I & II)/ROXANNE'S GROOVE
			49	2	WILD AND CRAZY LOVE (REMIX)
			50	4	POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40
			51	25	DON'T LOSE MY NUMBER (EXTENDED VERSION)/6:32
					PHIL COLLINS (Atlantic DMD 872) DEBUT
			52	2	YOU LOOK MARVELOUS (DUB & EXTENDED VERSION)/7:21 & 7:31
			53	8	WE DON'T NEED ANOTHER HERO (THUNDERDOME)
			54	4	IT'S OVER NOW (REMIX)
			55	3	INVINCIBLE (REMIX & INSTRUMENTAL)/5:29 & 4:23
			56	DEBUT	GOOD-BYE BAD TIMES (EXTENDED VERSION & INSTRUMENTAL)/6:30 & 5:20
			57	DEBUT	HANGIN' ON A STRING (CONTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION)/6:00 & 5:06
			58	16	SWING LOW (LONG VERSION & DUB MIX)/5:42 & 5:25
			59	10	NEEDLE TO THE GROOVE/JAMMING ON THE GROOVE (CLUB & DUB VERSION)/6:27 & 4:45
			60	DEBUT	CRY
			61	DEBUT	LIFE IN ONE DAY (VOCAL, REMIX & LP VERSION)/6:48 & 3:36
			62	5	DOUBLE OH-OH (MASHED MIX & MIXING PARTS)/7:33 & 13:09
			63	6	CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00
			64	14	LEADER OF THE PACK (SPECIAL INSTRUMENTAL MIX & EXTENDED VERSION)/4:36 & 5:27
			65	9	CANNONBALL (EXTENDED & INSTRUMENTAL VERSION)/7:42 & 10:00
			66	6	RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20
			67	19	THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00
			68	20	ALL HUNG UP (DUB VERSION)/5:41 & 7:20
			69	11	ALL NIGHT (EXTENDED & DUB MIX)/6:20 & 6:30
			70	13	DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40
			71	25	ITCHIN' FOR A SCRATCH (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:00
			72	11	FRESH IS THE WORD/FRESH IS THE BEAT (DUB CLUB & RADIO MIX)/4:58, 5:59 & 3:42
			73	18	PEOPLE ARE PEOPLE (EXTENDED VERSION)
			74	9	WOULD I LIE TO YOU? (EXTENDED MIX)/HERE COMES THAT SINKING FEELING/4:59 & 5:40
			75	16	SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15
				19	PHIL COLLINS (Atlantic DMC 831)

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

12" REVIEWS

SCRITTI POLITTI (Warner Bros. 2357)
Perfect Way (7:27) (Green-Gamson) (Jouissance Music-WB Music/ASCAP) (Producer: Green-Gamson-Maher) (Remix: Francois K.-Josh Abbey-Alan Meyerson)

An explosive remix of the current single from Scritti Politti's masterful "Cupid & Psyche '85" puts emphasis on syncopation and added percussion, though Green's ethereal vocals are given added ambience.

THE ADVENTURES (Chrysalis 4V9 42901)
Send My Heart (6:15) (Gribben) (Rare Blue Music/ASCAP) (Producer: Bob Sargeant) (Remix: Ron Fair)

A seamless production and a romantic pop energy forms this base of this cut which is here dynamically mixed by Chrysalis' Ron Fair to provide the label with a potential dance chart breaker.

HAMBO (Tommy Boy 872)
Hambo-First Rap Part II (5:25) (Lynch-Halpin-Dimaggio) (T-Boy Music/ASCAP) (Producer: Monica Lynch)

As parody-rock continues its commercial surge, vocalist Lou Di Maggio and T-Boy's Monica Lynch score a direct hit with this *Rambo* take off. Offand shots at Lisa Lisa, "Rappin' Duke" Roxanne and others make this one funny and seriously danceable.

KURTIS BLOW (Mercury 884 079-1)
America (6:17) (Blow) (Kuwa Music/ASCAP) (Producer: Kurtis Blow)

With other hard realist looks at the state of the union ("19" and "This Is Not America" among them) doing well, Kurtis Blow's entry is topical and often biting. Should be a club winner.

MOST ACTIVE



STRONG ACTIVITY

Pop Life — (Paisley Park/Warner Bros.) — *Prince and the Revolution*
 Screams of Passion — (Paisley Park/Warner Bros.) — *The Family*
 Fly Girl — (Capitol) — *The Boogie Boys*
 Oh Sheila — (MCA) — *Ready For The World*

CLUB PICK

"Money's Too Tight (To Mention)" — Simply Red — (Elektra)
 Club: Facade
 Disc Jockey: Michael Lee
 Pool: Resource
 Location: Los Angeles

Comments:
 "This record is an import, but is being released domestically this week on the Elektra label. This record has a similar feel to the Skipworth & Turner record. Has a nice R&B groove."

RETAILER'S PICK

"I'll Be Good" — Rene & Angela — (Mercury/PolyGram)
 Store: LaGreen's
 Manager: Steve LaGreen
 Location: Detroit

Comments:
 "Ever since the release of the album, there has been a demand in the local club scene for this song. Thus far it's doing very well."

RADIO

MOST ADDED

12" SINGLE

HERMANOS

CANTARE, CANTARAS (I Will Sing, You Will Sing)

Formando: Miroslav, Maria Conchita Alonso, Apollonia Kamanzi, Aracely, Susana, Braxton, Cantalinas, Irene Carr, Roberto Carlos, Nydia Caro, Ylvis Carr, Veronica Castro, Chayito, Chiquetito, Chuspa de Colombia, Cal Tjader, Celso Cruz, Lapita D'Assun, Guillermo Garcia, Placido Domingo, Emmanuel, Sergio Fajardo, Jose Feliciano, Vicente Fernandez, Big Boy, Luis Garcia, Julio Iglesias, Arturo de Jesus, Jose Jose, Rocio Jurado, Lisette, Valeria Lynch, Cheech Marin, Sergio Mendez, Lucio Ramirez, Manolo, Miami Sound Machine, Sonora Pregon, Ricardo Montalban, Palito Ortega, Pimpachi, Tony Reyes, Danny Rivera, Jose Luis Rodriguez, Lito Soltres, Sonora, Naveola Torres, Pedro Vargas, Diego Velazquez y Tuti

Escrita por: Albert Hammond, Juan Carlos Calderon y Asahi
 Producida por: Albert Hammond, Jose Quintana y Humberto Sotelo

STRONG ADDS

En la carcel de tu piel — Barulio
 Ese hombre no se toca — Rocio Banquel
 Felicidades — Julio Iglesias and Pedro Vargas

STATION ADDS

WOJO — Chicago — Carlos Nuno
 Hermanos — "Cantare, cantarás"
 Lani Hall and Roberto Carlos — "De repente el amor"
 Jose Jose and Jose Feliciano — "Por ella"
 Angela Carrasco — "Caribe"
 Manoella Torres — "Tu nunca me has querido"

WJIT — New York — Paco Navarro
 Pan del pais — "Pertenece a la vida"
 Angelito Villalona — "Lo que es la vida"
 Hermanos — "Cantare, cantarás"
 Braulio — "Justo en la recta final"
 Julio Iglesias — "Dire"

KXET — San Antonio — Fausto Avalos
 Marisela — "Enamorada y herida"
 Hermanos — "Cantare, cantarás"
 Pedro Vargas and Julio Iglesias — "Felicidades"
 Los Tigres del Norte — "La juala de oro"
 Vicente Fernandez — "De un rancho a otro"

WKAQ — Puerto Rico — Hector Marciano
 Fernandito Villalona — "Carnaval"
 Lisette and Willie Chirino — "Enamorados"
 Wilkins — "Una historia importante"
 Ruben Blades — "Mucho mejor"
 Miami Sound Machine — "Conga"

WKSQ — New York — Salvador Lopez
 Yoshio — "Jugando por jugar"
 Hermanos — "Cantare, cantarás"
 Pedro Vargas and Julio Iglesias — "Felicidades"
 Antonieta — "Haz lo que to quieras"
 Sophy — "Al ritmo de la noche"

KCBR — Sacramento — Jose Ortiz
 Los Bondadosos — "Como me gusta quererte"
 Vicente Fernandez — "Aprendiste a volar"
 Los Hermanos Mier — "Una mentira mas"
 Rigo Tovar — "La sirena"
 La Migra — "No te vayas"

MUCHO MAS

ONCE UPON THE TIME — there were three wise men who, anxious to continue their dream of the American way of life, joined forces and finances to buy a Spanish radio station in New York. All three had impeccable credentials in the business. **Raul Alarcon** had been the owner of Radio Cadena Agramonte in his native province of Camaguey, Cuba. Once in the U.S., he became one of the prominent voices in **WHOM**, which, along with WADO was one of the two existing radio stations in the city. Eventually, he opened his own recording studios, Latin Sounds. **Rafael Diaz Gutierrez** also came from **WHOM**, making further inroads into the business as an outstanding promoter, presenting acts of international caliber before it was fashionable to do so. He went on to establish his Tenth Avenue distributorship, Audiorama Records, representing among other labels, TH, EMI and Velvet. Almost directly across from Audiorama stood A&G Records, a one-stop responsible for the distribution of most salsa recordings, and whose initials stood for the name of its owner, **Adriano Garcia** — the third wise man. He was also the "A" in SAR Records, whose main claim to fame was the development and penetration of the African market as a distribution outlet for the label's products, which averaged 100,000 units per release during its heyday. The station these gentlemen bought was **WSKQ-AM**. The initial broadcast went on the air with **El Grito de Yara**, October 10. The year was 1983.

FILLING UN HEUCO — as big as a subway tunnel, **SUPER KQ** hit the airwaves with an impact never felt in the city. One of the main reasons was its heavy emphasis in the international ballad sound: a format drastically different from WADO which catered to audiences from every Latin American country, whereas **WJIT** (formerly **WHOM**) concentrated in a **salsa/merengue** predominant format. Whether coincidence or luck, multinational labels, whose **bread 'n butter** sound is the international ballad, started making their presence felt in the Big Apple around that time. As such, **KQ** became a very important station for them, causing a stampede of promotional personnel to fall on their faces, eager to accommodate the promotional guidelines of the new superpower.

THERE COMES JUAN GABY AND THE \$\$\$ — The on-air personnel gathered for the occasion resembled a stable of untried thoroughbreds: **Salvador Lopez**, a Massachusetts-transplanted Honduran; and **Luis Feliciano** from Puerto Rico were the deep macho voices, tailored after Alarcon's, who provided the resonant **Ssssuupperrrr Kkkaaqquuuuu** as its **nome d'air**. And, of course, **"El Rubio" Boris Calderon**, hip, interruptive, and irreverently witty. Personally responsible, in my humble opinion, for developing the popularity of certain international stars who, though famous in their native countries, had never made a dent in New York. Such was the case with Mexican singer/composer **Juan Gabriel**, in whose "Querida," **"El Rubio"** would prod the listeners to sing along with the singer's cute shrieks, yelling into the mike, **"dimelo Juan Gaby,"** and leaving the mike open while he chorused along the finishing hooks singing **"Ahi viene Juan Gaby, laa la la/la la la."**

The owners' circle had increased by then by a fourth member, **Raul Alarcon, Jr.**, a Fordham University graduate in Communications. **"Raulito"** was put in charge of sales, and proceeded to assemble a crackerjack staff, spearheaded by **Walter Valentino**, which maximized the station's noisy arrival to the tune of a reported 17 million dollars in sales during its first year.

BREAKING UP IS NOT HARD TO DO, IF YOU ADD THE RIGHT NUMBERS — The word that inevitably follows success in the corporate dictionary is expansion. Hence, the birth of **KSKQ** in Los Angeles, with an equal impact. Yet, this was accomplished at taxing costs to the men responsible for the operation of these bicoastal enterprises. Forced to travel often thrice weekly round trips for several weeks, not only affected their middle-aged physiques and established family lives, but also caused delays in executive decisions that were once arrived at by simply walking into an adjacent office. This fragmentation in the managerial corps was compounded by the inherent augment in travel, lodge and telephone expenses. Therefore, it made sense to split the ownership of both stations. With **Sr. and Jr.** opting for the balmy California weather, they kept **KSKQ**, along with **Luis Mestre** (owner of **WLVH-FM**), while **Diaz** and **Garcia** held on to **WSKQ**.

According to reports, the split was carried as follows: **KSKQ** was valued at \$10 million, half of which is owed, representing \$1 million in debt per stockholder. **WSKQ** is valued at 12.6 million; therefore **Diaz** and **Garcia** transferred their L.A. assets (two million) to the remaining west coast shareholders, as well as an additional three million for the **Alarcones'** interest on **WSKQ**. An agreement to sell, leading to the eventual transfer of assets, has been executed.

EL BOCHINCHÉ — From the time the news hit the streets all sort of gossipy rumors, as it is the habit in the industry, started. It wasn't until a Miami-based magazine made these innuendos public, however, that the public commenced to speculate wildly about the future of both stations. Highlighted among the rags were rifts among the partners, a sharp decrease in **KQ** New York ratings and, worse of all, that this station was no longer important for the industry's record sales.

As a former employee of a multinational label, as well as a witness to the birth of both stations, all of the above can't be further from the truth. First of all, ratings are, as beauty itself, in the eyes of the examiner. With all the different categories provided by the ratings services, any given station can claim superiority in one — or several — departments. While it is true that **WSKQ's** predominance isn't as overwhelming as when it was a media novelty, it was actually due to reactions effected in the New York radio environment. 1) **WKDM** (formerly **WBNX**), an additional 24-hour station, joined the ratings battle. Under the smart direction of **Jimmy Jimenez**, the station skewed its programming to 55-60 percent international ballad from its previous **salsa/merengue** format, chipping away some of **KQ's** audience. 2) the realignment of other stations' formats, including **WADO's**, which started to include more ballads, along with some **merengues**: a format they are also applying successfully in the recently purchased **KNIA** in the Dallas/Ft. Worth area.

Tony Sabournin

RETAIL

HOT SELLER



Reflexiones — Jose Jose — Ariola

STRONGEST SALES

A la carga — Fernandito Villalona — Kubaney Records
 Patacon Pisao — Johnny Ventura — Combo Records
 Innovations — El Gran Combo — Combo Records
 Atrapada — Angela Carrasco — Ariola

STORE REPORTS

Multinational Distributors — Chicago
 Hermanos — "Cantare, cantarás"
 Julio Iglesias — Libra
 Vicente Fernandez — De un rancho a otro
 Carlos Mata — Que porque te quiero

Los Bondadosos — Por que me haces sufrir

Casa Latina — New York City
 Jose Jose — Reflexiones
 Fernandito Villalona — A la carga
 Julio Iglesias — Libra
 El Gran Combo — Innovations
 Danny Rivera — Asi cantaba Cheito Gonzalez, Vol. II

Bate Records — New York City
 Danny Rivera — Asi Cantaba Cheito Gonzalez, Vol. II
 Lolita — Beso por beso
 La Gran Manzana — La Gran Manzana
 Hermanos — Cantare, cantarás
 Jose Jose — Reflexiones

Recordmart — New York City
 El Gran Combo — Innovations
 Jose Jose — Reflexiones
 Willie Rosario — Afincando
 Lucia Mendez — Solamente una mujer
 Bobby Valentin — Algo excepcional

American Music Store — San Francisco
 Indio y los Yonics — 16 Super Baladas
 Roberto Carlos — Roberto Carlos '85
 Jose Jose — Reflexiones
 Joan Sebastian — 25 Rosas
 Vicente Fernandez — De un rancho a otro

Suzy Records — Huntington Park
 Carlos Mata — Que porque te quiero
 Los Caminantes — Mejor que nunca
 Vicente Fernandez — De un rancho a otro

CASH BOX TOP 100 ALBUMS

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

August 31, 1985

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

		8/24 Chart	Weeks On
1	BROTHERS IN ARMS ★□ DIRE STRAITS (Warner Bros. 25264-1) WEA	1	14
2	SONGS FROM THE BIG CHAIR ★□ TEARS FOR FEARS (Mercury 824 300-1) POL	2	23
3	NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 81240-1) WEA	3	26
4	RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	4	40
5	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	6	63
6	GREATEST HITS VOLUME I & II BILLY JOEL (Columbia 40121) CBS	8	7
7	THE DREAM OF THE BLUE TURTLES ★ STING (A&M SP 3750) RCA	7	9
8	THEATRE OF PAIN ★ MOTLEY CRUE (Elektra 60418-1) WEA	5	8
9	INVASION OF YOUR PRIVACY ★■ RATT (Atlantic 81257-1) WEA	9	11
10	AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	10	17
11	LIKE A VIRGIN ★■ MADONNA (Sire 25157-1) WEA	11	30
12	LITTLE CREATURES ★ TALKING HEADS (Sire 25305-1) WEA	13	10
13	WORLD WIDE LIVE SCORPIONS (Mercury 824 344-1) POL	14	9
14	THE POWER STATION 33 1/3 □ THE POWER STATION (Capitol SJ-12380) CAP	12	21
15	WHITNEY HOUSTON ★ (Arista AL8-8221) RCA	15	23
16	HEART (Capitol ST-12410) CAP	18	8
17	THE SECRET OF ASSOCIATION ★ PAUL YOUNG (Columbia BFC 39957) CBS	19	15
18	BOY IN THE BOX COREY HART (EMI America 17161) CAP	20	7
19	MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	17	30
20	BE YOURSELF TONIGHT ★□ EURYTHMICS (RCA AJL 1-5429) RCA	16	16
21	ROCK ME TONIGHT □ FREDDIE JACKSON (Capitol ST 12404) CAP	21	16
22	FLY ON THE WALL AC/DC (Atlantic 81263) WEA	24	7
23	DREAM INTO ACTION ★ HOWARD JONES (Elektra 60390-1) WEA	22	21
24	WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS 8286) RCA	28	6
25	EMERGENCY ★■ KOOL & THE GANG (De-Lite 822 943-1) POL	27	20
26	7 WISHES ★□ NIGHT RANGER (MCA 5593) MCA	25	13
27	BACK TO THE FUTURE ORIGINAL SOUNDTRACK (MCA 6144) MCA	31	5
28	"YOUTHQUAKE" DEAD OR ALIVE (Epic BFE 40119) CBS	29	9
29	ST. ELMO'S FIRE ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	33	8
30	DIAMOND LIFE ★■ SADE (Portrait BFR 39581) CBS	30	27
31	FABLES OF THE RECONSTRUCTION ★ R.E.M. (IRS-5592) MCA	25	10

		8/24 Chart	Weeks On
32	TAO ★ RICK SPRINGFIELD (RCA A.11-5370) RCA	32	19
33	CONTACT ★ POINTER SISTERS (RCA AFL 1-8056) RCA	37	5
34	SOME GREAT REWARD DEPECHE MODE (Sire 25194) WEA	34	26
35	FLASH JEFF BECK (Epic 39483) CBS	35	7
36	BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA 6143) MCA	23	36
37	UNGUARDED AMY GRANT (A&M SP 5060) RCA	36	12
38	VOICES CARRY ★ TIL TUESDAY (Epic BFE 39458) CBS	38	22
39	JESSE JOHNSON'S REVUE ★ A&M SP 6-5024) RCA	39	25
40	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882) CBS	40	23
41	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	42	52
42	VITAL SIGNS ★■ SURVIVOR (Scotti Brothers FZ 39578) CBS	41	44
43	SINGLE LIFE CAMEO (Atlantic Artists 824 546-1) POL	44	9
44	RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL) MCA	45	24
45	EMPIRE BURLESQUE ★ ROB DYLAN (Columbia FC 40110) CBS	43	11
46	DARE TO BE STUPID "WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS	47	9
47	READY FOR THE WORLD (MCA 5594) MCA	55	10
48	SHAKEN 'N' STIRRED ★□ ROBERT PLANT (Es Paranza 90265-1) WEA	46	13
49	CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 25203-1) WEA	48	32
50	WIDE AWAKE IN AMERICA U2 (Island 90279-1-A) WEA	51	11
51	MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP	49	29
52	BUILDING THE PERFECT BEAST ★■ DON HENLEY (Geffen GHS 24026) WEA	52	38
53	NERVOUS NIGHT HOOTERS (Columbia BFC 39912) CBS	60	16
54	BROTHER WHERE YOU BOUND ★ SUPERTRAMP (A&M SP-5014) RCA	50	14
55	LAST MANGO IN PARIS JIMMY BUFFET (MCA 5600) MCA	56	10
56	TOUGH ALL OVER JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	53	13
57	U.T.F.O. (Select SEL 21614) IND	57	12
58	HUNTING HIGH AND LOW A-HA (Warner Bros. 25300) WEA	67	8
59	AIR SUPPLY ★□ (Arista AL8-8283) RCA	59	11
60	SPORTS ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	65	91
61	BOYS AND GIRLS ★ BRYAN FERRY (Warner Bros. 25082) WEA	58	11
62	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	61	64
63	ONLY FOUR YOU MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	54	25
64	KATRINA AND THE WAVES (Capitol ST-12400) CAP	64	20
65	AIN'T LOVE GRAND X (Elektra 60430) WEA	70	4
66	LITTLE BAGGARIDDIM UB40 (A&M SP-6-5090) RCA	76	4

		8/24 Chart	Weeks On
67	MASK OF SMILES JOHN WAITE (EMI America ST 17164) CAP	89	2
68	OPEN FIRE Y&T (A&M SP 5076) RCA	68	7
69	SHOCK THE MOTELS (Capitol SJ-12378) CAP	83	3
70	PATTI LABELLE (Philadelphia Int'l./CBS FZ 40020) CBS	79	5
71	A LITTLE SPICE LOOSE ENDS (MCA 5588) MCA	72	8
72	VOCALESE THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	77	5
73	SOUTHERN ACCENTS ★□ TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA	63	21
74	7800 FAHRENHEIT BON JOVI (Mercury 824 509-1) POL	74	17
75	WE ARE THE WORLD ★■ USA FOR AFRICA (Columbia USA 40043) CBS	62	20
76	MAD MAX-BEYOND THUNDERDOME ORIGINAL SOUNDTRACK (Capitol SWAV-12429) CAP	90	3
77	HOLD ME LAURA BRANIGAN (Atlantic 81265) WEA	86	4
78	CHARTBREAKER SACRED HEART DIO (Warner Bros. 25292-1) WEA	DEBUT	
79	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 3916) CBS	66	13
80	BARKING AT AIRPLANES KIM CARNES (EMI America SO-17159) CAP	71	9
81	LONE JUSTICE ★ (Geffen GHS 24060) WEA	73	18
82	MADONNA ★■ (Sire 23867-1) WEA	84	102
83	SPOILED GIRL CARLY SIMON (Epic FE 39970) CBS	78	7
84	THE BEACH BOYS (Caribou/Epic BFZ 39964) CBS	69	9
85	NIGHTSHIFT ★□ COMMODORES (Motown 6124ML) MCA	82	30
86	FEAR NO EVIL GRIM REAPER (RCA AFL1-5431) RCA	87	8
87	OLD WAYS NEIL YOUNG (Geffen GHS 24068) WEA	DEBUT	
88	CRUSH ORCHESTRAL MANOEUVRES IN THE DARK (A&M SP 5077) RCA	95	7
89	NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 25291-1) WEA	DEBUT	
90	VOX HUMANA ★ KENNY LOGGINS (Columbia FC 39174) CBS	88	21
91	DREAMLAND EXPRESS JOHN DENVER (RCA AFL1-5458) RCA	91	8
92	STANDING ON THE EDGE CHEAP TRICK (Epic FE 39592) CBS	108	3
93	GO WEST ★ (Chrysalis FC 41496) CBS	93	26
94	THE ALLNIGHTER GLENN FREY (MCA 5501) MCA	75	18
95	THE COMPLETE STORY OF ROXANNE . . . THE ALBUM (Compeat/PolyGram 671014-1) POL	106	6
96	SUZANNE VEGA (A&M SP6-5072) RCA	105	5
97	FIVE-O ★ HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) WEA	80	16
98	ALF ★ ALISON MOYET (Columbia BFC 39956) CBS	81	21
99	RED SAILS IN THE SUNSET MIDNIGHT OIL (Columbia BFC 39987) CBS	99	5
100	THE FAT BOYS ARE BACK THE FAT BOYS (Sutra 1016) IND	113	3



NEW ISSUE DATE!

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 Sept. 7 issue of Cash Box, on sale August 31. The advertising deadline is August, 29.

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HOT NEW SELLER



Dire Straits — Brothers In Arms

STRONGEST SALES

Tears For Fears — Mercury
P. Collins — Atlantic
B. Springsteen — Columbia
B. Adams — A&M

STORE REPORTS

Peaches Records — Miami
Dire Straits
P. Collins
B. Springsteen
B. Joel
Tears For Fears

Wherehouse Entertainment — Los Angeles
Tears For Fears
B. Adams
P. Collins
A-Ha
Scorpions

CML One-Stop — St. Louis
Dire Straits
B. Adams
Motley Crue
Sting
Tears For Fears

Tower Records — Fresno
Dire Straits
B. Joel
Back To The Future
Tears For Fears
B. Adams

Strawberries — Boston
Dire Straits
Talking Heads
Dio
B. Joel
A. Franklin

Licorice Pizza — Los Angeles
Dire Straits
P. Collins
Sting
Talking Heads
Tears For Fears

Peaches — Kansas City
Dire Straits
Dio
B. Joel
P. Collins
M. McDonald

Lechmere — Massachusetts
Dire Straits
Tears For Fears
W. Houston
B. Joel
Talking Heads

The Harvard Coop — Boston
Talking Heads
Tears For Fears
Dire Straits
Sting
B. Springsteen

Handleman — Detroit
B. Springsteen
Madonna
P. Collins
Tears For Fears
Prince

Camelot Music — Ohio
Motley Crue
Dire Straits
Ratt
Tears For Fears
B. Adams

Richman Brothers — Philadelphia
B. Springsteen
P. Collins
Tears For Fears
Dire Straits
B. Adams

Gary's Records — Virginia
Tears For Fears
Dire Straits
Motley Crue
B. Adams
Prince

Lieberman — Kansas City
B. Adams
Dire Straits
Tears For Fears
P. Collins
B. Springsteen

Musical Sales — Baltimore
Tears For Fears
P. Collins
B. Adams
B. Springsteen
Sting

Believe In Music — Wyoming, MI
Dire Straits
Dio
Motley Crue
P. Collins
B. Joel

SHOP TALK

NATIONAL ASSOCIATION OF RECORD MERCHANTISERS — Two NARM meetings are scheduled for October. October 1-3 finds the NARM Advisory Committee meeting with the Manufacturers Advisory Committee at the Hyatt Islandia Hotel in San Diego. On October 10-12, NARM hosts its fourth annual Independent Distributor's Conference at the Sheraton Bal Harbour in Bal Harbour, Florida. Information and schedules can be had by calling NARM, 609-424-7404.

JAZZ RECORD MART, CHICAGO — Alan Goldsher announces that pianist **Yosuke Yamashita**, an avant garde musician from Japan, will be performing in-store on Sunday, Aug. 25 at 6 p.m. Yamashita (who is reported to sound similar to **Cecil Taylor**) will be joined by Art Ensemble Of Chicago drummer **Don Moye**, tenor man **Bennie Wallace** and **Richard Brown** on bass. This is only the second time Yamashita has played in the U.S. He has several records out on the Enja Records label.

TOWER RECORDS, SO. CAL — Tower Records is in the thick of a WEA promotion that has the entire WEA catalog on sale. New LPs and cassettes are on sale for \$5.99 while CDs are tagged at \$10.99. In addition, product from the midline catalog is on sale for \$4.99 or three for \$14. The sale also includes music video (eg. **Ratt**, **Prince**) and home video (eg. **Giant**, **The Killing Fields**), as well as records from the Nonesuch and ECM catalogs. A contest is being held in connection with the sale which will award the first prize winner with an Apple IIc Starter System and a complete home entertainment unit with CD player, Beta Hi-Fi VCR, 60-watt amp, tuner, turntable, cassette deck, speakers and cabinet.

COMPACT DISC UPDATE — Compact disc players have become the fastest-selling item in home electronics history. Six hundred thousand units have been sold in the U.S. this year and projections for next year are up to million. It took the VCR, the previous record holder, six years to match CD's performance. The serious supply problem should gain much needed relief as five more software plants are scheduled to be on line by year's end; plans call for plants by Pioneer in Japan, Toolex/Alpha in Sweden, M.P.O. in France, Musitech in the U.K. and Sonnepress in West Germany. This will bring the world total to 18 pressing plants, while 45 companies are producing hardware. PolyGram is now estimating that CDs will reach parity with LPs in four years. CDs represented 20 percent of PolyGram's international music turnover in the first quarter of 1985, with the new CD from **Dire Straits** leading the way — in West Germany, for instance, the CD is ahead of cassette sales.

Stephen Padgett

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



HOWARD VISITS CITY — George Howard was among the honored guests at the recent City One-Stop annual Black Music Day in Los Angeles. Approximately 300 key retail accounts attended the buffet luncheon. Pictured (l-r) are: Sam Ginsberg, general manager, City One-Stop, George Howard and Mitch Perliss, director of purchasing, Show Industries.

RETAILER PROFILE

Store: **Skippy White's**
Market: **Boston**
Owner: **Skippy White**



Skippy White has been serving the black community of Boston for 25 years. First as air personality of his own gospel radio show on WILD (which he still does, 27 hours a week, now on WCAS where he is also music director) and then as retailer. His original store in Boston's South End was started out of an interest White had in rhythm and blues record collecting. "I started working at a store in the Boston area in the late '50s and then when I got an opportunity to get on the radio and play R&B on the air it just sort of followed that; although I was working for this other store I wasn't going to go anywhere unless I got into business for myself. So that's what I decided to do," said White. He now has added another store in Mattapan and a one-stop.

"Right from the very beginning, if you go back 25 years, the store hasn't changed a lot. It serves the black community. We carry the latest R&B hits, we carry oldies but basically black oldies, we carry gospel music, a full line, we carry jazz, reggae. Basically, we're on top of the black music market," stated White.

White obviously benefits from the exposure he gets on the radio. He is music director for WCAS, a full-time gospel station, and he is a DJ Monday through Friday from 5 a.m. until 10 a.m. and Sundays from noon until 2 p.m. Since WCAS went full time gospel two-and-a-half years ago, White has seen a dramatic increase in gospel sales. Big sellers for them have been Al Green, Candy Staton, Shirley Caesar, The Mighty Clouds Of Joy and Rev. F.C. Barnes & Rev. Janice Brown.

Skippy White's regularly offers sales. "They're usually dictated by what we can get from the record company, and of course, if there's co-op advertising available," stated White. This includes radio time buys: "Sometimes we have across-the-board sales, sometimes I'll put all the gospel albums on sale for two weeks — I never do it for one week because I've found over the years that the first week you advertise a sale, the people don't respond quickly the first week; it doesn't take hold until the second week," commented White. White said that he usually won't do label sales even if a label offers it because people don't relate to labels. Instead, White will do a sale on all records by a certain artist, all records in a certain genre, or all the records in that week's Top 40.

Skippy White's publishes a four-page booklet every two weeks. In it White prints his Top 50 R&B singles, 10 looking ahead or records to watch singles, Top 10 Soul & Blues singles, Top 40 R&B LPs and the Top 35 12" singles. The last page usually contains label advertising, which defrays the cost of printing. 3,000 copies are handed out in the store while others are mailed out to the labels and trade magazines.

RETAILER'S PICK

Retailer	Store	Market
Mike Smith	Karma Records & Tapes	Indianapolis

Album: "Standing On The Edge"
Artist: Cheap Trick
Label: Epic

Comment:

"We give it lots of in-store play. It's by far their best album in years. The strongest cuts are 'Little Sister,' 'Tonight It's You' and 'Wild, Wild Women.' We're getting a lot of movement on this record."



ELECTRICITY AT THE PIZZA — Members of the Power Station turned up recently at the Licorice Pizza record store in North Hollywood for an in-store promotion. The band, which consists of John and Andy Taylor; Tony Thompson; and Michael Des Barres, who replaced Robert Palmer on tour, signed autographs for fans who numbered into the thousands. The band also took time out of their nation-wide tour to star in an upcoming episode of Miami Vice. Pictured (l-r) are: Des Barres; Andy Taylor; John Taylor; and Thompson.

WHAT'S IN-STORE

BE THERE — More than 50 manufacturers of pro audio equipment have already reserved exhibit space at the **Chicago Music Expo**. Slated for the Hotel Continental (formerly the Radisson) on September 20, 21, and 22, the '85 Expo will allow the exhibitors to come into direct, positive contact with their market; members of the professional and semi-professional music industry community. According to **John Loeper**, general manager of **Flanner's Pro Audio** and sponsor of the Expo, **Sony/MCI**, **dbx**, **Otari**, **NEOTEK**, **AKG**, **TEAC** and many others will display the very latest in audio recording equipment for the expected crowd of over 1,000 participants. The exhibitors will be the largest part of the show, but are by no means all that will be going on during the weekend. A program of over 30 seminars



THE MASTER — CBS Masterworks has recently released "The Horowitz Years: The Great CBS Masterworks Recordings 1962-1973" to commemorate the 80th birthday of pianist Vladimir Horowitz.

involving some 100 panelists will make available realistic, practical information about the business and technical sides of the music industry. Seminars are sponsored by the Chicago chapter of **NARAS** and coordinated by the Center for Music Business Studies, and convention attendees will be able to share the experiences of lawyers, agents, engineers, managers, and artists who have "made it" in the business. **Paul Kelly**, executive producer of the Expo, noted that several of the seminars will examine new developments in recording equipment.

"MIDI, SMPTE and synthesizers are not very well understood by the music community at large, and such nationally prominent experts as **Harry Adams** of Adams-Smith will be there to spread the word." "There has never been a consumer show of this size in the Midwest," said Loeper. "By September, it is quite likely that over 100 manufacturers will be involved." Based on the expected success of this year's Expo, **KBA Enterprises** and **Flanner's** intend to make it an annual event.

LOW-COST — A low-cost, stereo-strappable compressor/limiter incorporating dbx's renowned OverEasy compression was introduced by dbx at the **NAMM Show** in June. Designed for use by musicians, vocalists, sound contractors and recording studios, the **163X Compressor/Limiter** combines dbx's "One-Knob Squeezer" format with versatile and easy-to-use features such as a ¼" front-panel instrument input jack. Suggested retail price is \$149. The amount of compression provided by the 163X is controlled by a single slider on the front panel and indicated visually by a row of 12 LEDs ranging from -2 to -30. A thumb control provides overall operating level adjustment up and down. Once the level is set, the 163X will always "aim" toward that level. A single ended input and output (600-ohm to +18 dBv) are provided at the rear of the unit for patching into any music signal at line level. Also on the rear panel is a switch enabling either 110V or 220V operation. A ¼" high-impedance ("Hi-Z") input, which automatically defeats the rear input, is provided on the front panel for bass or guitar. All a performer need do is plug in the instrument and connect the 163X to an amplifier. The Hi-Z input has its own trim for a wide range of instrument/pickup levels. The 163X is stereo strappable. Two 163X compressors can be combined as a master slave/stereo pair with just a single connection cable and touch of a switch. For additional information, contact: dbx Professional Products, P.O. Box 100C, Newton, Mass. 02195.

LABEL WATCH — **JCI**, in response to the overwhelming success of their "Baby Boomer Classics"™ line which initially featured 10 albums of the '60s, recently announced four new record collections immortalizing the great sounds of the '50s, available August 1. The albums and cassettes, which retail for \$5.98, feature original artists and are recorded from the original master tapes on premium vinyl and high quality chrome tape. The first four releases, which include selections from **Fats Domino**, **Little Richard**, **Chuck Berry** and **Frankie Avalon** to name only a few, are entitled, "Rockin' Fifties," "Heart & Soul Fifties," "Party Time Fifties," and "Lovin' Fifties." For more info contact **Melinda Slade, Paladino & Associates**, at (213) 271-5131.

Ron Rosenthal

TOP 40 VIDEOCASSETTES

	Weeks On 8/17 Chart		Weeks On 8/17 Chart
1 FALCON & THE SNOWMAN Vestron Home Video VA 5073	3	20 THE RIVER MCA Dist. Corp. 80160	21
2 THE KARATE KID RCA/Columbia Pictures Home Video 60406	2	21 GHOULIES Vestron Home Video VA 5081	19
3 STARMAN RCA/Columbia Pictures Home Video 20412	1	22 DUNE MCA Dist. Corp. 80161	22
4 THE TERMINATOR Thorn/EMI/HBO Video TVA 2535	4	23 FALLING IN LOVE Paramount Home Video 1628	26
5 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60408	6	24 STICK MCA Dist. Corp. 80139	DEBUT
6 PLACES IN THE HEART CBS/Fox Video 6836	7	25 THE CARE BEARS MOVIE Vestron Home Video VA 5082	23
7 THE FLAMINGO KID Vestron Home Video VA 5072	5	26 BLOOD SIMPLE MCA Dist. Corp. 80190	DEBUT
8 RUNAWAY RCA/Columbia Pictures Home Video 60469	9	27 THE COTTON CLUB Embassy Home Entertainment 1714	24
9 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	8	28 TUFF TURF New World Video 8501	DEBUT
10 JOHNNY DANGEROUSLY CBS/Fox Video 1456	11	29 AVENGING ANGEL New World Video 8506	25
11 MICKI & MAUDE RCA/Columbia Pictures Home Video 20456	13	30 REVENGE OF THE NERDS CBS/Fox Video 1439	31
12 PINOCCHIO Walt Disney Home Video 239V	14	31 THE POPE OF GREENWICH VILLAGE MGM/UA Home Video 800490	32
13 INTO THE NIGHT MCA Home Video 80170	15	32 FIRST BLOOD Thorn/EMI/HBO Video 1573	36
14 PROTOCOL Warner Home Video 11454	12	33 NIGHT OF THE COMET CBS/Fox Video 6743	35
15 MISSING IN ACTION MGM/UA Home Video MV 800557	16	34 MASS APPEAL MCA Dist. Corp. 80168	DEBUT
16 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 800 591	10	35 GONE WITH THE WIND MGM/UA Home Video 900284	RE-ENTRY
17 CITY HEAT Warner Home Video 11433	17	36 BIRDY RCA/Columbia Pictures Home Video 60457	27
18 THE MEAN SEASON Thorn/EMI/HBO Video TVA 2981	20	37 TEACHERS CBS/Fox Video 4728	28
19 BODY DOUBLE RCA/Columbia Pictures Home Video 6-20411	18	38 THIEF OF HEARTS Paramount Home Video 1660	30
		39 COUNTRY Touchstone 241	33
		40 POLICE ACADEMY Warner Home Video 20016	38

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

Kwiker To Address NARM Independent Distributors

LOS ANGELES — Warehouse Entertainment president Lou Kwiker will deliver the keynote speech at the National Association of Recording Merchandisers' Independent Distributors Conference, set for Oct. 10 to 12 at the Sheraton Bal Harbour in Bal Harbour, FL.

"Now that the independent distribution network has shaken out, business looks very bright for the survivors," he commented. "But I think they will have to face some key issues in the next couple of years that could present major hurdles.

"One is the death of the LP, which will take place within the next five years. If the independent distributors don't begin to work with accounts to scale down shipments and protect themselves properly, in two years they will get killed with returns. They will have to be very farsighted about this.

"Independents will also have to face the issue of alternative forms of home enter-

tainment, such as music videos and computer software," Kwiker continued. "There will be a merging of all these businesses. The question is what kind of business do they want to be in in 1990.

"These are major strategic issues independents will have to deal with aggressively, making sure they don't get hurt by them."

At the Conference, a full schedule of business sessions and one-on-one meetings awaits independent distributors and manufacturers. The newest independent manufacturers have also been invited to make the scene and establish new relationships.

Co-chairmen of the event are Eric Paulson of Navarre Corp., Crystal, MN, and Dennis Baker, Action Music Sales, Cleveland, chairman of the NARM Independent Distributors Advisory Committee.

Handleman Reports Increases

LOS ANGELES — Handleman Company (HDL-NYSE) has announced that preliminary indications are that sales in the quarter ended July 27, 1985 will be up approximately 5 percent from sales of the first quarter last year and that net income for this quarter should approximate that of last year's first quarter. Actual operating results for the first quarter ended July 27, 1985 will not be announced until August 22.

impacted by the current sluggish retail environment.

During the first quarter last year, fiscal year 1985, sales and earnings were strong (sales up 43 percent and earnings up 72 percent from the first quarter of fiscal year 1984) being propelled by the Michael Jackson and Prince phenomena. In addition, Handleman began servicing a substantial amount of additional stores during that quarter.

According to a release, in this quarter the company's operating results were

According to the release, the company remains optimistic for the growth in sales and earnings for the remainder of this year.

TOP 15 MUSIC VIDEOCASSETTES

1	PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	3	3
2	WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	1	7
3	MADONNA Madonna (Warner Music Video 3-38101)	2	7
4	WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	4	7
5	DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	5	7
6	ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	7	7
7	TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	9	2
8	SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	8	7
9	PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	6	7
10	U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	10	7
11	ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	11	6
12	LIKE TO GET TO KNOW YOU WELL Howard Jones (Warner Music Video 34070)	13	3
13	BEHIND THE IRON CURTAIN Iron Maiden (Sony Video 97W50014) RE-ENTRY		
14	SADE: DIAMOND LIFE VIDEO Sade (CBS-Fox Video Music 7091)	15	2
15	AN AMERICAN BAND The Beach Boys (Vestron VA 4181)	12	6

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

Executive Monitor

Tim Braine has been named as HBO's new on-air vice president. He will head on-air promotion for both HBO and Cinemax. Braine joined HBO in August 1975 as an associate producer of on-air promotion and sports. In January 1977, he was named producer on HBO Sports, was promoted to director in November 1978 and became executive producer of HBO Sports in April 1983. Also at HBO, **Bob Greenway** has been promoted to HBO vice president of sports programming. He is promoted from director of sports programming at HBO. Greenway joined the company in 1981 as director of sports operations. He was named director of sports programming in 1983. HBO has also appointed **Bill Roady** to head HBO's west coast sales and marketing activities. He will be based in Los Angeles. Roady joined HBO in 1979 as manager of the company's national accounts groups. **Corey Carbonara** has been named product manager for Sony Broadcast Products Company's

high definition video systems. Carbonara comes to Sony from Baylor University, Waco, Texas, where he was a lecturer in TV, radio and film production. **International Video Entertainment** has appointed **Angela P. Schapiro** to the post of vice president of programming and business affairs. In this newly created position, Schapiro will be in charge of acquisitions and negotiations for the **USA Home Video**, **Thrillervideo**, **Adventure Video** and **USA Sports Video** labels. She will also oversee program development of original productions and evaluation of IVE participation in feature programming. Schapiro is a veteran of the pay-television business and entertainment industry. Also at IVE, **Monica Heath** has been appointed advertising manager. Heath comes to IVE from IVE president **Noel Bloom's** independent home video manufacturing and distribution organization, where she has served as an advertising and public relations professional since 1980.



AT WORK ON THE VIDEO — Columbia recording act Men At Work recently completed a video to its latest single "Maria." Shot entirely in Australia by Australian-based Kali Productions, the video was directed by Tony Stevens. Pictured during the shoot are: Unidentified actress; the band's Colin Hay; unidentified actress; Stevens.

AUDIO/VIDEO

BOWIE AND JAGGER ZAP — You saw it on Live Aid and now, in the interest of keeping the famine relief fervor alive, **Mick Jagger** and **David Bowie** have agreed to release their video duet of "Dancing In The Streets" to theatres across the country as a short to precede feature films. The concept is nothing new — "music zaps," as they are called, have been banded about to theatres by New York-based **Music Motions** for some time now. In the case of the Jagger-Bowie video, Music Motions is receiving help from **Eastman Kodak**, who are footing the bill, and **Federal Express**, who are delivering clips pronto to all of the theatres. As of press time, some 3,000 clips had already left the Music Motions offices, and company execs expect a total of 5,000 clips to be sent off by the end of the month. An original release date was set for August 23. Meanwhile, a second date has been set to accommodate all of the exhibitors. "We decided to make life easier for everyone involved," said **Denise Battaglia**, vice president of marketing for Music Motions. "We will have a second release August 30 for roughly 1,000 to 2,000 more prints." At least 11 major exhibitor chains will receive the clip, including **Plitt Theatres** (fourth largest in the nation), which will take 600 of them. More than 400 independent theatres have also reportedly signed on. The clip is a three-minute video with an introduction and conclusion of hunger relief messages, including stills from the Live Aid concerts and narration by New York DJ Scott Muni, who gives a toll-free number for call-in



GO-GOS GO WILD — Now available in VHS Hi-Fi Stereo, Dolby System and Beta Hi-Fi Stereo from MusicVision is Go-Gos Wild At The Greek.

donations to the cause. The clip was directed by Bowie and **David Mallet**, and produced by **Jacqui Byford**. It was filmed on short notice in London (when Jagger and Bowie were told their transatlantic duet for Live Aid would be impossible), and edited by **Mark Mendes Da Costa** and **Nick Morris**. According to Music Motions, the clip will be available to exhibitors free of charge until the end of September.

EARLY BIRDS — Hats off to **Embassy Home Entertainment**, the plucky devils have just acquired worldwide home video rights to the much-mouthed **Labyrinth**, a film due nearly a year from now, currently in production in London. The project is a joint effort by **Jim Henson**, of Muppet fame, and filmmaker **George Lucas**, whose **Henson Associates Inc.** and **Lucasfilm Ltd.** have come together under the roof of **Labyrinth Enterprises**, producers of **Labyrinth**. Jim Henson is directing the film, which is described as a "fantasy adventure." Featured roles have been filled by that man of the music zaps himself (see above) David Bowie, and actress **Jennifer Connolly**. Certain "creatures" comprise the bulk of the cast. Tri-Star Pictures will release the film next summer.

ROCK, FASHION AND MADISON AVENUE — Music video producer **Jeffrey Abelson**, known for his film-oriented clips (*Ghostbusters*, *Against All Odds*), has directed his first music video. It's called *Creatures of Habit*, with vocals by rock singer **Barbara Hyde**, and instead of incorporating movie clips within a video, Abelson is now pioneering the notion of fashion advertising within one. The clip promotes a new fashion line by **Murjani International**, which is being introduced simultaneously with the clip's release to certain national video outlets, which the producers claim to include *Top 40 Videos* and *America's Top Ten*. An indirect sponsor of the video and its featured artist is none other than **Coca-Cola**.

Gregory Dobrin

The Release Beat

For August, **MGM/UA Home Video** delivers four releases, headed by **Diane Keaton** and **Mel Gibson** in *Mrs. Soffel*. A true story directed by **Gillian Armstrong** (*My Brilliant Career*), *Mrs. Soffel* runs 113 mins. and retails for \$79.95 in VHS Hi-Fi and Beta Hi-Fi with Videophonic sound. Also from MGM/UA Home Video this month: *The Aviator*, featuring **Christopher Reeve** and **Rosanna Arquette** (98 mins., \$79.95, VHS Hi-Fi, Beta Hi-Fi, Videophonic sound); *Baby Love*, a '50s farce with a soundtrack of original '50s artists (80 mins., \$59.95); *The Sandpiper*, featuring **Elizabeth Taylor** and **Richard Burton** (117 mins., \$69.95) . . . August at **CBS/Fox Video** means *Faerie Tale Theatre*. This series of classic fairy tales was developed by actress **Shelly Duvall**, who served as executive producer on each production. Four "Faerie Tales" are available this month, each an hour in length, closed captioned and priced at \$39.98 in VHS Hi-Fi and Beta Hi-Fi Stereo. The titles are: *The Three Little Pigs*, with **Jeff Goldblum**, **Billy Crystal** and **Valerie Perrine**; *The Little Mermaid*, featuring **Pam Dawber** and **Treat Williams**; *The Dancing Princesses*, with **Roy Dotrice** and **Lesley Ann Warren**; and *The Princess Who Had Never Laughed*, featuring **Ellen Barkin** and **Howard Hesseman**. Also from CBS/Fox Video this month is *Paris, Texas*, the Cannes Grand Prize winner that features **Nastassja Kinski** and **Harry Dean Stanton** in starring roles, runs 145 mins. and retails for \$79.98 in VHS Hi-Fi and Beta Hi-Fi. New releases from CBS/Fox Video also include *Turk 182* and *Mischief*, each retailing for \$79.98 and available in VHS Hi-Fi and Beta Hi-Fi stereo. Each title is closed captioned. . . From **MusicVision** this month are four releases, each priced at \$29.95 in VHS Hi-Fi Stereo, Dolby System and Beta Hi-Fi Stereo. The titles are: *Scorpions — World Wide Live*, featuring the Mercury/PolyGram artists on their 1984 world tour (70 mins.); *Go-Go's Wild At The Greek*, taped at L.A.'s Greek Theatre last summer (52 mins.); *Mad Dogs And Englishmen*, a documentary of **Joe Cocker's** 40-city tour of America backed by a 30-piece band (which included **Leon Russell** and **Rita Coolidge**. Tape runs 55 mins.); and **Bob Marley — Legend**, a collection of concert footage, interviews and conceptual video (55 mins) . . . **Playhouse Video** has 23 classic comedies this month, including II **Charlie Chaplin** films . . . **Prism Entertainment** offers four westerns: *Santee*, *Ballad of a Gunfighter*, *Captain Apache* and *Pancho Villa*.

TOP 30 MUSIC VIDEOS

1	POWER OF LOVE Huey Lewis And The News (Chrysalis)	2	6
2	FREEWAY OF LOVE Aretha Franklin (Arista)	1	8
3	ST. ELMO'S FIRE (MAN IN MOTION) John Parr (Atlantic)	4	6
4	TAKE ON ME A-Ha (Warner Bros.)	3	10
5	NEVER SURRENDER Corey Hart (EMI America)	6	6
6	IF YOU LOVE SOMEBODY SET THEM FREE Sting (A&M)	7	5
7	WE DON'T NEED ANOTHER HERO (THUNDERDOME) Tina Turner (Capitol)	5	5
8	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) Pat Benatar (Chrysalis)	10	4
9	SHOUT Tears For Fears (Mercury)	8	6
10	CAN'T GET THERE FROM HERE REM (IRS)	13	4
11	SHAME The Motels (Capitol)	12	3
12	WHAT ABOUT LOVE? Heart (Capitol)	9	4
13	SUMMER OF '69 Bryan Adams (A&M)	11	4
14	RASPBERRY BERET Prince And The Revolution (Warner Bros.)	14	7
15	I WONDER IF I TAKE YOU HOME Lisa Lisa and the Cult Jam with Full Force (Columbia)	18	2
16	PEOPLE ARE PEOPLE Depeche Mode (Sire)	16	8
17	STATE OF THE HEART Rick Springfield (RCA)	17	4
18	LIFE IN ONE DAY Howard Jones (Elektra)	23	3
19	DO YOU WANT CRYING Katrina And The Waves (Capitol)	20	3
20	SWEET, SWEET BABY (I'M FALLING) Lone Justice (Geffen)	DEBUT	
21	GET IT ON (BANG A GONG) The Power Station (Capitol)	19	6
22	SENTIMENTAL STREET Night Ranger (MCA)	15	4
23	FRIGHT NIGHT J. Geils Band (CBS)	21	4
24	SMOKIN' IN THE BOYS ROOM Motley Crue (Elektra)	26	2
25	DANCING IN THE STREETS David Bowie and Mick Jagger (EMI America)	DEBUT	
26	NO LOOKIN' BACK Michael McDonald (Warner Bros.)	DEBUT	
27	SHE'S WAITING Eric Clapton (Warner Bros.)	29	2
28	GLORY DAYS Bruce Springsteen (Columbia)	22	4
29	SEND MY HEART The Adventures (Chrysalis)	DEBUT	
30	A VIEW TO A KILL Duran Duran (Capitol)	24	13

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



STARVATION DUET — David Bowie and Mick Jagger recently teamed to further efforts for famine relief stemming from the Live-Aid concerts. In order to keep relief dollars flowing, the two recording legends have joined talents in a special video and single of the Motown standard, "Dancing In The Streets." The video debuted during last month's Live Aid concert, and will be seen as a companion to 14 feature length films in 5,000 U.S. movie theaters with a relief message entreating viewers to "call 800-Live-Aid now."

MOST ADDED



Lone Justice — Sweet, Sweet Baby — Geffen/Warner Bros.

STRONG ADDS

Be Near Me — ABC — Mercury
Dare Me — Pointer Sisters — RCA
Send My Heart — The Adventures — Chrysalis
Dancing In The Streets — David Bowie & Mick Jagger — EMI America

PROGRAM ADDS

TV69 — Thomas Zingale — Program Director
Sheila E.
'til Tuesday
D. Bowie & M. Jagger
F. Jackson
L. Branigan
J. Geils Band
ABC
AC/DC
Amazulu
Oingo Boingo
M. McFly
The Hooters
Lone Justice
M. McDonald
Talking Heads

V66 — Roxy Myzal — Music Director
Kool & The Gang
Pointer Sisters
The Hooters
The Adventures
Oingo Boingo
Weird Al Yankovic
Goon Squad
Spyro Gyra
Cheech & Chong

VIDEO 22 — Linda Rosenfield — Producer
Cathedral
The Fatboys
B. Marley
Scritti Politti
Stryper
Pointer Sisters
R. Hitchcock & The Egyptians
P. La Belle
Kool & The Gang
Beat Rodeo
ABC

RADIO 1990 — Nancy Henry — Associate Producer
Wham!
Madonna
Pointer Sisters
Supertramp
Motley Crue
Lone Justice

HEART LIGHT CITY — Janet Williams — Associate Producer
Wham!
M. McDonald
Sylvia
L. Branigan
C. Atkins
Lone Justice
R. Plant
'til Tuesday
The Adventures

KRLR-TV21 — Bob Bell — Las Vegas — Music Director
Scritti Politti
Urgent
D. Ross
M. McFly
Spyro Gyra
Fire Inc.
R. Hitchcock & The Egyptians

VIDEO MUSIC MACHINE — Paul Friday — Director
Amazulu
M. McFly
Spyro Gyra
D. Sanborn

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director
Dead Or Alive
Dire Straits
M. Moore
Cock Robin
D. Henley
C. Hart
Tears For Fears (Shout)
Sting
Tears For Fears (Everybody)

DANCE TV — Joe Caliro — Producer
B. Hyde
Bar-Kays
A. Corley
The Hooters
B. Joel
Men At Work
Ship "Hot Stix" Mabuse
The Adventures
UTFO

NIGHT TRACKS — Bill Brummel — Program Director
Kool & The Gang
ABC
Saga
B. Joel
Weird Al Yankovic
Payolas
Dead Or Alive
The Truth
B. Marley
The Romantics
W. Mills

CATCH 22 — John Frost — Program Director
Jason & The Scorchers
Prophet
S. Arrington
J. Johnson's Revue

VIDEO PROGRAMMER'S PICK

PD

Thomas Zingale

Program

TV 69

Market

Gainesville

Video: Be Near Me

Artist: ABC

Label: Mercury

Comments:

"The execution is good. A lot of movement and background colors to arouse attention. The video and song work well together. A musi-see."



TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

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

		Weeks On 8/24 Chart
1	FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	1 16
2	ME AND PAUL WILLIE NELSON (Columbia FC 40908)	4 23
3	GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	3 17
4	40 HOUR WEEK ★ ■ ALABAMA (RCA AHL1-5339)	2 29
5	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	5 15
6	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	7 19
7	PARDNERNS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	6 17
8	RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	11 9
9	GREATEST HITS ★ GEORGE STRAIT (MCA 5567)	9 23
10	KERN RIVER MERLE HAGGARD (Epic FE 39602)	10 20
11	STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	8 22
12	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	12 29
13	TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	16 17
14	RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	14 19
15	WHY NOT ME ★ □ THE JUDDS (RCA/Curb AHL1-5319)	19 42
16	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	13 21
17	RADIO HEART CHARLY McCLAIN (Epic FE 39871)	20 12
18	TURN THE PAGE WAYLON JENNINGS (RCA AHL1-5428)	27 5
19	HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	15 13
20	LAST MANGO IN PARIS □ JIMMY BUFFETT (MCA 5600)	23 6
21	TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	25 6
22	HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	26 6
23	SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)	24 6
24	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	17 54
25	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	18 21
26	#1'S EDDIE RABBITT (Warner Bros. 1-25278)	22 8
27	REAL LOVE DOLLY PARTON (RCA AHL1-5414)	21 29
28	KENTUCKY HEARTS EXILE (Epic FE 39424)	28 46
29	LET IT ROLL MEL MCDANIEL (Capitol-EMI ST-12402)	30 25
30	MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)	37 5
31	HEART OVER MIND ★ ANNE MURRAY (Capitol S.J-12363)	29 45
32	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty L051157)	41 20
33	DOES FORT WORTH EVER CROSS YOUR MIND □ GEORGE STRAIT (MCA 5518)	33 45
34	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	43 42
35	GREATEST HITS ★ BARBARA MANDRELL (MCA 5566)	39 23
36	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	31 27
37	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	32 42
38	ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	34 26
39	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	35 56

		Weeks On 8/24 Chart
40	THE THINGS THAT MATTER VINCE GILL (RCA CPL1-5348)	36 5
41	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	38 18
42	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	40 45
43	LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)	44 10
44	COUNTRY BOY ★ RICKY SKAGGS (Epic FE 39410)	42 46
45	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	46 24
46	MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	56 13
47	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	46 28
48	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	50 27
49	GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	47 12
50	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	52 21
51	BLUE HIGHWAY JOHN CONLEE (MCA 5521)	48 42
52	WHAT ABOUT ME? ★ ■ KENNY ROGERS (RCA AFL1-5043)	49 67
53	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	55 63
54	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	51 53
55	ROLL ON ★ ■ ALABAMA (RCA AHL1-4939)	58 83
56	HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 5585)	DEBUT
57	PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	DEBUT
58	CENTERFIELD ★ ■ JOHN FOGERTY (Warner Bros. 9-25203)	53 26
59	TIME STOOD STILL VERN GOSDIN (Complent 671012-1)	54 13
60	GREATEST HITS 2 ★ □ OAK RIDGE BOYS (MCA 5496)	62 53
61	KEITH STEGALL KEITH STEGALL (Epic AL 39892)	57 11
62	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	59 63
63	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	61 53
64	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	63 19
65	GREATEST HITS GENE WATSON (MCA 5572)	64 19
66	ATLANTA ATLANTA (MCA/MDJ-5576)	60 12
67	ATLANTA BLUE ★ THE STATLERS (Mercury/PolyGram 818-652-1)	66 67
68	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	67 55
69	LIVE! AT GILLEY'S MICKEY GILLEY (Epic FE 39900)	68 12
70	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	65 42
71	THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	70 36
72	SAY WHEN NICOLETTE LARSON (MCA 5556)	69 21
73	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	71 62
74	CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	73 45
75	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	72 51

CMA Announces Award Finalists

NASHVILLE -- Finalists for the 1985 Country Music Association awards were announced Aug. 20. Winners will be announced at the Grand Ole Opry House during the 19th annual CMA Awards television show, Oct. 14 at 9:30 eastern time on CBS. The program will be simulcast on radio by the Mutual Broadcasting System. The show will be sponsored again by Kraft; Bob Precht is producing for Sullivan Productions. The finalists in 12 categories follow:

Single of the Year -- "Baby's Got Her Blue Jeans On," Mel McDaniel/Capitol; "Country Boy," Ricky Skaggs/Epic; "Does Fort Worth Ever Cross Your Mind," George Strait/MCA; "Highwayman," Willie Nelson, Waylon Jennings, Johnny Cash, Kris Kristofferson/Columbia; "Why Not Me," The Judds/RCA.

Song of the Year -- "Baby's Got Her Blue Jeans On," written by Bob McDill (Hall-Clement); "Does Fort Worth Ever Cross Your Mind," written by Sanger D. Shafer and Darlene Shafer (Acuff-Rose); "God Bless The USA," written by Lee Greenwood (MCA/Sycamore Valley); "Mama He's Crazy," written by Kenny O'Dell (Kenny O'Dell Music); "Seven Spanish Angels," written by Troy Seals and Eddie Setzer (Warner-Tamerlane/WB/Two Sons).

Album of the Year -- "Country Boy," Ricky Skaggs/Epic; "Does Fort Worth Ever Cross Your Mind," George Strait/MCA; "40 Hour Week," Alabama/RCA; "My Kind Of Country," Reba McEntire/MCA; "Why Not Me," The Judds/RCA.

Entertainer of the Year -- Alabama, Lee

Greenwood, Reba McEntire, Ricky Skaggs, George Strait.

Horizon Award -- Ray Charles, Mel McDaniel, Eddy Raven, Sawyer Brown, John Schneider.

Female Vocalist of the Year -- Rosanne Cash, Janie Fricke, Emmylou Harris, Reba McEntire, Anne Murray.

Male Vocalist of the Year -- Lee Greenwood, Gary Morris, Ricky Skaggs, George Strait, Hank Williams, Jr.

Vocal Group of the Year -- Alabama, Exile, The Judds, The Oak Ridge Boys, The Whites.

Vocal Duo of the Year -- Moe Bandy & Joe Stampley, Ray Charles & Willie Nelson, Barbara Mandrell & Lee Greenwood, Anne Murray & Dave Loggins, Dolly Parton & Kenny Rogers.

Instrumental Group of the Year -- Alabama, Exile, The Nitty Gritty Dirt Band, Ricky Skaggs' Band, The Whites Band.

Instrumentalist of the Year -- Chet Atkins, Floyd Cramer, Johnny Gimble, Hargus "Pig" Robbins, Buddy Spicher.

Music Video of the Year -- *All My Rowdy Friends Are Comin' Over Tonight*, Hank Williams, Jr., produced by Tom Thacker and directed by John Goodhue; *America*, Waylon Jennings, produced by Joanne Gardner and directed by David Hogan; *Country Boy*, Ricky Skaggs, produced by Bob Jason and directed by Martin Kahan; *Highwayman*, Willie Nelson/Waylon Jennings/Johnny Cash/Kris Kristofferson, produced by Jon Small and directed by Peter Israelson; *Second Hand Love*, Gary Morris, produced by Joanne Gardner and directed by Mark Rezyka.

BMI/Nashville Honors "Million-Airs"

NASHVILLE -- Certificates of achievement were awarded Aug. 20 to the Nashville writers and publishers affiliated with Broadcast Music, Inc. whose songs have been aired more than one million times. Such honors are annually presented by the various divisions of the performing rights organization for songs reaching "million-air" and "multi-million air" status, verified by some 500,000 hours of logged broadcast time submitted to BMI by television and radio outlets. Senior vice-president of performing rights Frances Preston and BMI/Nashville vice-president of operations Roger Sovine hosted the Nashville ceremonies, at which the following writers and publishers were honored:

Three million plays -- "Never On Sunday," Billy Towne, Manos Hadjidakis (SACEM); CBS Unart, Llee. "We've Only Just Begun;" Roger Nichols, Paul Williams; Irving.

Two million plays -- "Hurt So Bad," Terry Randazzo, Bobby Weinstein, Bobby Hart; Vogue. "If You Love Me Let Me Know;" John Rostill (PRS); Al Gallico. "King Of The Road;" Roger Miller; Tree. "Misty Blue;" Bob Montgomery; Talmont. "Oh Lonesome Me;" Don Gibson; Acuff-Rose-Opryland. "Save The Last Dance For Me;" Doc Pomus, Mort Shuman; Trio, Unichappell.

One million plays -- "All Out Of Love;" Clive Davis, Graham Russell (APRA); Careers, Nottsons. "Arthur's Theme;" Peter Allen, Carole Bayer-Sager; Begonia Melodies, Irving, Unichappell, Warner-Tamerlane, Woolnough. "Brown-Eyed Girl;" Van Morrison; Web IV. "The Closer I Get To You;" Reggie Lucas, James Mtume; Ensign, Scarab. "The Closer You Get;" Mark Gray, J. P. Pennington; Careers, Irving. "Crazy;" Willie Nelson; Tree. "Deja Vu;" Adrienne Anderson, Isaac Hayes; Angela, Rightsong. "Doctor My Eyes;" Jackson Browne; Atlantic, Open Window. "Don't Cry Out Loud;" Peter Allen, Carole Bayer-Sager; Begonia Melodies, Irving, Unichappell, Wool-

nough. "Don't Let Me Be Lonely Tonight;" James Taylor; Blackwood, Country Road. "Help Me Rhonda;" Brian Wilson; Irving. "I Believe In You;" Roger Cook, Sam Hogin; Cookhouse, Roger Cook. "I Can't Help Myself;" Lamont Dozier, Brian Holland, Eddie Holland; Stone Agate. "I Go Crazy;" Paul Davis; Web IV. "I Love;" Tom T. Hall; Hallnote. "I Will Always Love You;" Dolly Parton; Velvet Apple. "Kentucky Rain;" Eddie Rabbitt, Dick Heard; Bri-Deb, Elvis Presley. "Key Largo;" Sonny Limbo; Lowery. "Kiss And Say Goodbye;" Winfred Lovett; Blackwood, Nattahnam. "Love Will Turn You Around;" David Malloy, Thom Schutler, Even Stevens; Briarpatch, DebDave, Lionscub. "Mary In The Morning;" Michael Charles Rashkow, Johnny Cymbal; Duchess. "More Than I Can Say;" J. I. Allison, Sonny Curtis; Warner-Tamerlane. "Oh Girl;" Eugene Record; Unichappell. "Patricia;" Perez Prado; APRS. "Personally;" Paul Kelly; Five of a Kind, Tree. "Piano Man;" Billy Joel; Blackwood. "Quiet Nights Of Quiet Stars;" Antonio Carlos Jobim, Gene Lees (CAPAC); Duchess. "Sea Of Love;" Philip Baptiste, George Khoury; Fort Knox, Tek, Trio. "She Thinks I Still Care;" Dickey Lee; Glad, Jack. "Someone Could Lose A Heart Tonight;" David Malloy, Eddie Rabbitt, Even Stevens; Briarpatch, DebDave. "Stagger Lee;" Harold Logan, Lloyd Price; CBS Unart. "Stop In The Name Of Love;" Lamont Dozier, Brian Holland, Eddie Holland; Stone Agate. "Sugar Foot Rag;" Hank Garland; Hollis. "Take Me Down;" Mark Gray, J. P. Pennington; Careers, Irving. "Together Again;" Buck Owens; Screen Gems-EMI. "Too Late To Turn Back Now;" Eddie Corneilus; CBS Unart, Stage Door. "Waterloo;" John D. Loudermilk, Marijohn Wilkin; Cedarwood. "Where Did Our Love Go;" Lamont Dozier, Brian Holland, Eddie Holland; Stone Agate. "Woman Woman;" Jim Glaser, Jimmy Payne; Ensign. "You Won't See Me;" John Lennon (PRS), Paul McCartney (PRS); Maclen.

TOP 100 COUNTRY SINGLES

August 31, 1985

		Weeks On 8/24 Chart
1	LOVE IS ALIVE THE JUDDS (RCA/Curb PB-14093)	3 13
2	REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)	1 15
3	I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH (Columbia 38-04809)	4 13
4	MODERN DAY ROMANCE NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)	6 13
5	USED TO BLUE SAWYER BROWN (Capitol B-5477)	8 12
6	HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA-52604)	10 12
7	SHE'S SINGLE AGAIN JANIE FRICKE (Columbia 38-04896)	2 17
8	DRINKIN' AND DREAMIN' WAYLON JENNINGS (RCA PB-14094)	13 11
9	I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS (Warner Bros. 7-28988)	14 10
10	BETWEEN BLUE EYES AND JEANS CONWAY TWITTY (Warner Bros. 7-28966)	15 9
11	I NEVER MADE LOVE (Till I Made It With) MAC DAVIS (MCA-52573)	11 13
12	THE FIREMAN GEORGE STRAIT (MCA-52586)	5 14
13	CRY JUST A LITTLE BIT SYLVIA (RCA PB-14107)	16 11
14	LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT) RONNIE MILSAP (RCA PB-14135)	21 8
15	WITH JUST ONE LOOK IN YOUR EYES CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	20 9
16	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881)	7 17
17	SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT (Warner Bros. 7-28976)	22 8
18	KERN RIVER MERLE HAGGARD (Epic 34-05426)	25 9
19	I WANT EVERYONE TO CRY RESTLESS HEART (RCA PB-14086)	9 14
20	MEET ME IN MONTANA MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)	27 7
21	BLUE HIGHWAY JOHN CONLEE (MCA 52625)	24 9
22	YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON (RCA PB-14139)	29 7
23	LOVE TALKS RONNIE McDOWELL (Epic 34-05404)	28 7
24	CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY (EMI-America B-8265)	12 14
25	TOUCH A HAND, MAKE A FRIEND THE OAK RIDGE BOYS (MCA 52646)	32 5
26	IF IT WEREN'T FOR HIM VINCE GILL (RCA PB-14140)	31 7
27	SOME FOOLS NEVER LEARN STEVE WARINER (MCA 52644)	36 6
28	HE WON'T GIVE IN KATHY MATTEA (Mercury 880-867-7)	34 7
29	YOU CAN'T RUN AWAY FROM YOUR HEART LACY J. DALTON (Columbia 38-04884)	17 13
30	COLD SUMMER DAY IN GEORGIA GENE WATSON (Epic 34-05407)	18 12
31	MY TOOT-TOOT ROCKIN' SIDNEY (Epic 34-05430)	19 10
32	HEART DON'T DO THIS TO ME LORETTA LYNN (MCA 52621)	33 8
33	I WANNA HEAR IT FROM YOU EDDY RAVEN (RCA PB-14164)	43 4

		Weeks On 8/24 Chart
34	WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic 34-05439)	42 5
35	HOMETOWN GOSSIP THE WHITES (MCA/Curb-52 615)	23 10
36	A LONG AND LASTING LOVE CRYSTAL GAYLE (Warner Bros. 7-28963)	46 4
37	SMOOTH SAILING (ROCK IN THE ROAD) MARK GRAY (Columbia 38-05403)	38 6
38	RHYTHM GUITAR EMMYLOU HARRIS (Warner Bros. 7-28952)	39 6
39	I'M FOR LOVE HANK WILLIAMS, JR. (Warner Bros. 7-29022)	26 17
40	CAN'T KEEP A GOOD MAN DOWN ALABAMA (RCA PB-14165)	52 2
41	YOU COULD BE THE ONE WOMAN CHANCE (Mercury 880 959-7)	47 5
42	I'M GONNA LEAVE YOU TOMORROW JOHN SCHNEIDER (MCA 52648)	53 4
43	LET A LITTLE LOVE COME IN CHARLIE PRIDE (RCA PB-14134)	30 8
44	YOU'RE GONNA MISS ME WHEN I'M GONE JUDY RODMAN (MTM B-72054)	51 5
45	FORTY HOUR WEEK (FOR A LIVIN') ALABAMA (RCA PB-14085)	35 16
46	IF IT AIN'T LOVE ED BRUCE (RCA PB-14150)	54 5
47	I'LL NEVER STOP LOVING YOU GARY MORRIS (Warner Bros. 7-28947)	55 2
48	ANGEL IN YOUR ARMS BARBARA MANDRELL (MCA 52645)	56 2
49	I DON'T THINK I'M READY FOR YOU YET ANNE MURRAY (Capitol B-5472)	37 16
50	PRETTY LADY KEITH STEGALL (Epic 34-04934)	40 12
51	THING ABOUT YOU SOUTHERN PACIFIC (Warner Bros. 7-28943)	57 4
52	I WANNA SAY YES LOUISE MANDRELL (RCA PB-14151)	60 2
53	HANG ON TO YOUR HEART EXILE (Epic 34-05580)	62 3
54	OLD HIPPIE THE BELLAMY BROTHERS (MCA/Curb MCA-52579)	41 17
55	IF YOU BREAK MY HEART THE KENDALLS (Mercury 880-828-7)	45 14
56	I WILL DANCE WITH YOU KAREN BROOKS (DUET WITH JOHNNY CASH) (Warner Bros. 7-28979)	44 6
57	DON'T TELL ME LOVE IS KIND ALMOST BROTHERS (MTM B-72053)	64 3
58	TOO MUCH ON MY HEART THE STATLER BROTHERS (Mercury 884 016-7)	65 2
59	TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 7-28916)	66 2
60	WHEN I GET HOME BOBBY BARE (EMI-America B-8279)	61 4
61	LOVE DON'T CARE EARL THOMAS CONLEY (RCA PB-14060)	49 18
62	LETTER TO HOME GLEN CAMPBELL (Atlantic-America 7-99647)	50 16
63	DROWNING IN MEMORIES T. GRAHAM BROWN (Capitol B-5499)	70 3
64	BARROOM ROSES MOE BANDY (Columbia 38-05438)	73 2
65	NOBODY EVER GETS ENOUGH LOVE CON HUNLEY (Capitol B-5485)	58 5
66	YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL) TAMMY WYNETTE (Epic 34-05399)	48 6
67	EVERYDAY PEOPLE MARGO SMITH AND TOM GRANT (Bermuda Dunes C-110)	69 3

		Weeks On 8/24 Chart
	CHARTBREAKER	
68	TWO OLD CATS LIKE US RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05575) DEBUT	
69	YOU'VE GOT SOMETHING ON YOUR MIND MICKEY GILLEY (Epic 34-05460)	77 2
70	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) LEE GREENWOOD (MCA 52656) DEBUT	
71	DIXIE ROAD LEE GREENWOOD (MCA 52654)	63 20
72	HOTTEST "EX" IN TEXAS BECKY HOBBS (EMI-America B-8273)	59 11
73	WHAT USED TO BE CRAZY THE BAMA BAND (Compleat CK-110)	67 8
74	JUST AS LONG AS I HAVE YOU GUS HARDIN AND DAVE LOGGINS (RCA PB-14159)	84 2
75	AIN'T IT JUST LIKE LOVE BILLY BURNETTE (MCA/Curb-52 626)	85 2
76	BETCHA CAN'T MAKE ME LOVE JADA KING (Evergreen EV-1032)	76 2
77	DOWN IN THE FLORIDA KEYS TOM T. HALL (Mercury 884 017-7)	86 2
78	I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) RAY PRICE (Step One SOR-344)	87 2
79	DOWN THE ROAD/MOUNTAIN PASS DAN FOGELBERG (Full Moon/Epic 34-05446) DEBUT	
80	I'M TAKIN' MY TIME BRENDA LEE (MCA 52654) DEBUT	
81	I WANNA BE A COWBOY 'TIL I DIE JIM COLLINS (White Gold WG 22252) DEBUT	
82	PAINT THE TOWN BLUE ROBIN LEE AND LOBO (Evergreen EV-1033)	72 11
83	HELLO MARY LOU THE STATLER BROTHERS (Mercury 880-685-7)	68 20
84	TWENTIETH CENTURY FOOL KENNY ROGERS (Liberty B-1525)	71 8
85	FOOLED AROUND AND FELL IN LOVE T.G. SHEPPARD (Columbia 38-04890)	78 16
86	FORGIVING YOU WAS EASY WILLIE NELSON (Columbia 38-04847)	74 21
87	LISSO THE MOON GARY MORRIS (Warner Bros. 7-29028)	75 18
88	IT AIN'T GONNA WORRY MY MIND RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)	80 18
89	BACK POCKETS CLAYTON CLAXTON (Mosrite M543-852) DEBUT	
90	I'LL BE YOUR FOOL TONIGHT JIM GLASER (MCA/Noble Vision-52619)	79 10
91	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK BILL ANDERSON (Swanee DKD-SW5018)	96 4
92	IT'S A SHORT WALK FROM HEAVEN TO HELL JOHN SCHNEIDER (MCA 52567)	83 20
93	SHE'S A MIRACLE EXILE (Epic 34-04864)	81 21
94	DIM LIGHTS, THICK SMOKE VERN GOSDIN (Compleat CP-142)	82 18
95	SHE KEEPS THE HOME FIRES BURNING RONNIE MILSAP (RCA PB-14034)	89 22
96	SAVE THE LAST CHANCE JOHNNY LEE (Warner Bros. 7-29021)	88 17
97	YOU DONE ME WRONG MEL TILLIS (RCA PB-14061)	93 13
98	HE BURNS ME UP LANE BRODY (EMI-America B-8266)	90 17
99	DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Warner Bros./Viva 7-28997)	91 13
100	MAYBE MY BABY LOUISE MANDRELL (RCA PB-14039)	92 21

MOST ADDED



STRONG ADDS

I Don't Mind The Thorns (If You're The Rose) — Lee Greenwood — MCA
Alabama — RCA
I Wanna Be A Cowboy 'Til I Die — Jim Collins — White Gold
I'll Never Stop Loving You — Gary Morris — Warner Bros.
Angel In Your Arms — Barbara Mandrell — MCA

STATION ADDS

WWVA — Bill Berg — Wheeling
 Statler Brothers
 B. Burnette
 M. Gilley
 J. Rodman
 Almost Brothers
 L. Mandrell
 G. Morris
 J. Collins
 B. Anderson
 Alabama
 Exile
 J. Schneider
 C. Gayle
 T.G. Brown
 B. Lee

WSUN — Kevin Murphy — St. Petersburg
 Restless Heart
 Alabama
 S. Wariner

WCMX — Jeff Gill — Leominster, MA
 J. Schneider
 L. Mandrell
 G. Morris
 Alabama
 M. Bandy
 T. Hensley
 Almost Brothers
 J. Anderson
 G. Hardin
 B. Lee
 Mason Dixon
 S. Ann

WWWW — Kevin Herring — Detroit
 S. Wariner
 B. Mandrell
 Alabama

WKMF — Shelley James — Flint
 Exile
 V. Gill

KCTI — Jim Perkins — Gonzalez, TX
 E. Raven
 S. Wariner
 G. Jones
 Oak Ridge Boys

WNWN — Denny Bice — Kalamazoo
 C. Gayle
 L. Lynn
 R. Charles/H. Williams, Jr.
 K. Mattea
 M. Gray
 B. Mandrell

WGTO — Henry Jay — Cypress Gardens
 L. Greenwood
 Statler Brothers
 G. Morris
 R. Charles/H. Williams, Jr.
 Carlette

WMML — Bill Black — Mobile
 Exile
 Alabama
 G. Morris
 J. Schneider
 L. Greenwood
 R. Charles/H. Williams, Jr.
 J. Collins
 T.G. Brown

KUSA — Georganne Harris — St. Louis
 M. Tillis
 C. Dillingham
 R. Charles/H. Williams, Jr.
 V. Gosdin
 J. Anderson
 D. Fogelberg
 M. Gilley

WFMS — J.D. Cannon — Indianapolis
 M. Gilley
 L. Mandrell
 L. Greenwood
 V. Gosdin
 B. Mandrell

WTHI — Barry Kent — Terre Haute
 E. Bruce
 B. Mandrell
 Exile
 Alabama

KFH — Pete Brier — Wichita
 Alabama
 C. Gayle
 J. Anderson
 H. Williams, Jr.
 J. Collins

KWJJ — Mark Andrews — Portland
 D. Fogelberg
 C. Gayle
 J. Conlee
 R. Charles/H. Williams, Jr.



THIS ONE'S FOR BUD — E.W. "Bud" Wendell, president and CEO of Opryland USA, Inc. was recently honored for his 35 years of service to country music during a party given by Edward Gaylord, board chairman of Oklahoma Publishing, Opryland's parent company. Pictured (l-r): Jerry Bradley, Bradley Productions; Wesley Rose, president, Acuff-Rose/Opryland, Inc.; Wendell; Connie Bradley, ASCAP southern executive director; and Gaylord.

KMIX — Steve Amari — Modesto
 J. Anderson
 Exile
 L. Mandrell
 G. Morris
 J. Rodman

WQTE — Glenn Oswald — Adrian, MI
 L. Brody

S. West
 L. Greenwood
 R. Charles/H. Williams, Jr.

WDSY — Mary Jo Kacsan — Pittsburgh
 L. Mandrell
 L. Greenwood
 G. Morris
 J. Anderson

THE COUNTRY MIKE

STATION PROFILE — WRNS is a veteran of country music in eastern North Carolina. The station has been programming country since it signed on 16 years ago. The past nine months have brought many changes to WRNS. Along with its purchase by Beasley Broadcasting Downeast, Incorporated, came an increase in power to 100,000 watts and a new tower rising 1,500 feet above the surrounding area. The market served by WRNS has a population of more than 1,000,000 and includes not only its hometown of Kinston, but also Greenville, Washington, New Bern and Jacksonville. The economy is based on agriculture. North Carolina is one of the world's leading producers of tobacco. The coverage area encompasses East Carolina University and two major military installations. WRNS brings to its

listeners a progressive brand of country and strives to be an integral part of its market. The station is heavy on personality. "We try to give eastern North Carolina a full service radio station that plays good, modern, contemporary country music and appeals to adults . . . one that really makes the listener a part of the station," was a comment by program and music director **Kevin O'Neal**. The station recently has been involved in promotions with prizes such as cash giveaways, an all-expense-paid trip to Jamaica, 10 Bermuda cruises, home entertainment systems, and a Mercedes 300D. According to O'Neal, promotions such as these have increased sales 26 percent during the past several months. The station is

"Your Country"
WRNS

staffed, in addition to O'Neal, by general manager **Webster James**. The air shifts at WRNS are covered by **Bo Wyley** from 6-10 a.m., **Wayne Carlyle** from 10 a.m. to 3 p.m., **Kevin O'Neal** from 3-7 p.m., **Cynthia Wood** from 7 p.m. to midnight, and **Daryl Boyette** from midnight to 6 a.m.

WEEDCK TO OFFER CLINE SPECIAL — The Weedeck Corporation, producers of "Country Report" and "Country Report Countdown," have announced plans for a one-hour radio special to be released in conjunction with the forthcoming movie *Sweet Dreams*. The film, which stars **Jessica Lange** and **Ed Harris**, is based on the life of country legend **Patsy Cline**. The special will feature interview segments with several people who knew and worked with Cline and those whose careers she has influenced. "Sweet Dreams: The Radio Special" will be offered free to one station per metro. market. The show must air between October 5 and 13. The program is the latest in a series of movie specials produced by Weedeck. Past shows include radio specials on *Coals Miner's Daughter*, *Stoker Ace*, *The Best Little Whorehouse In Texas*, and *Smokey and the Bandit II*.

STATION CHANGES — **Ed Morris** has been named music director at **KWOC**/Poplar Bluff, Missouri . . . **Mark Wade** recently accepted the position of program and music director at **KRDR** Gresham, Oregon . . . **Cary Taylor** is the new music director for **KRPM/Tacoma-Seattle**. He replaces **Johnny Clark**, who assumed responsibilities at **KJUN/Puyallup, Washington**, where he will serve as operations manager and program director. The station serves the Tacoma market . . . **Ray Kinkaid** is the new program director at **KRZY/Albuquerque**.

Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer

Station

Market

Rocky McCumbee

WVAM

Altoona, PA

Song: "Down In The Florida Keys"

Artist: Tom T. Hall

Label: Mercury

Comments:

"It's doing very well here. I think it's a good song and a good time of the year for it."

ALBUM RELEASES

STREAMLINE — Lee Greenwood — MCA-5622 — Producer: Jerry Crutchfield

This album is Greenwood's most personable record to date. The songs (written by some of the best writers in Nashville) really touch the heart through emotional lyrics and Greenwood's gentle vocals. There is no album filler here as each track merits some single release consideration. This artist is as hot as he has ever been and this release will be welcomed by fans with great sales. The title cut is a killer that has big crossover potential.



GET TO THE HEART — Barbara Mandrell — MCS-5619 — Producer: Tom Collins

Mandrell is one of few artists who can consistently turn out solid albums and this one is no exception. The original material fits Mandrell's vocal style as well as the remakes of "I'm A Believer" and the current single, "Angel In Your Arms." Producer Collins has the sound clean and each voice and instrument clearly recognizable. Expect this one to be a hot seller throughout the Christmas buying season.



THE FORESTER SISTERS — The Forester Sisters — Warner Bros. 1-25314 — Producers: J. L. Wallace, Terry Skinner

The notable success of The Forester Sisters' first single, "When You're In Love," has been followed by even greater success with "I Fell In Love Again Last Night;" many consumers are undoubtedly anticipating the appearance of this album (which contains both of those hit songs) with an eagerness that very few new acts are able to evoke. The quartet's celebrated vocal blend is applied to material from several gifted songwriters, two of whom are the LP's producers, Wallace and Skinner.



OLD WAYS — Neil Young — Geffen Records GHS 24068 — Producers: Neil Young, Ben Keith, David Briggs, Elliot Mazer

"It's hard to teach a dinosaur a new trick," sings Neil Young in the title cut from this album. No matter how you read between the words of that statement, there's no getting around the fact that Young has made a very satisfying country album with the assistance of folks like Waylon and Willie. Jennings is a vocalist on half of the album's 10 songs. All but one of the tunes are Young's compositions: the 10th is a version of Gogi Grant's '50s hit, "The Wayward Wind." A combination of studio veterans both old and young gives the LP a hefty instrumental punch.



FEELS SO RIGHT — Brenda Lee — MCA-5626 — Producers: Emory Gordy, Jr., David Hungate

The producers of this album obviously have great respect for Brenda Lee's talent for rock 'n' roll singing — most of the material here exploits that talent with a joyfulness that practically jumps out of the grooves. Lee's voice is still one of the most powerful in the business, and the songs on this album will give her plenty of excellent choices for singles and for new additions to her already hit-laden stage show. The first single, "I'm Takin' My Time," is a strong debut at 80 bullet this week.



SINGLE RELEASES

OUT OF THE BOX



WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON (Columbia 38-05594)

Desperadoes Waiting For A Train (4:32) (Chappell/World Song—ASCAP) (G. Clark) (Producer: Chips Moman)

This cut from the "Highwaymen" album follows the same general pattern as the LP's first single — each singer sings a verse and all join in on the chorus. The song has been around for a while in Guy Clark's bag of unique, thought-provoking works, and the Famous Four treat its story of friendship between an old oilman and his young "sidekick" with boldness and openness — traits of the true desperado.

THE BELLAMY BROTHERS (MCA/Curb MCA-52668)

Lie To You For Your Love (3:21) (Rare Blue; Bellamy Bros.; Steeple Chase—ASCAP/BMI) (F. Miller, D. Bellamy, H. Bellamy, J. Barry) (Producers: Emory Gordy, Jr., Jimmy Bowen)

"If I Said You Had A Beautiful Body" was a kinder and more believable singles bar proposal, but the hook of this song is set up by equally amusing wordplay in the verses. Men who wouldn't hope to get anywhere in real life with this tactic and women who would laugh at them if they tried will nevertheless want to hear this single. Response will be heavy and immediate.



FEATURE PICKS

T. G. SHEPPARD (Columbia 38-05591)

Doncha? (3:41) (Rick Hall—ASCAP) (W. Aldridge) (Producer: Rick Hall)

Several classic rock 'n' roll riffs are recycled and put to work with a reverberating vocal by Sheppard. Another gem from Muscle Shoals' Rick Hall.

MEL MCDANIEL (Capitol B-5513)

Stand Up (2:33) (Old Friends; Cross Keys—BMI/ASCAP) (Channel, Rector, Throckmorton) (Producer: Jerry Kennedy)

The title cut from McDaniel's next album calls for men to "identify" with a series of familiar male/female entanglements. A hand-clapper that will do well in all markets.

JIMMY BUFFETT (MCA-52664)

If The Phone Doesn't Ring, It's Me (3:25) (Coral Reefer; Willin' David; Blue Sky Rider; Coconutley—ASCAP/BMI) (J. Buffett, W. Jennings, M. Utley) (Producers: Jimmy Bowen, Michael Utley, Tony Brown)

Don't be fooled by the title—this is not one of Buffett's humorous songs. The singer sees beneath the surface of a dying love affair and elects to go "out in the eye of the storm." A big plus for this one is its beautiful melody.

JOE STAMPLEY (Epic 34-05592)

I'll Still Be Loving You (2:41) (Mullet/Tapadero—BMI) (T. Stampley, D. Rosson) (Producers: Jerry Kennedy, Joe Stampley)

Well-crafted lyrics and an easy-rolling tempo give Stampley a lot to work with, and he makes the best of it on this album title cut.

ATLANTA (MDJ/MCA-52671)

Can't You Hear That Whistle Blow (3:01) (Tree/Cross Keys—BMI/ASCAP) (C. Dodson, S. Throckmorton) (Producers: David Hungate, Jimmy Bowen)

The dyed-in-the-wool Dixie sentiments that this group is known for are present on this song, along with some nice harmonica work.

JIM GLASER (MCA/Noble Vision MCA-52672)

In Another Minute (2:58) (Tree/Cross Keys—BMI/ASCAP) (C. Putman, M. Kosser) (Producer: Don Tolle)

This is a top-notch song produced with care and given an outstanding vocal treatment by Glaser — his high notes are clear as a bell.

NARVEL FELTS (Evergreen EV-1034)

Out Of Sight Out Of Mind (2:05) (KAHL—BMI) (Hunter, Otis) (Producer: Johnny Morris)

Two minutes of traditionally-arranged country that affords Felts the opportunity to use his impassioned, vocal best.

TOP 30 ALBUMS

Inspirational

Weeks On Chart

- 1 **UNGUARDED**
AMY GRANT (Myrrh 7-01-680606-5)
Open 1 14
- 2 **BEAT THE SYSTEM**
PETRA (Starsong 7012057881) 2 22
- 3 **COMING ON STRONG**
CARMAN (Myrrh 7016807061) 3 22
- 4 **LET THE WIND BLOW**
THE IMPERIALS (Myrrh 7-01-682006-8) 5 22
- 5 **SONGS FROM THE HEART**
SANDI PATTI (Impact R03884)
Open 4 38
- 6 **MEDALS**
RUSS TAFF (Myrrh 7-01-679206-4) 7 5
- 7 **LOOK WHO LOVES YOU NOW**
MICHELLE PILLAR (Sparrow SPR 1095)
Title Cut 8 28
- 8 **CHOOSE LIFE**
DEBBIE BOONE (Lamb And Lion LLR 3008) 6 17
- 9 **ON THE FRITZ**
STEVE TAYLOR (Sparrow SPR-1105) 13 5
- 10 **WHAT A WAY TO GO**
BILLY SPRAGUE (Reunion SPCN) 701008124) 14 22
- 11 **MICHAEL W. SMITH 2**
MICHAEL W. SMITH (Reunion 000412-9)
"Hosanna" 9 72
- 12 **KINGDOM OF LOVE**
SCOTT WESLEY BROWN (Sparrow 1081)
Open 12 42
- 13 **STRAIGHT AHEAD**
AMY GRANT (Myrrh 675706-4)
"Angels" 10 78
- 14 **COMMUNICATION**
DEGARMO AND KEY (Benson 01073) 15 22
- 15 **HEART & SOUL**
KATHY TROCOLI (Reunion SPCN 7-01-000512-5)
Open 16 48
- 16 **THE WONDERS OF HIS LOVE**
PHILIP BAILEY (Myrrh SPCN 7-01-679609-X)
"No Wise Cast You" 11 28
- 17 **I'VE JUST SEEN JESUS**
LARNELLE HARRIS (Impact RO 3732) 20 5
- 18 **SEVEN**
DAVID MEECE (Myrrh 7016812065) 18 5
- 19 **THE YELLOW AND BLACK**
ATTACT
STRYPER (Enigma EC1064) 19 5
- 20 **HE HOLDS THE KEY**
STEVE GREEN (Sparrow SPR 1104) 21 5
- 21 **SHEEP IN WOLVES CLOTHING**
MYLON LEFEVRE & BROKEN HEART (Myrrh 7-01-6790-06-1/
Word) 23 3
- 22 **HOTLINE**
WHITEHEART (Home Sweet Home 7010001391) 26 3
- 23 **ART OF THE STATE**
A.D. (Kerygma KRR5401) 24 5
- 24 **POWER OF PRAISE**
PHIL DRISCOLL (Sparrow SPR 1102) 25 5
- 25 **THE SKY'S THE LIMIT**
LEON PATILLO (Word 677106-7)
"I've Heard The Thunder" 17 72
- 26 **TENDER HEART**
MICHAEL JAMES MURPHY (Milk And Honey MH 1055)
"Believers" 22 28
- 27 **THE WARRIOR IS A CHILD**
TWILLA PARIS (Milk & Honey MH 1048)
Title Cut 27 64
- 28 **MAN IN THE MIDDLE**
WAYNE WATSON (Milk And Honey MH 1049)
Open 28 68
- 29 **DANCING WITH DANGER**
LESLIE PHILLIPS (Myrrh SPCN 701680206-X) 29 22
- 30 **MORE THAN WONDERFUL**
SANDI PATTI (Impact R3818)
Open 30 114

Spiritual

Weeks On Chart

- 1 **BLESSED**
THE WILLIAMS BROTHERS (Malaco 4400) 1 17
- 2 **TOMORROW**
THE WINANS (Light 5857)
"Secret Place" 3 30
- 3 **LOVE ALIVE III**
WALTER HAWKINS (Light LS 5857)
"Battle's Over" 4 29
- 4 **I GIVE MYSELF TO YOU**
THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1) 7 5
- 5 **MADE IN MISSISSIPPI**
JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven" 5 46
- 6 **NO TIME TO LOSE**
ANDRAE CROUCH (Light LS 5863)
"Right Now" 2 50
- 7 **CHOSEN**
VANESSA BELL ARMSTRONG (Onyx 3825)
"What He's Done" 9 38
- 8 **I WANT TO KNOW WHAT LOVE IS**
NEW JERSEY MASS CHOIR (Pre-lude PRL 14113) 13 5
- 9 **ANGELS WILL BE SINGING**
EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045)
Open 6 46
- 10 **HUMBLE THYSELF**
MATTIE MOSS CLARK (DME 7772) 10 22
- 11 **SAILIN'**
SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open 8 58
- 12 **HEAVY LOAD**
REV. MARVIN YANCY (Nashboro NA 8656) 11 22
- 13 **MAKING A WAY**
THE TRUTHETTES (Malaco 4397) 15 5
- 14 **WE SING PRAISES**
SANDRA CROUCH (Light-5825)
Open 14 98
- 15 **I AM GOING ON**
COMMISSIONED (Light 5861) 19 5
- 16 **DeLEON**
DeLEON RICHARDS (Word 7-01-680406-2) 16 22
- 17 **ROUGH SIDE OF THE MOUNTAIN**
REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open 17 122
- 18 **UNSPEAKABLE JOY**
DOUGLAS MILLER (Light 5876) 18 5
- 19 **THE WONDERS OF HIS LOVE**
PHILIP BAILEY (Myrrh 701679606-X) 12 22
- 20 **TRUST IN GOD**
AL GREEN (Myrrh SPCN 7-01-678306-5) Open 20 42
- 21 **DEDICATED**
NICHOLAS (Command CRN 1003) DEBUT
- 22 **PERFECT PEACE**
KEITH PRINGLE (Onyx RO 3784)
Open 27 32
- 23 **LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.**
TIMOTHY WRIGHT (Gospearl PL-16021) Open DEBUT
- 24 **WHAT HE'S DONE FOR ME**
REV. CLAY EVANS (Savoy SL 14762) "God Said He Would" 21 46
- 25 **NO TEARS IN GLORY**
REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open 25 56
- 26 **I'M GONNA HOLD OUT**
THE GEORGIA MASS CHOIR (Savoy 7088) Open 22 28
- 27 **PSALMS**
RICHARD SMALLWOOD (Onyx 3833)
Open 24 50
- 28 **THE IMPOSSIBLE DREAM**
ALBERTINA WALKER (Savoy 12) 23 22
- 29 **MIRACLE "LIVE"**
REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6763) 28 22
- 30 **LORD LIFT ME UP**
BISHOP JEFF BANKS (Savoy 14749) 26 22

GOSPEL PICKS

- WALKING IN THE LIGHT** — Cliff Richard — Word 7-01-681806-3/38-1 Producer: Not Listed
- THIS SONG'S FOR YOU** — Beth Owen — Comstock COM-984 — Producer: Patty Parker
- UNITED** — Eddie Holman — GNC 1001 — Producer: Eddie Holman
- JUBILEE A MUSICAL TRIBUTE TO FISK UNIVERSITY** — Live — Word 7-01-679506-3/38-1 — Producers: Moses Dillard, Ken Harding, Jerry Michael
- THIS IS MY STORY** — Vernessa Mitchell — Command CRV 1004 — Producer: Kent Washburn

Gospel Music Focus—News And Views

By Elwyn Raymer

(Editor's note: Elwyn Raymer is chairman of the board of the Gospel Music Association and president of Lorenz Creative Services, a firm with interests in church music publishing, country and pop music publishing, concert promotions and record production. This is the first in a series of articles organized and directed by Raymer and intended to provide the gospel music industry with fresh, authoritative perspectives on a wide range of topics within the field).

For the next several months, you get to make a decision when you read through your current *Cash Box* issue. Every other week (and located near the section you're scanning now) different writers will be letting you know about gospel music in the 1980s! Yes, gospel music... the segment of the music industry that traditionally has been rumored to be several years behind all the others in stylistic development, musical trends, production technology, marketing techniques, etc., etc.

Gospel music has something to shout about from several different perspectives. Take a look at the facts below, for instance.

Who would have thought that... a gospel artist would have a single in a high ranking on the Top 40 charts, hitting most CHR playlists across the country, plus winning a third Grammy and yet another Dove award? Amy Grant, Word Records and A & M Records have done just that. ... gospel music record sales would grow beyond that of classical and jazz? Well, they have! ... so many of secular music's most respected executives would spend so much professional time and effort in the gospel music marketplace? Frances Preston, Connie Bradley, Joe Moscheo, Jim Black and Donna Hilley have (to name just a few). ... Sandi Patti would win so many Dove awards this year? Again! ... major secular labels (country and pop divisions) would be exploring business deals that would relate them to the gospel marketplace? It's happening. ... the BBC



Elwyn Raymer

would produce a gospel music show for television? And it's successful. ... Christian music would finally get into the mainstream? It's starting!

The list could go on and on, but instead, for the next several months, this space will be filled with words by the top leaders in the contemporary Christian music scene. All of them will be giving you insights, information, views, news and clues to the Christian music happenings from their specific perspectives. People like Ralph Carmichael, president of Light Records and Lexicon Music; Sheila Walsh, international recording artist from England on the Sparrow label; Frances Preston, senior vice-president of BMI; Dan Johnson, senior vice-president of Word, Inc.; Connie Bradley, executive director of ASCAP's southern regional office; plus many, many others of equally high caliber.

Watch for this section every other week. Gospel/Christian music really does have something to shout about!

Petra Completes Documentary

NASHVILLE — Petrafiied Productions has announced the completion of a video documentary on the Christian rock group, Petra. Cassettes will be sent to local coordinators of Petra's fall concert dates, who will then make them available to pastors and youth groups. The documentary includes interviews with each band member, an overview of the staging of a typical Petra concert, excerpts from the band's *Beat The System* music video and

live concert footage. Petrafiied also indicated the possibility of future distribution of the documentary to Christian bookstores.

The fall segment of Petra's "Beat The System" tour runs from Sept. 11 through Nov. 23 and includes 35 dates, 65 per cent of which will be promoted in-house by Petrafiied. Tour information is available from the company at (615) 885-2411.



FAMILY AFFAIR — BMI vice-president Joe Moscheo and Heartwarming Records artists The Hemphills point out the "dotted line" for Trent Hemphill, the final member of the group to sign with BMI. (L-R): Moscheo; Joel Hemphill; Joel Hemphill, Jr.; Trent Hemphill; Candy Hemphill; and La Breeska Hemphill.

RCA/Ariola Intl. Announces Mgt. Joint Venture In Benelux

NEW YORK — Maarten Kleinjan has been appointed Managing Director RCA/Ariola Benelux, it was announced today by J.L. Davies, vice president, Europe for RCA/Ariola International. Kleinjan will be responsible for the newly-formed Benelux companies created by the merger of RCA and Bertlesmann's worldwide record, music publishing and music video operations.

The current management of RCA Records and Ariola Records' companies in Holland and Belgium will report to Kleinjan.

In announcing the appointment, Davies said "Maarten Kleinjan's experience in the Benelux record industry and successful management of Ariola Records will be an invaluable asset to our new company. I am confident that under Mr. Kleinjan's leadership, RCA/Ariola will be a very formidable competitor in the Benelux market."

Argentina

BUENOS AIRES — Miguel Mateos and his rock group Zas have turned into an overnight sensation after the release of the LP "Rockas Vivas" and, at the same time, the scheduling of a tour of the interior of the country and a series of dates at the Luna Park in Buenos Aires. Mateos has been working steadily for two years and the sales of his previous albums have been good, but this effort has put him among the Top Five best sellers. Manager and impresario Oscar Lopez and label Sazam have been promoting Mateos on radio and television and expect this album to turn into one of the top items of the year.

EMI Commercial Director Alberto Caldeiro and international A&R manager Sergio Garcia are jetting this week to Europe to attend two EMI meetings, one of them in London and the other one in Barajas, near Madrid. They will unveil two local artists, Silvana di Lorenzo and Julio Sandiego, who are expected to have their product released in most of the Spanish-speaking countries, including Spain, in the following months.

RCA is busy unveiling the new albums recorded by Valeria Lynch (waxed in Los Angeles) and Jairo (cut in Buenos Aires), with strong nationwide TV campaigns for both. Jorge Cano, promotion manager of the label, reports that there will soon be a new album by Spanish chanter Miguel Gallardo, whose latest LP has been selling very well after a personal visit a few months ago and continuous radio effort.

PolyGram reports strong action around the "Musica Total" album, released in conjunction with the Channel 2 video clips

program, aired in the 7 to 8 pm slot with a strong audience, estimated at the 600,000-plus level. The program is produced by Florencio Oria Cantilo, and the marketing idea is interesting: each of the sides contains only four tracks, but they are all 12" extended versions of international chart hits.

CBS sales manager Horacio Bertella is busy with the release of the new Julio Iglesias album in Spanish, the first Iglesias recorded in Spanish in nearly two years. Since Iglesias has been one of the strongest all-time sellers in this market, there are predictions of very strong figures. The diskery will also release a new album by local star Piero, "El Regalao," with guest artists.

Microfon's Mario Kaminsky reports the inking of a Fred Bongusto production, to be released soon by his company, and good customer reaction to "The Lost Opera," by Kimera and the Operaiders, a compilation of some of the top works in this field. Regional music group Ivoti is preparing a series of performances in the interior of the country while its latest cities surrounding Buenos Aires.

Interdisc exec Ertgardo Larrazabal reports that the new album by Alejandro Lerner, "Concierto," is selling well in spite of the depressed state of the market. The LP was recorded live at the Blanca Podesta theatre last year and was mixed in New York to ensure the best quality possible. Lerner has sold very well with his first three albums and this LP contains some of the biggest hits of the previous efforts.

Alejandro Selasco of Music Hall reports that initial sales for the fourth volume of the FM USA series amounted to 40,000 units; the accumulated figures of the first three volumes near the 300,000 level, which shows the success of the marketing idea, which uses radio & TV commercial recorded in the States.

Miguel Smirnoff



CBS OPENS NIGERIA TAPE PLANT — Chris Okunowo, chairman, CBS Records Nigeria, has announced the formal opening of the company's new and ultra-modern prerecorded cassette manufacturing plant. Pictured during a tour of the facility are (l-r): standing: Naren Patel, director, manufacturing, CBS Records International; Mrs. Keji Okunowo, managing director, CBS Records Nigeria; Carlos Nunes, director, finance, CBS Records Portugal; Ron Andrews, managing director, CBS Records Kenya; Jare Ajiboye, marketing and promotions coordinator, CBS Records Nigeria; and Chris Okunowo. Seated is Louiz Rodriquez, from CBS Records Spain, explaining the functions of a Sony tape machine Dolby system.

Geffen To Release Six Kitaro LPs

LOS ANGELES — Six albums from Japanese composer and synthesizer master Kitaro will be released domestically for the first time by Geffen Records. The release, which will include simultaneous shipment of both compact discs and high quality cassette tapes, will be accompanied by a major merchandising, marketing and advertising campaign to familiarize American audiences with an artist who is already enormously popular both in Asia and Europe and whose work has been available previously in this country only through imports.

The six Kitaro albums to be released by Geffen Records on September 30 are as follows: "Astral Voyage," "Full Moon Story," "Queen Millennia," "India," "Silver Cloud" and "Asia." All six albums are produced by Taka Nanri and have enjoyed critical and popular success throughout the Far East and Europe. In addition to compact disc and analog LP configurations of the six Kitaro albums, Geffen Records will make available special high-quality cassette tapes highlighting Mark 10 cassette shells and Norelco with gold embossed Kitaro logo type.

Japan

TOKYO — Controversial negotiations between the JRRRA (Japan Record Rental Association) and the JIAA (Japanese Institution of Actors and Actresses) over the conditions of the record rental practices have finally reached an agreement, in the middle of June, after many difficult discussions since June of 1984. According to the both parties, JIAA gives full permission to the JRRRA to use records and/or prerecorded tapes for the rentals. However, JRRRA pays royalties to JIAA as the remunerations for using records or prerecorded tapes. The rate is 50 yen (20 cent) for one LP or tape for one rental.

Members of JRRRA will be treated with a discount rate of 32.2 yen (13 cent) instead of 50 yen. 3 rentals of 45s are equal to one LP.

Mr. Tanano, general secretary of the JIAA said, "We are very pleased we could reach a goal after long negotiations. We insisted that the royalties for actors and actresses should be equal with that of the copyright-holders. But we are quite satisfied that our proposal has been acknowledged though these discussions."

Kozo Otsuka

For The Record

In a story run in *Cash Box* June 29 regarding an overseas distribution pact between EMI and Virgin, the information that the pact concerns Australia exclusively was omitted by mistake. We are sorry for any inconvenience.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

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

TOP TEN LPs

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

—Musica E Dischi

Argentina

TOP TEN 45s

- 1 Do They Know It's Christmas? — Band Aid — PolyGram
- 2 Los Muchachos De Hoy — Luis Miguel — EMI
- 3 No More Lonely Nights — Paul McCartney — EMI
- 4 Small Town Boy — Bronski Beat — PolyGram
- 5 Chica Material — Madonna — WEA
- 6 Chicas De Rock 'n Roll — John Fogerty — WEA
- 7 Cuatro Estrofas — Alejandro Lerner — Interdisc
- 8 Self Control — Laura Branigan — WEA
- 9 Djarlo 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 Argentina Es — various artists — RCA
- 3 Rockas Vivas — Miguel Mateos — Music Hall
- 4 FM USA Vol. 4 — Various Artists — Music Hall
- 5 Flebre De Amor — Luis Miguel — EMI
- 6 Concierto — Alejandro Lerner — Interdisc
- 7 17 Hot Winners — Various Artists — EMI
- 8 Llena Tu Cabeza De Rock — Various Artists — CBS
- 9 Valotte — Julian Lennon — RCA
- 10 Plenamente — Maria Martha Serra Lima — CBS

—Prensario

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 Running Up That Hill — Kate Bush — EMI
- 5 Drive — The Cars — Elektra
- 6 White Wedding — Billy Idol — Chrysalis
- 7 Money For Nothing — Dire Straits — Vertigo
- 8 Say I'm Your Number One — Princess — Supreme
- 9 We Don't Need Another Hero — (Thunderdome) — Tina Turner — Capitol
- 10 There Must Be An Angel Playing With My Heart — Eurythmics — RCA

TOP TEN LPs

- 1 Now That's What I Call Music 5 — various — EMI/Virgin
- 2 Like A Virgin — Madonna — Sire
- 3 Brothers In Arms — Dire Straits — Vertigo
- 4 Born In The USA — Bruce Springsteen — CBS
- 5 Be Yourself Tonight — Eurythmics — RCA
- 6 Songs From The Big Chair — Tears For Fears — Mercury
- 7 No Jacket Required — Phil Collins — Virgin
- 8 Madonna — Madonna — Sire
- 9 Rum, Sodomy, And The Lash — The Pogues — Stiff
- 10 The Unforgettable Fire — U2 — Island

—Melody Maker

TALENT ON STAGE



ZA FAT BOYS — No, the Fat Boys haven't added a new member. Pia Zadora took a break on the KABC-TV 3:30 afternoon show set to talk with the Fat Boys. They performed their latest single "The Fat Boys Are Back" while Zadora was a co-guest host. Pictured (l-r) are: Damon "Kool Rock-ski" Wimbley; Darren "The Human Beat Box" Robinson, Pia Zadora, Mark "Prince Markie-Dee" Morales.

Sting

THE GREEK THEATRE, LOS ANGELES — Sting is a master. As frontman and main songwriter for the Police he demonstrated a sense of control and craftsmanship seldom witnessed in pop. On Friday night here (8-16), Sting dazzled a packed Greek Theatre audience with his solo mastery. Not only did he have control over his band of sterling jazz players, he had control of the whole pace and movement of his two-hour-plus, 22-song set.

From the torrid downbeat of "Shadows In The Rain" to the warm solo acoustic encore finale of "Message In A Bottle," Sting ruled the audience. And it gladly responded to every change in mood or tempo. The band, driven by drummer Omar Hakim and bassist Daryl Jones sank its jazz teeth deep into the flesh and marrow of Sting's wonderfully crafted songs. Police gems like "Driven To Tears" and "When The World Is Running Down (You Make The Best Of What's Still Around)" took on new life and meaning hitherto hidden in Sting's wild imagination.

The jazz (provided by Hakim and Jones with Kenny Kirkland on keys and Branford Marsalis on reeds) in fact, blended perfectly well with Sting's pop sensibilities. Only a pop artist possessing the musical sophistication and vision of a Sting could stand up to this test. The overtly jazz material from Sting's solo A&M LP, "The Dream Of The Blue Turtles," (for instance, "Shadows In The Rain" and "Consider Me Gone") was convincing evidence of his ability to write outside of his primary field.

But, the experiment cut both ways. These veteran jazzers showed they could rock as well. On the soaring "Fortress Around Your Heart," the energy was enough to launch a space shuttle. With focus and control the band (aided by singers Janice Pendarvis and Jolette McDonald) rocked through the repertoire. Marsalis punctuated every song with perfectly articulated soprano sax fills that were felt more than heard and never obtrusive. They shifted gears for the reggae-flavored "Love Is The Seventh Wave" and never missed a beat. What's more, the players seemed thoroughly engaged, as if letting off steam in a rock unit was joyous catharsis.

For all of Sting's packaging as a sex

symbol, his on stage demeanor was decidedly anti-sex symbol. There were no suggestive poses and he wore a modest shirt and jacket during the entire length of the show. At times he would lean over the crowd and shake hands, then mock that the grasps had hurt his hand — he was playful, not seductive. The audience responded in kind, never asking for him to be sexy.

The fact is, though, this is Sting's control in action. It has always been so with him. He reveals just what he wants to reveal, nothing more. He invites you into the living room, charms you with his wit and impresses you with the insight of his considerable intellectual powers — but you leave knowing only what he wanted you to know. This fascinating, complex aspect of Sting's persona is perhaps the reason he is destined to remain at the head of popular culture — we'll all check in with him from time to time just to see where his limitless, luminous imagination is leading.

Stephen Padgett

Miles Davis/ Stanley Jordan

THE PIER, N.Y.C. — An intriguing double bill: The new Prince of the Guitar — and a current regular on Johnny Carson's sofa — co-billed with the old Prince of Darkness.

Young Jordan opened the show and, judging from the whoops and hollers, was responsible for a large portion of the crowd. Playing solo guitar — with his unique keyboard style — Jordan offered a fine mix of the flashy and the fleshy. The crowd, not surprisingly, went in for the former, shouting and howling everything fast. Fortunately, Jordan held his ground and worked out complex improvisations on his usual mixture of originals and unlikely vehicles ("Eleanor Rigby," "Moon River") — not giving in to the temptation to just send some ricocheting blues cliches into the sunset. Jordan's development — in the mere year since I've been aware of him — has been considerable, he's developing into a fine soloist who is able to transcend his startling technique. I have one suggestion: Jordan's sound can become annoying — he plays the treble lines way up high to allow the bottom strings to be used for the bass — and I think if there was ever a guitarist for a double-necked instrument, he's the guy.

Miles Davis played a fairly typical set — moments of limpid trumpet beauty mixed with minutes of noodling. Miles' band has undergone a transformation — there's a new gunslinger of an electric bassist (Daryll Jones is on Sting Street), guitarist John Scofield has been replaced by Mike Stern (whom he replaced), and a female Latin percussionist has been added to beef up the rhythm section — and, so far things don't look like they've changed much. Stern's playing seems more focused than it was several years ago, but he's still no match for Scofield, and the extra percussionist adds a nice depth to the sound (since the current drummer, Vince Wilburn, is seriously lacking in depth), but there is still a general flabbiness to the band. Too much time — and Davis lately has been turning in two-hour-plus sets — is wasted with too-long guitar and saxophone solos (Bob Berg is a limited tenor player whose playing time is not limited here) and the trumpeter's preening for the masses. (There's an irony here — when Davis seemed more confident about his playing, he was cold and uncommunicative on stage; now that he's Mr. Wave-To-The-Cameramen, his playing is often tentative). Last summer, Miles was playing the *gotkas* off the trumpet; this summer — perhaps because he's got himself a shiny new red trumpet — he's puttering in the garden. His chops are there — he just appears reluctant to let go. But on the few times this evening he did connect, the old Prince proved there's still no pretender to the soulful/incisive/heartwrenching trumpet throne.

Lee Jeske

Splish-Splash Reggae Festival

DESCANSO BEACH, AVALON, CA — Despite some major last minute changes in this summer's most promising reggae lineup, the controversial Catalina Splish-Splash Reggae Festival was an unexpected success. No UB40, no David Lindley, no matter! The revised lineup, featuring Ranking Roger (General Public), Mikey Dread, the Blue Riddim Band, the Untouchables, the Rebel Rockers, Haile Meskel and Zamp Nicall, fired off more artillery than necessary to 'mash-up' the daring 3,000 Splish-Splash goers. Woven together by emcee, Mikey Dread, the six-hour affair (which commenced on time — unheard of by reggae standards) provided



ANDRE PREVIN, NAMED MUSIC DIRECTOR, — On October 10 Andre Previn will take his post as music director, for the Los Angeles Philharmonic, conducting the Orchestra in the first three weeks of the 1985/86 season. He will lead the West Coast premiere of a work having the appropriate title of "Celebration," by Pulitzer Prize winner Ellen Taaffe Zwilich as well as symphonies by Mozart (No. 39) and Prokofiev (No. 5).

the perfect showcase for the assortment of international Reggae talent.

In a different style, Haile Meskel, formerly of the Rastafarians, opened the show without the traditional bass and drums Reggae trademark. Meskel, who just recently went solo, serenaded the sun-drenched crowd with his reggae ballads, drawing solely on his beautifully resonant voice and acoustic guitar.

The true smokers, though, in this rich amalgam of performers had to be L.A.'s own Untouchables. And why not? Home now after a recording stint in the U.K., celebrating the advent of its domestic Stiff/MCA LP release, the band had all the reason in the world to be charged. Performing such U.T. classics as "What's Gone Wrong," "Wild Child" and "Free Yourself" the Untouchables graciously bridged what could have been an uncomfortable void due to UB40's absence. The band's professionalism, both in captivating performance and tight body of material, clearly explains its recent hurdle into the Big League.

After some colorful toasts by Mikey Dread, the day once more gained momentum — this time with Kansas City's "Blue Eyed" Blue Riddim Band. Its hefty set climaxed during the rather obscure remixed version of the Blue Riddim classic, "Nancy Reagan." Joining in were Ranking Roger and Mikey Dread who, backed by the impeccable Blue Riddim rhythm and horn section, chanted personalized toasts.

William J.



PALOMINO BLUE — Contemporary country artist Bobby Blue is seen relaxing backstage with associates at his showcase at the Palomino in Los Angeles. The set included the performance of the single "Blue Light," on the Nite Records of America label. Pictured are (l-r): Blue; Randy Nite, president of Nite Records; and Sol Greenberg, marketing consultant for Nite Records.

MGM/UA Licenses Soundtrack Catalog To CBS Songs

By Peter Berk

LOS ANGELES — CBS Songs, a division of CBS, Inc., has acquired the licensing rights to catalog soundtrack albums from both MGM and United Artists motion pictures. The agreement was ironed out last week between MGM/UA Home Video's president William P. Gallagher and CBS Songs' president Michael Stewart.

The deal grants CBS Songs the right to manufacture, promote, market, distribute and offer for sale (directly or through licensees) the catalog albums in question. Among the select soundtracks involved in the agreement are *An American In Paris*, *Gigi*, *Dr. Zhivago*, *Royal Wedding*, *Singin' In The Rain*, *The Wizard Of Oz* and *Exodus*.

The deal comes on the heels, not coincidentally, of MGM/UA's highly successful "Musicals-For-A-Song" home video campaign, wherein many of these same films were offered for sale at half price. "We felt the demand was there," commented Richard Gersh, a spokesman for MGM/UA Home Entertainment. "We had, in MGM and UA, two marvelous soundtrack catalogs no one was actively pursuing. That was a pity, really, because between the recent musicals campaign and the frequent TV airings of many of these titles, it's obvious the public is interested."

The agreement, which entails approximately 150 MGM and 100 UA soundtracks, came about, Gersh said, because of Gallagher's belief in the ongoing appeal of the music, and his multi-faceted experience in the music industry. Having worked for years at CBS, Gallagher approached Stewart, and the deal was

soon negotiated. "It's a long-term deal, which includes an advance and percentage," Gersh said, although details were left undisclosed. "It's very typical of this kind of agreement."

While CBS Songs will, of course, seek out the best offer on each soundtrack in the MGM/UA catalog, Gersh said, "I do think Michael Stewart as a courtesy will give CBS Records the first shot. However, if 'X' Records offers twice as much, it's going to get it. Each soundtrack, then, may have a different fate. Some may be re-recorded, others not. In any case, though, this whole agreement makes a great deal of sense for both companies and, of course, for the public. If people wanted some of these soundtracks before, they'd have to spend a lot of time and money to get them. Hopefully, that won't happen any more."

According to Gallagher, "These soundtracks are extremely viable product in the marketplace. The success of the initial release of these motion pictures has been augmented by the high sales of these films on home video. The popularity warrants the re-release of the soundtrack LPs and we believe Mike Stewart is the ideal choice to handle their placement."

Stewart also commented on the deal, saying, "Included in this group of soundtracks . . . are some of the greatest songs ever written for and featured in motion pictures—after all, MGM invented the movie musical. The success of these classics on home video has created a clamor for the soundtracks. We are delighted to be satisfying this demand and look forward to a long and mutually beneficial relationship."

VCR Sales Up 60 Percent

LOS ANGELES — Sales of videocassette recorders (VCRs) rose nearly 48 percent in July over the same month a year ago, the Electronic Industries Association's Consumer Electronics Group has reported.

On a year-to-date basis, VCR sales are running 60 percent ahead of last year's record pace. For the first seven months, sales to dealers topped 5.4 million units, up from 3.4 million during the January-July period last year. EIA recently projected that some 11.5 million VCRs will

be sold during 1985, up from 1984's 7.6 million units.

Color TV sales in July totaled nearly 1.03 million, virtually identical to sales during July of 1984. For the first seven months, some 8.4 million color TVs were sold to dealers, up fractionally from 8.3 million sets a year ago.

July sales of projection TVs were almost exactly what they were during July 1984, and on a year-to-date basis are running nearly 25 percent ahead of last year.



EMI'S SURGIN' — EMI America has just released the debut album of New York-based Surgin'. Pictured celebrating the release of the LP are (back row l-r): Kenny Grover, friend of the band; John Capra of Surgin'; Gary Shapiro, Surgin'; Tommy Swift, Surgin'; Russell Arcara, Surgin'; Michael King, Surgin'; and Vic Pepi, production coordinator; (front row, l-r): Neil Portnow, vp, a&r, EMIA; Jim Mazza, president, EMIA; Surgin's Jack Ponti; Rick Smith, Surgin' Management and Steven Machat, the group's manager.

Neil Young To Perform Benefit For Flood Victims

LOS ANGELES — Neil Young has agreed to perform a special benefit concert to aid victims of the recent, devastating flood in Cheyenne, Wyoming. The flood, which hit the state capital August 1, dropped six inches of rain in less than three hours, leaving 10 foot drifts of hail. Hundreds of people are counted as homeless.

The idea for the concert came from Jerry Baldwin, an emergency management planner for the Wyoming Disaster Assistance and Civil Defense Division. "I've always been a tremendous Neil Young fan," explained Baldwin, "and as I was standing watching my basement flood I suddenly had the idea that he might be able to help folks like myself." Baldwin took his idea to Wyoming Governor Earl

Herchler, who agreed to try and reach the recording artist. Contacted through intermediaries, Young agreed to perform the concert.

The Neil Young Cheyenne relief concert will be held August 29 during the city's Cheyenne Frontier Days, with proceeds going to the flood relief efforts of the Red Cross, Salvation Army, Community Action of Laramie County and the Interfaith Task Force. Many Cheyenne companies are pitching in to help stage the concert.

"Since everyone is donating their services to this," Gov. Herschler remarked, "we should raise at least \$100,000 for those people who have fallen through the cracks in getting aid for recovery from the recent flood."

Proceeds From Hall And Oates Single To UNCF, Live-Aid

NEW YORK — RCA Records has released "A Nite At The Apollo Live ('The Way You Do The Things You Do'/'My Girl') as the first single from "Daryl Hall & John Oates Live At The Apollo With David Ruffin & Eddie Kendricks." Champion Entertainment, the duo's management, has announced that all Hall & Oates' proceeds from the single will be split between the United Negro College Fund and Live Aid's African relief project.

The new Hall & Oates single and album were recorded on May 23 as the closing performance of the "Apollo Week" celebration, which commenced with the

extraordinary Apollo television special hosted by Bill Cosby.

That concert — also the first public performance at the new Apollo — was a benefit for the United Negro College Fund, and the charitable donations from the sales of the single continue Hall & Oates' desire to repay the black community for its inspiration.

"The Way You Do The Things You Do" and "My Girl" are two of Motown's most enduring classics, both by The Temptations, whose lead singers were David Ruffin and Eddie Kendricks.

Sharp Restructures Consumer Electronics Service Department

LOS ANGELES — In a move geared to heighten overall efficiency and productivity, Sharp Electronics Corporation's Consumer Electronics Division has restructured its service department.

The new national product service managers are Charles Catalano, audio and professional broadcast products; Art Olson, TV and video products and Peter Longueira, home appliances. Olson is also responsible for regional service activity through independent servicers. Longueira is also national manager for factory service.

Dave Lyons has been named national parts center manager, monitoring performance of Sharp's Central Parts Depot, inventory control systems and, through Don Taylor, performance of Sharp's Parts Depots throughout the U.S. Overall quality control, product acceptance and reporting are the responsibilities of Taizo (Ty) Arakawa, service planning and administration manager.

Consumer service requests and complaints will be met by Tom Marrie, manager of consumer relations. Marrie will also act as liaison with all product service managers and their field staffs.



GETTING THE URBAN SOUND — Urban Sound recording artist Lonnie Hill puts the final touches on his new single "Could It Be Love." Pictured (l-r): Dik Darnell, president, Urban Sound Records; Hill; Larry Thompson, vice president, A&R, Urban Sound Records.

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OMD's United States Push

(continued from page 10)

Virgin Records. Almost immediately the band enjoyed enormous critical and commercial success. Their records have all gone at least gold in the U.K., the most successful being "Architecture And Morality." A single from this album, "The Maid Of Orleans," was #1 in Britain, #1 in Germany (for over a month) and hit #1 in seven other European countries.

European success has created a sense of frustration as the band struggles for that level of acceptance in the United States. OMD sells, at most, 50,000 records here. It's never sold fewer than 100,000 in Britain, a country one-tenth the size of the U.S. "In the States, unless the record companies are really working and covering everything, you're never going to break out of that cult market... We've always found that people who have had a chance to listen to OMD have generally liked OMD, but they've so seldom had the chance to hear us," commented McCluskey.

Several recent events may do much to reverse this situation. The band has just completed a 14-date supporting role of The Power Station. It joined the tour for cities in the midwest where OMD is less able to draw a large crowd in its own right. In addition, the last two records have been licensed in the U.S. by A&M Records. There appears to be fresh incentive on the label's part to see OMD over this

hurdle in the U.S. market. Also, these last two records, "Junk Culture" and "Crush," have witnessed the band moving in a warmer song direction and away from the electronic, technological sound of earlier records. Add to this the release of "So In Love," its most commercial single to date, and you have factors that, taken together, may finally spell big success for OMD.

But one gets the impression that "big success" is also "no big deal" for McCluskey and Humphreys. "I know a lot of bands start off from day one with the idea, 'I want to be rich, successful and famous.' That was never our idea. I mean, two guys and a tape recorder in a punk club, called Orchestral Manoeuvres In The Dark, was really a dumb idea if you wanted to be commercially successful. Even when we did sell a lot of records, we put all our money back into making music. We've had ups and downs. After our big successful time in '82, we had a quiet patch through most of '83. And the 'Dazzle Ships' album didn't sell very well. In fact, at the age of 21 we could have retired and put, probably, over the next couple years of back royalties, a million pounds in our pockets, each. Our music is for us, it's not to make money out of. If we sell records, then we're not going to complain," said McCluskey. "But," added Humphreys, "we don't write our music to make money."

Jon Butcher

(continued from page 7)

One thing that has followed Butcher throughout his career has been the countless comparisons to Jimi Hendrix. "They don't bother me," said Butcher. "Those comparisons started on a strictly cosmetic basis. It's obvious that a guy who looks like me and plays a strat or a strat-like guitar is going to suffer from some of those comparisons. If people just listen to the record, they'll realize some of those comparisons are valid but most of them aren't. I don't think there's a person in the music business that has not felt the Jimi Hendrix experience. My guitar style has some elements of Hendrix but by the same token I think there's just as much influ-

ence by Jeff Beck who is one of my favorite living guitar players. No one says to me, 'Jon, you've really been influenced by Jeff Beck.'"

AOR is being shipped the 12" of "Stop" and Butcher and Proffer are prepared to go into the studio immediately for a single and video. "I think there is so much depth on the album that 'Stop' is just the tip of the iceberg," said Proffer. "It should interest people because it jumps out at you and it's a little different than anything that's out on the streets."

Proffer and Butcher have extremely high hopes for this project. Both feel it has multi-format appeal. According to the artist, "sooner or later, the music is going to speak for itself."



FLASH IN THE FLESH — Capitol recording artist Flash Kahan members took some time backstage to talk with rock journalist Lou O'Neill during their recent NY appearance at the Jones Beach Theatre with the Beach Boys. Pictured backstage are (l-r): Top row: Flash Kahan members Bruce Flash, Tomo Thomas, Nolan Mendenhall, Baron De Raad and Matt De Raad. Bottom row: Flash Kahan lead vocalist Doug Kahan and Lou O'Neill.

RCA/Ariola Management Team

(continued from page 5)

Ariola International's formative period." Mangini joined RCA Records in 1978 and was promoted in mid-1979 to division vice president-finance, and in 1980 to division vice president, operation services, overseeing record manufacturing, distribution, studio and international facilities management. Prior to joining RCA Records, Mangini spent five years with RCA Corporation as director strategic planning on group and corporate staff. He held marketing and planning positions for several multinational companies prior to joining RCA.

Kiener will be responsible for the international development of the artists on the rosters of the operating companies comprising RCA/Ariola International.

Kiener was senior vice president, international for the Ariola Group in Europe, a position he held for two years prior to his present appointment. He joined Ariola six years ago and has served as assistant managing director and later as vice president and deputy managing director for Ariola in Germany. He holds a Ph.D. in marketing and finance from the University of Darmstadt.

"Maximizing the international opportunities for our artists from the U.S., Europe and Latin America is a key strategic objective for RCA/Ariola International," said Margini. "Joe Kiener's experience in international A&R development and marketing makes him a natural choice for this important new position."

AROUND THE ROUTE

By Camille Compasio

Keep your eye on Game Plan. The Addison, Illinois-based factory has some exciting projects on the planning board. As previously reported (*Cash Box*, 8/3/85), game designer Joe Kaminkow recently signed a consulting pact with the firm and is working on a new game (with his partner Constantino Mitchel), which is targeted for debut around AMOA time. This past week *Cash Box* learned that author and game critic Roger Sharpe is also lending his expertise to the Game Plan organization (once again) and is well into the design of a new game. Both gentlemen are remaining secretive about their respective works except to indicate that these new games will really knock your socks off! "I'm more excited about this piece than I was about 'Sharpshooter,'" (Game Plan's hit pin and Roger's namesake) Sharpe told us. His new creation calls for physical involvement on the part of the player to control the tempo of play and get completely caught up in it. Game combines sound effects, graphics, light show — the whole bit, he said. "This is going to be a 'monster' hit . . . as far as a pin, this is it!" to quote Sharpe. It will be introduced at AMOA Expo '85 — complete with a full backup promo campaign!

Atari Debuts New Conversion Game For System I

CHICAGO — "Indiana Jones And The Temple Of Doom," the blockbuster movie, is now the exciting new third conversion game designed exclusively for Atari System I. This model follows the popular "Marble Madness" and "Peter Pack Rat."

"The incredible action and suspense, the pure adventure, all the things that made the movie so fantastic are recreated in this exciting new video," declared Shane Breaks, senior vice president at Atari. "Like the movie, which appealed to all ages, our testing has shown the game play draws a diverse range of players — adults and youngsters alike," he added.

Unique new features make it possible for operators to tailor this game for maximum earnings and play value.

New multiple coinage options allow eight different operator-selectable starting lives, including one credit for three lives or two credits for seven lives option. By giving players a choice between one - or two - credit play, this setting becomes more universal, making it ideal for both street and arcade locations.

New Auto High Score Table option automatically resets the game every 2,000 plays to insure an ongoing challenge for frequent as well as infrequent players. The Multiple Bonus Life option lets operators adjust extra life conditions for every 20,000 30,000 or 40,000 points, or sequentially increasing from 10,000 20,000 30,000 or 50,000 points. The Bonus life limit feature allows operators to limit the total number of extra lives (in any one game) to 5, 6, 7 or 8.

The "Indiana Jones And The Temple Of

Doom" game is the first System I game to use the system's speech capability to "talk" to players. Theme music and sound effects from the movie also add pace and extra realism. Rounding out the outstanding list of profit features is a comprehensive coin accounting and statistics package in the self-test mode.

In the play process the player assumes the role in Indiana Jones in his quest to recover the sacred Sankara Stone that once protected Mayapore, a remote village in India. He must also free the children from Mayapore who have been enslaved in the evil Pankot Palace, which is the secret worshipping grounds for the Thuggee death cult. Mola Ram, the ruthless High Priest, has forced the village children to dig in the Thuggee mines for precious gems and the other missing Sankara Stones.



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COIN MACHINE

THE JUKEBOX PROGRAMMER

*Indicates new entry

August 31, 1985

POP

- 1 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
TINA TURNER (Capitol B-5491)
- 2 **MONEY FOR NOTHING**
DIRE STRAITS (Warner Bros. 7-28950)
- 3 **ST. ELMO'S FIRE (MAN IN MOTION)**
JOHN PARR (Atlantic 7-89541)
- 4 **DON'T LOSE MY NUMBER**
PHIL COLLINS (Atlantic 7-89536)
- 5 **SUMMER OF '69**
BRYAN ADAMS (A&M AM-2739)
- 6 **POWER OF LOVE**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)
- 7 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 8 **YOU'RE ONLY HUMAN (SECOND WIND)**
BILLY JOEL (Columbia 38-05417)
- 9 **POP LIFE**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)
- 10 **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**
PAT BENATAR (Chrysalis VS4 42877)
- 11 **NEVER SURRENDER**
COREY HART (EMI America B-8268)
- 12 **DRESS YOU UP***
MADONNA (Sire 7-28919)
- 13 **SHOUT**
TEARS FOR FEARS (Mercury 880-294-7)
- 14 **CHERISH**
KOOL AND THE GANG (De-Lite/PolyGram 880 869-7)
- 15 **SMOKIN' IN THE BOYS ROOM**
MOTLEY CRUE (Elektra 7-69625)
- 16 **SHAME**
THE MOTELS (Capitol B-5497)
- 17 **DARE ME**
POINTER SISTERS (RCA PB-14126)
- 18 **YOU SPIN ME ROUND (LIKE A RECORD)**
DEAD OR ALIVE (Epic 34-04894)
- 19 **WHEN YOUR HEART IS WEAK**
COCK ROBIN (Columbia 38-04875)
- 20 **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)**
EURYTHMICS (RCA PB-14160)
- 21 **CRY***
GODLEY & CREME (Polydor 881 786-7)
- 22 **NO LOOKIN' BACK***
MICHAEL McDONALD (Warner Bros. 7-28960)
- 23 **EVERY STEP OF THE WAY***
JOHN WAITE (EMI America B-8282)
- 24 **LONELY OL' NIGHT***
JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)
- 25 **FREEDOM**
WHAM! (Columbia 38-05409)
- 26 **TAKE ON ME***
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- 27 **C-I-T-Y***
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)
- 28 **GET IT ON (BANG A GONG)**
THE POWER STATION (Capitol B-5479)
- 29 **FORTRESS AROUND YOUR HEART***
STING (A&M AM-2767)
- 30 **I GOT YOU BABE**
UB40 WITH CHRISSIE HYNDE (A&M AM-2758)

COUNTRY

- 1 **LOVE IS ALIVE**
THE JUDDS (RCA/Curb PB-14093)
- 2 **I DON'T KNOW WHY YOU DON'T WANT ME**
ROSANNE CASH (Columbia 38-04809)
- 3 **I FELL IN LOVE AGAIN LAST NIGHT**
THE FORESTER SISTERS (Warner Bros. 7-28988)
- 4 **USED TO BLUE**
SAWYER BROWN (Capitol B-5477)
- 5 **MODERN DAY ROMANCE**
NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)
- 6 **HAVE I GOT A DEAL FOR YOU**
REBA McENTIRE (MCA-52604)
- 7 **DRINKIN' AND DREAMIN'**
WAYLON JENNINGS (RCA PB-14094)
- 8 **BETWEEN BLUE EYES AND JEANS**
CONWAY TWITTY (Warner Bros. 7-28966)
- 9 **LOST IN THE FIFTIES TONIGHT**
RONNIE MILSAP (RCA PB-14135)
- 10 **WITH ONE LOOK IN YOUR EYES**
CHARLY McCLAIN (WITH WAYNE MASSEY) (Epic 34-05398)
- 11 **REAL LOVE**
DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)
- 12 **SHE'S SINGLES AGAIN**
JANIE FRICKE (Columbia 38-04896)
- 13 **THE FIREMAN**
GEORGE STRAIT (MCA-52586)
- 14 **CAROLINA IN THE PINES**
MICHAEL MARTIN MURPHEY (EMI-America B-8265)
- 15 **I WANT EVERYONE TO CRY**
RESTLESS HEART (RCA PB-14086)
- 16 **BLUE HIGHWAY**
JOHN CONLEE (MCA 52625)
- 17 **SHE'S COMIN' BACK TO SAY GOODBYE**
EDDIE RABBITT (Warner Bros. 7-28976)
- 18 **KERN RIVER**
MERLE HAGGARD (Epic 34-05426)
- 19 **MEET ME IN MONTANA**
MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)
- 20 **LOVE TALKS**
RONNIE McDOWELL (Epic 34-05404)
- 21 **CRY JUST A LITTLE BIT**
SYLVIA (RCA PB-14107)
- 22 **IF IT WEREN'T FOR HIM**
VINCE GILL (RCA PB-14140)
- 23 **YOU MAKE ME WANT TO MAKE YOU MINE**
JUICE NEWTON (RCA PB-14139)
- 24 **HE WON'T GIVE IN**
KATHY MATTEA (Mercury 880-827-7)
- 25 **HIGHWAYMAN**
DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)
- 26 **TOUCH A HAND, MAKE A FRIEND***
THE OAK RIDGE BOYS (MCA 52646) (Capitol B-5478)
- 27 **SOME FOOLS NEVER LEARN***
STEVE WARINER (MCA 52644)
- 28 **WHO'S GONNA FILL THEIR SHOES***
GEORGE JONES (Epic 34-054439)
- 29 **I WANNA HEAR IT FROM YOU***
EDDY RAVEN (RCA PB-14164) (Epic 34-05398)
- 30 **MY TOOT - TOOT**
ROCKIN' SIDNEY (Epic 34-05430)

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- 1 **SAVING ALL MY LOVE FOR YOU**
WHITNEY HOUSTON (Arista ASI-9381)
- 2 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 3 **CHERISH**
KOOL & THE GANG (De-Lite/PolyGram 880 869-7)
- 4 **I WANT MY GIRL**
JESSE JOHNSON'S REVUE (A&M AM-2749)
- 5 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
TINA TURNER (Capitol B-5491)
- 6 **DANCIN' IN THE KEY OF LIFE**
STEVE ARRINGTON (Atlantic 7-89535)
- 7 **WILD AND CRAZY LOVE**
MARY JANE GIRLS (Gordy/Motown 1789GF)
- 8 **POP LIFE**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)
- 9 **FLY GIRL**
THE BOOGIE BOYS (Capitol B 5498)
- 10 **OH SHEILA**
READY FOR THE WORLD (MCA 52636)
- 11 **ALL OF ME FOR ALL OF YOU**
9.9 (RCA PB-14082)
- 12 **MYSTERY LADY**
BILLY OCEAN (Jive/Arista JS1-9374)
- 13 **ATTACK ME WITH YOUR LOVE**
CAMEO (Atlanta Artist/PolyGram 880 744-7)
- 14 **I'M LEAVING BABY**
CON FUNK SHUN (Mercury/PolyGram 880 914-7)
- 15 **STIR IT UP**
PATTI LaBELLE (MCA 52517)
- 16 **THE FAT BOYS ARE BACK**
FAT BOYS (Sutra 034)
- 17 **GLOW**
RICK JAMES (Gordy/Motown 1796GF)
- 18 **HELLO STRANGER**
CARRIE I. LUCAS (Constellation/MCA 52602)
- 19 **THE DANCE ELECTRIC**
ANDRE CYMONE (Columbia 38 05436)
- 20 **WHEN YOU LOVE ME LIKE THIS**
MELBA MOORE (Capitol B 5484)
- 21 **I MISS YOU**
KLYMAXX (Constellation/MCA 52606)
- 22 **DARE ME**
POINTER SISTERS (RCA PB 14126)
- 23 **IF YOU WERE HERE TONIGHT**
ALEXANDER O'NEAL (Tabu/Epic ZS4-05418)
- 24 **YOU ARE MY LADY**
FREDDIE JACKSON (Capitol B 5459)
- 25 **I WISH HE DIDN'T TRUST ME SO MUCH***
BOBBY WOMACK (MCA-52624)
- 26 **WHO'S HOLDING DONNA NOW**
DeBARGE (Gordy/Motown 1793GF)
- 27 **HOT SPOT***
DAZZ BAND (Motown 1800MF)
- 28 **YOUR PLACE OR MINE***
BAR-KAYS (Mercury/PolyGram 880 966-7)
- 29 **THE SCREAMS OF PASSION***
THE FAMILY (Paisley Park/Warner Bros. 7-28953)
- 30 **STAND BY ME***
MAURICE WHITE (Columbus 38-05571)

RECORDS TO WATCH

SPANISH EDDIE — Laura Branigan (Atlantic)
 AND WE DANCED — Hooters (Columbia)
 SMOOTH SAILIN' (ROCK IN THE ROAD) — Mark Gray (Columbia)
 TAKE ON ME — A-Ha (Warner Bros.)
 REBELS — Tom Petty And The Heartbreakers (MCA)
 DO YOU WANT CRYING — Katrina And The Waves (Capitol)
 A LONG AND LASTING LOVE — Crystal Gayle (Warner Bros.)

YOU COULD BE THE ONE — Chance (Mercury)
 CAN'T KEEP A GOOD MAN DOWN — Alabama (RCA)
 DANCING IN THE STREET — Mick Jagger/David Bowie (EMI America)
 SUNSET GRILL — Don Henley (Geffen)
 THE WAY YOU DO THE THINGS YOU DO/MY GIRL — Daryl Hall/John Oates (RCA)
 BE NEAR ME — ABC (Mercury)

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Walton Upped At Data East



Steve Walton

CHICAGO — Steve Walton has been appointed vice president-sales and marketing at Data East. He formerly served as eastern sales manager of the Santa Clara, California firm and was based in Atlanta, Georgia.

In his new position Walton will be responsible for all sales and marketing of Data East's Coin-Op Division in Santa Clara. His considerable experience in the operating business as well as on the manufacturing level will be especially beneficial in his new post.

Walton and his family will be relocating in the California area.

John Barone will now assume the position of director of sales and marketing, reporting to Steve Walton. Barone joined Data East earlier this year and previously held various sales/marketing positions with Exidy.

In commenting on the appointments, Data East president Bob Lloyd stated, "We have two very experienced coin-op professionals heading up our sales efforts. They both work well with our distributors and understand the operating business."

New Conversion Kits From Kitcorp

CHICAGO — "Cruisin'," designed by Jaleco Ltd. of Japan, is a new conversion kit for horizontal games released by Kitcorp of Elk Grove Village, Illinois. The game theme involves driving a car through 12 different cities, picking up oil cans and throwing them at police cars and adversary vehicles. Several road levels are displayed on the screen and

the players can jump from level to level, avoiding enemies and picking up points.

Another of the firm's newest kits is "T.N.K. III," licensed from SNK. This tank action features high resolution graphics and nonstop thrills.

Both of these models will be available September 1 as conversion kits.

Dynamo Salt Lake City Open Sets Guinness Records

CHICAGO — John Morgan, a table soccer player from Salt Lake City, Utah was declared the fastest shot in the West when he blasted his "pull kick" shot through an electronic gauge known as the "Dynameter" at the speed of 28.2 miles per hour, setting the record for the fastest shot for the 1986 edition of the Guinness Book of Records.

The speed of 28.2 miles per hour translates into 496 inches per second. Considering that on a standard soccer table, the distance from the forward's front row of men to his opponent's front line of defense is only five inches, the player on defense has about one-hundredth of a second to react to a shot coming in at him at that speed.

The competition to determine the fastest shot, along with other contests for Guinness records, was held in conjunction with the Dynamo \$5,000 Salt Lake City Open during the weekend of July 5-7. The tournament took place at Madrid's Billiards on ten Dynamo soccer tables provided by Mountain Coin Machine Distributing in Salt Lake City.

In order to determine who would be listed in the Guinness book as the Best Forward and Best Goalie for 1985, statistics were kept on the players competing in the Open Doubles event. Current World Champion Tony Bacon came up with the best overall forward stats by completing an average of 62 percent of

his passes from his left hand to his right hand, and by scoring 49 percent of his shots.

Past World Champion Mike Bowers took the honors for Best Goalie when he blocked an amazing 77 percent of his opponents' shots and either cleared or scored the ball from the back 69 percent of the times he possessed it.

The table soccer statistics will be listed in the Guinness Book of Records for the first time this year, due largely to the efforts of Walter Day of the Twin Galaxies Scoreboard, who has been responsible for the listing of the top video game record holders in the Guinness book during the last two years.

In addition to the fastest shot, best forward and best goalie, the all-time leading money winner, Doug Furry of Minnesota, will be listed by Guinness. His ability on the soccer table has earned him over \$125,000 during a ten year career.

Table soccer enthusiasts all over the world are now gearing up for the 1985 Dynamo \$40,000 World Championships, which will take place at the Hyatt Regency in Dallas, August 30-Sept. 2. Addition information on this event and other Dynamo table soccer promotions may be obtained by contacting Kathy Brainard, United States Table Soccer Assn., B. 3227 22nd Ave., Spokane, WA 99203.



SETTING RECORDS — Pictured in the accompanying photos are (photo 1, l-r): Mark Rudnicki of Colorado Springs battling Tony Bacon in the Open Singles event, which was won by Bacon and (photo 2, l-r): Bacon and Mike Bowers competing in Open Doubles. Pair won the tournament and was also named Best Forward and Best Goalie, respectively, for the Guinness Book of Records.

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TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Weeks On 8/24 Chart	8/24 Chart	Title, Artist, Label, Number, Distributor	Weeks On 8/24 Chart	8/24 Chart
1 THE DREAM OF THE BLUE TURTLES STING (A&M CD 3750) RCA	2	5	21 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	21	10
2 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	1	17	22 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	—	—
3 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	4	51	23 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	—
4 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	5	20	24 THE SECRET OF ASSOCIATION PAUL YOUNG (Columbia CK-39957) CBS	24	51
5 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	3	14	25 INVASION OF YOUR PRIVACY RATT (Atlantic 2-81257) WEA	26	4
6 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	6	51	26 CALIFORNIA PROJECT PAPA DOO RUN RUN (Telarc CD 70501) IND	28	2
7 LITTLE CREATURES TALKING HEADS (Sire 2-25305) WEA	13	3	27 VOICES CARRY TIL TUESDAY (Epic RK 39458) CBS	23	5
8 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	9	30	28 BOYS AND GIRLS BRYAN FERRY (Warner Bros. 25082-2) WEA	25	5
9 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	8	31	29 DIAMOND LIFE SADE (Portrait RK 39581) CBS	27	9
10 BE YOURSELF TONIGHT EURHYTHMICS (RCA PCD1-5429) RCA	7	6	30 MAKE IT BIG WHAMI (Columbia CK 39595) CBS	29	18
11 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	11	11	31 VOICES IN THE SKY -- THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	31	27
12 THE UNFORGETTABLE FIRE U2 (Island 2-90231) WEA	15	3	32 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	32	27
13 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	12	40	33 SOUTHERN ACCENTS TOM PETTY AND THE HEARTBREAKERS (MCA 5486) MCA	33	14
14 A DECADE OF STEELY DAN (MCA MCAD-5570) MCA	10	12	34 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	35	10
15 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	14	18	35 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	36	15
16 WE ARE THE WORLD USA FOR AFRICA (PolyGram 924 822-2) POL	16	5	36 HOUSES OF THE HOLY LED ZEPPELIN (Atlantic 2-19130) WEA	30	15
17 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	17	11	37 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	37	11
18 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	18	28	38 THE CONFESSOR JOE WALSH (Warner Bros. 25281) WEA	34	7
19 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	19	17	39 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	38	7
20 SHAKEN 'N STIRRED ROBERT PLANT (Es Paranza 2-90265) WEA	20	11	40 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	39	43

THE COMPACT DISC COLUMN

Public archives have always played a vital role in preserving, assessing and disseminating the wealth of material available on sound recordings. However, at present, there appears to be little activity in archives relating to the CD configuration. This situation may be largely due to the fact that CDs represent a relatively new commodity on the entertainment landscape.

CDs are bound to become a fixture in archives in the near future; it's a marriage made in heaven. Many of the problems posed by vinyl records are no longer a concern with CDs. They are durable, require minimal maintenance, are easy to store, offer enhanced sound quality and can be mailed cheaply and with little risk of incurring damage. However, the configuration does pose some problems for archivists. CDs continue to carry a somewhat inflated price tag and include inserts and graphics which are frequently less appealing than those available with the LP format. CDs require custom-made accessories, particularly for proper storage of large quantities. In addition, the inventory remains severely limited. Archives such as UCLA's Popular American Music Collection and the Country Music Foundation Library and Media Center in Nashville are focused largely upon genres (e.g. blues, rhythm & blues, folk, vintage c&w) which have been virtually ignored by CD labels. Of equal significance to many archives is the limited availability of CDs at second-hand outlets such as auctions, flea markets and specialty record shops. These sources are an absolute necessity to institutions operating on a limited acquisitions budget.

Bill Schurk, head of the Popular Music Archive at Bowling Green (Ohio) State University, notes that these obstacles are not insurmountable; he feels the inclusion of CDs in his collection — which now numbers over 250,000 sound recordings — is simply a matter of time. Schurk added that special collections in both universities and public libraries provide valuable services to the entertainment industry as well as to individual scholars and music enthusiasts. The narrow radio and television playlists in addition to the problems inherent in obtaining marginal or out-of-print titles at the retail level have made these archives a dependable last resort for movie and video directors, record companies and the producers of documentaries for radio and television. Schurk feels that commercial companies would have less suspicion of libraries and archives if they realized the extent to which the maxim holds true that "the more exposure people have to different kinds of music, the more profits are likely to be realized by everyone involved in the business."

Frank Hoffmann



WE TALK TO
PEOPLE THAT COUNT

Nimbus CD Plant To Open Second Facility

By Chrissy Iley

LONDON — Less than a year after opening the UK's first CD plant, independent Nimbus Records has announced plans to open a second factory that hopes to boost capacity to 25m units a year.

The new plant will be built alongside the first CD factory on the company's Monmouth estate, extending an existing complex of buildings. The news comes just two weeks after EMI announced their plans for a 10m-units-a-year plant at Swindon, the first UK major with its own manufacturing facility for CDs.

There are also plans for two other CD plants, with a combined capacity of around 20m, which, when added to Nimbus and EMI, will bring the UK's capacity to 55m a year compared with

PolyGram's Hanover plant, which is targeting 35m for 1986.

Nimbus' new 7.5m pound facility will be ready to start production in the summer of 1986 — in the meantime the company is already operating a 24 hour production line. Non-stop manufacturing has been introduced earlier than expected, but has been forced on Nimbus by "the explosion of demand for CDs worldwide."

The company currently produces CDs for EMI, Virgin, WEA, CBS, A&M, MCA, K-Tel and BBD Records. Among its customers are 12 US independent classical labels.

Nimbus will be celebrating its first year of CD production on September 13 and hopes to have reached its current full production capacity of 6m discs a year by the end of October.



NOW THAT'S SMALL — This is the Technics SL-XP7 portable compact disc player, fitting easily in the palm of the hand. The system utilizes a newly developed laser optic deck and suspension system. It is available through Technics' traditional dealer network.

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