



CASHBOX

August 3, 1985

T.M.

NEWSPAPER \$3.00

WIDESPREAD FAMINE RELIEF COUNTERFEITING REPORTED
BEA STANDS BY CD, CASSETTE PACKAGING
BEHIND THE BULLETS: DIRE STRAITS SOARS
CASH BOX DEBUTS THE "MAXI CHART" — PAGE FOUR

Dead Or Alive
Spinning its way up the charts
Story on Page 13

Rock To Shock!



THE NEW ALBUM BY

THE MOTELS



FEATURING THE SINGLE,

SHAME

PRODUCED BY RICHIE ZITO

Capitol

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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EDITORIAL

Famine Relief Piracy: Reaching A New Low

The recent IFPI reports of widespread counterfeiting of the famine relief recordings undertaken by musicians of the U.K., United States and Canada, represent more than just crimes against the recording industry.

Pirates worldwide have demonstrated that no cause is too sacred and no project too important to stand in the way of the illegal reproduction of recorded music in the name of profit. In the case of the famine relief efforts, these crimes take on a proportion equal to murder.

We shared in the surprise of the organizers of USA For Africa, who expressed to us their shock over how rapidly counterfeiters seized the opportunity to capitalize on the worldwide appeal of the superstar efforts.

Counterfeiting has always been one of the major concerns of the recording industry and its efforts to combat it have grown to massive proportions.

However, when such heinous crimes risk the lives of millions of people who are depending on the famine relief projects, an even greater effort is required by everyone.

Perhaps it is time to allocate funds with the express intention of stopping this pirating. A special anti-counterfeiting fund might ensure the money derived from what has become the greatest charity effort in history ends up where it should — in the possession of the hungry.

The efforts of the USA For Africa Foundation, the RIAA and other industry agencies have been noble and earnest. But it is plain they are not enough. Now is the time to meet and act in unison against what has become a crime against humanity. Let's put an end to the efforts of a few to sabotage the efforts of millions. The cause of famine relief has served to unify people. Let's make a unified effort to keep the funds flowing.

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TOP POP DEBUTS

SINGLES

71

THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) — Eurythmics — RCA

ALBUMS

70

CONTACT — Pointer Sisters — RCA

POP SINGLE

#1

EVERYTIME YOU GO AWAY
Paul Young
Columbia

B/C SINGLE

#1

HANGIN' ON A STRING
(CONTEMPLATING)
Loose Ends
MCA

COUNTRY SINGLE

#1

FORTY HOUR WEEK
(FOR A LIVIN')
Alabama
RCA

JAZZ

#1

DANCING IN THE SUN
George Howard
TBA

COMPACT DISC

#1

BROTHERS IN ARMS
Dire Straits
Warner Bros.

WINNERS CIRCLE

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



POP ALBUM

#1

SONGS FROM THE BIG CHAIR
Tears For Fears
Mercury/PolyGram

B/C ALBUM

#1

ROCK ME TONIGHT
Freddie Jackson
Capitol

COUNTRY ALBUM

#1

FIVE-O
Hank Williams Jr.
Warner Bros.

MUSIC VIDEO

#1

RASPBERRY BERET
Prince And The Revolution
Warner Bros.

12" SINGLE

#1

19/ASYLUM (IT'S WEIRD)
Paul Hardcastle
Chrysalis

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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 3, 1985

	Weeks On 7/27 Chart		Weeks On 7/27 Chart		Weeks On 7/27 Chart
1 EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	1	13			
2 SHOUT					
3 TEARS FOR FEARS (Mercury 880 294-7)	3	8			
3 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	4	13			
4 RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	2	12			
5 IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	7	9			
6 A VIEW TO A KILL DURAN DURAN (Capitol B-5475)	5	12			
7 POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	12	6			
8 NEVER SURRENDER COREY HART (EMI America B-8268)	11	9			
9 GLORY DAYS BRUCE SPRINGSTEEN (Columbia 38-04924)	9	10			
10 WOULD I LIE TO YOU? EURYTHMICS (RCA PB-14078)	6	15			
11 SENTIMENTAL STREET NIGHT RANGER (Camel/MCA-52591)	13	11			
12 VOICES CARRY 'TIL TUESDAY (Epic 34-04795)	8	17			
13 GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	15	9			
14 FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	19	7			
15 WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	17	10			
16 ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	26	6			
17 SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	24	6			
18 YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	23	10			
19 PEOPLE ARE PEOPLE DEPECHE MODE (Sire 7-29221)	22	12			
20 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	25	5			
21 19 PAUL HARDCASTLE (Chrysalis VS4 42860)	21	10			
22 SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	10	13			
23 THE SEARCH IS OVER SURVIVOR (Scotti Bros./CBS Z54 04871)	14	16			
24 ROCK ME TONIGHT (FOR OLD TIMES SAKE) FREDDIE JACKSON (Capitol B-5459)	28	9			
25 WHAT ABOUT LOVE? HEART (Capitol B-5481)	27	10			
26 YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	31	4			
27 DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	39	3			
28 FIND A WAY AMY GRANT (A&M AM-2734)	29	12			
29 NOT ENOUGH LOVE IN THE WORLD DON HENLEY (Geffen 7-29012)	30	11			
30 STATE OF THE HEART RICK SPRINGFIELD (RCA PB-14120)	33	9			
31 DARE ME POINTER SISTERS (RCA PB-14126)	35	4			
32 MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	37	5			
33 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	38	5			
34 JUST AS I AM AIR SUPPLY (Arista AS1-9353)	16	11			
35 LET HIM GO ANIMATION (Mercury/PolyGram 880 737-7)	36	10			
36 LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	40	5			
37 CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	42	5			
38 FREEDOM WHAM! (Columbia 38-05409)	46	2			
39 THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER (Portrait/CBS 34-04918)	18	12			
40 POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	54	2			
41 I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	45	9			
42 SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	53	4			
43 STIR IT UP PATTI LABELLE (MCA 52610)	47	8			
44 WINNERS CIRCLE SHAME THE MOTELS (Capitol B-5497)	50	3			
45 LIVE EVERY MOMENT REO SPEEDWAGON (Epic 34-05412)	49	4			
46 HEAVEN BRYAN ADAMS (A&M 2729)	20	16			
47 WHEN YOUR HEART IS WEAK COCK ROBIN (Columbia 38-04875)	51	7			
48 EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS (Mercury/PolyGram 880 659-7)	32	21			
49 MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	63	4			
50 ANGEL MADONNA (Sire 7-29008)	34	15			
51 LIKE A SURGEON "WEIRD AL" YANKOVIC (Rock 'n' Roll/Scotti Brothers Z54 04937)	41	7			
52 PEOPLE GET READY JEFF BECK AND ROD STEWART (Epic 34-05416)	44	8			
53 LAY IT DOWN RATT (Atlantic 7-89546)	60	5			
54 WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1798GF)	65	3			
55 CALL ME GO WEST (Chrysalis VS4 42865)	48	9			
56 FOREVER KENNY LOGGINS (Columbia 38-04931)	43	11			
57 YOUR LOVE IS KING SADE (Portrait/CBS 37-05408)	52	7			
58 ONLY FOR LOVE LIMAH! (EMI America B-8277)	68	3			
59 DO YOU WANT CRYING KATRINA AND THE WAVES (Capitol B-5450)	80	2			
60 CRAZY IN THE NIGHT (BARKING AT AIRPLANES) KIM CARNES (EMI America B-8257)	55	15			
61 NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	73	2			
62 THINGS CAN ONLY GET BETTER HOWARD JONES (Elektra 7-69651)	56	20			
63 IN MY HOUSE MARY JANE GIRLS (Motown 1741GF)	57	21			
64 SUMMERTIME GIRLS Y&T (A&M AM-2748)	72	4			
65 SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	82	2			
66 HANGIN' ON A STRING (CONTEMPLATING) LOOSE ENDS (MCA 52570)	75	3			
67 TOUGH ALL OVER JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS Z54 04891)	58	13			
68 CANNONBALL SUPERTRAMP (A&M AM-2731)	59	11			
69 YOU LOOK MARVELOUS BILLY CRYSTAL (A&M AM-2764)	77	2			
70 LITTLE BY LITTLE ROBERT PLANT (E.S. Paranza/Atlantic 7-99644)	66	12			
71 CHARTBREAKER THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)					DEBUT
72 CRY GODLEY & CREME (Polydor 881 786-7)	86	2			
73 LOVE & PRIDE KING (Epic 34 04917)	74	4			
74 CENTERFIELD JOHN FOGERTY (Warner Bros. 7-29053)	61	11			
75 GETCHA BACK THE BEACH BOYS (Caribou/CBS Z54 04913)	62	21			
76 PESSION OBSESSION DARYL HALL/JOHN OATES (RCA PB-14098)	64	10			
77 TAKE ON ME A-HA (Warner Bros. 7-29011)	85	2			
78 SMUGGLER'S BLUES GLENN FREY (MCA 52546)	67	18			
79 BURNING FLAME VITAMIN Z (Geffen 7-29039)	70	7			
80 THINKING ABOUT YOUR LOVE SKIP WORTH & TURNER (4th & B'way/Island PRO-414)	81	3			
81 LOVE RESURRECTION ALISON MOYET (Columbia 38-05411)	89	2			
82 BLACK KISSES (NEVER MAKE YOU BLUE) CURTIF AND THE BOOMBOX (RCA PB-14103)	90	2			
83 I GOT YOU BABE UB40 WITH CHRISSIE HYNDE (A&M AM-2758)					DEBUT
84 OH SHEILA READY FOR THE WORLD (MCA 52636)					DEBUT
85 JESSE JILLIAN LENNON (Atlantic 7-89529)					DEBUT
86 ABADABADANGO KIM CARNES (EMI America B-8281)					DEBUT
87 IT'S GETTIN' LATE THE BEACH BOYS (Caribou/CBS Z54 05433)					DEBUT
88 TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)					DEBUT
89 IN AND OUT OF LOVE BON JOVI (Mercury 880 951-7)					DEBUT
90 SWEET, SWEET BABY (I'M FALLING) LONE JUSTICE (Geffen 7-28965)					DEBUT
91 BIT BY BIT (THEME FROM "FLETCH") STEPHANIE MILLS (MCA 52617)	76	4			
92 TAKE NO PRISONERS (IN THE GAME OF LOVE) FEABO BRYSON (Elektra 7-69632)	78	4			
93 WILLIE AND THE HAND JIVE GEORGE THOROGOOD & THE DESTROYERS (EMI America B-8270)	69	7			
94 AXEL F HAROLD FALTERMEYER (MCA 52536)	71	19			
95 TIRED OF BEING BLOND CARLY SIMON (Epic 34-05419)	79	6			
96 FRANKIE SISTER SLEDGE (Atlantic 7-89547)	83	7			
97 THROUGH THE FIRE CHAKA KHAN (Warner Bros. 7-29025)	88	5			
98 WALKING ON SUNSHINE KATRINA AND THE WAVES (Capitol B-5466)	84	19			
99 MAKE IT BETTER (FORGET ABOUT ME) TOM PETTY AND THE HEARTBREAKERS (MCA 52605)	87	9			
100 BLACK CARS GINO VANNELLI (HME/PRA/CBS WS4-04889)	91	13			

ALPHABETICAL LISTING ON INSIDE BACK COVER

AMERICA TOOK A PIECE OF

TO

the first No. 1 single from
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- 8/2 Bronco Bowl, Dallas, TX
- 8/3 So. Star Amph., Houston, TX
- 8/4 Saenger Th., New Orleans, LA
- 8/6 Fox Th., Atlanta, GA
- 8/8 Sunrise Th., Miami, FL
- 8/11 Palladium, Charlotte, NC
- 8/12 Chrysler Hall, Norfolk, VA
- 8/13 Jones Beach Amph., Wantagh, NY
- 8/15 Buchnell Aud., Hartford, CT
- 8/16 Rocky Pt. Pk., Providence, RI
- 8/18 Merri Weather Post Pav., Columbia, MD
- 8/19 Tower Th., Phila., PA
- 8/20 The Pier, N.Y.C., NY
- 8/22 Finger Lakes Ctr., Canandaigua, NY
- 8/23 Central CN Exh., Ontario, CN (w/Power Station)
- 8/24 One Stadium, Toronto, CN (w/Power Station)
- 8/25 Pine Knob Music Th., Clarkston, MI
- 8/28 Poplar Creek Music Th., Hoffman Estates, IL
- 8/29 Music Hall, Cleveland, OH
- 8/30 Timber Wolf Amph., Cincinnati, OH
- 9/3-5 L.A. Area Dates
- 9/7 Irvine Meadows Amph., Laguna Hills, CA
- 9/8 Great Am. Amusement Pk., Santa Clara, CA
- 9/10 Civic Aud., Portland, OR
- 9/11 Paramount Th., Seattle, WA

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IFPI Reports Record Pirates Sabotage Famine Relief Efforts

LOS ANGELES — As donations for African famine relief following the "Live Aid" concert come in from all over the world, IFPI has revealed that at least 25 pirate versions of USA For Africa's 'We Are The World' have been circulating in Asia and the Middle East.

According to James Wolsey, IFPI's director of anti-piracy and overseas operations, the countries where the pirates have robbed the victims of famine are Turkey, Taiwan and Thailand.

In Turkey, copies have been circulated of a compilation tape which contains both 'We Are The World' and 'Tears Are Not Enough' by Northern Lights, the Canadian charity recording for Africa. The pirate tape has been attacked in the Turkish press for taking food out of the mouths of starving people.

On a recent visit to Taiwan, IFPI's South East Asia coordinator of Anti-Piracy, J.C. Giouw, found that a dozen different pirate versions of 'We Are The World' were among the best selling recordings. New anti-piracy laws which will soon come into force in Taiwan may make it possible to bring those responsible to justice in the

future. However, for the time being, they are likely to go free.

In Thailand, several thousand copies of a further dozen separate versions of the charity recording have been seized during raids on suspected pirates. These represent only a small proportion of the pirate copies of 'We Are The World' which have been sold in Thailand. They retail for only half the price of the legitimate recording. This is because pirates do not pay the composers' and artists' royalties, which those taking part in USA For Africa have donated to famine relief.

In giving these details, James Wolsey recalled that in January IFPI's exposure of the illegal manufacture in Singapore of Hand Aid's 'Do They Know It's Christmas?' led to such an outcry from public opinion that the government was forced to act. "I hope that a similar expression of disgust and anger at those who steal from the starving will now persuade the Taiwanese and Turkish authorities to clamp down on the pirates," he added.

IFPI's most recent survey of worldwide cassette piracy shows that in 1984 nearly half the pre-recorded tapes sold were counterfeit and pirate copies.



A STARSHIP ENTERPRISE — RCA recording group *The Starship* (Jefferson has been dropped from the name) have been recording a new album in San Francisco and Los Angeles. The first single, "We Built This City" was written by Bernie Taupin and Martin Page and will be released mid-August. The band will start a major tour in the fall of '85. Pictured here are (l-r): Mickey Thomas; Dennis Lambert, executive producer; Grace Slick; Peter Wolf, co-producer; Craig Chaquico; Jeremy Smith, co-producer; Peter Sears and Donny Baldwin.

Counterfeits Turn Up In The U.K.

By Chrissy Iley

LONDON — The first pirated cassettes of the USA For Africa "We Are The World" LP have come to light in Britain and have been seized from a street trader in London. Although such pirated product has been appearing in other countries for some time, these are the first to have turned up in Britain.

This underlines the fact that the greatest charitable efforts by both the artist and the record industry are meaningless to the cassette counterfeiters. This makes counterfeiting all the worse, when it is not only the industry that is being cheated but the famine-stricken people.

The seizure of the "USA For Africa" album counterfeits was made by the London police acting in accordance with the BPI's Anti Piracy Ruling Unit. This batch of pirated cassettes indicates that there is at least one illegal factory churning out counterfeits of this title, as well as other chart LPs. It seems they have already been distributed to market and street traders who have spread themselves over a wide area.

The Anti Piracy Unit has drawn up a list of features which help identify a counterfeit cassette in a hope to ensure that people give their money to the right cause.

WEA Execs Herald New CD And Cassette Packaging Modified Cardboard Box Aims At Younger Demo

By Peter Berk

LOS ANGELES — As the powers that be at Warner/Elektra/Atlantic see it, there's still room for improvement within the burgeoning compact disc industry, despite its already proven commercial viability. As a result, WEA has been testing and continues to gauge the marketability of an all-cardboard package on some of its CD product. In addition, the company, hoping to promote an industry-wide new standard, has introduced a disposable 4

by 12 inch cassette package. Both the CD and the cassette packages are being tested primarily through Motley Crue's "Theatre Of Pain," although other product is involved.

One of the executives best able to shed light on WEA's strategy is Alan Perper, (continued on page 36)

Behind The Bullets

Dire Straits Soars

By Stephen Padgett

The last Dire Straits studio album, "Love Over Gold," peaked at 21 on December 11, 1982. In the two and a half years since, the only Dire Straits product we've seen is an EP, "Twisting By The Pool" and "Alchemy," a live two-record set which peaked at 30 on May 19, 1984. "Brothers In Arms," Dire Straits' current Warner Bros. album, their sixth, crosses the line into the Top 10 this week. This becomes the band's first Top 10 LP since its self-titled debut in 1978. "Dire Straits" peaked at #3 on March 31, 1979.

While never weak at retail, this current burst of activity can be attributed to several factors in Dire Straits' favor. First, leader Mark Knopfler has not contented himself with inactivity in between Straits

records. He was busy with film projects for *Cal* and *Local Hero* and also production work with Aztec Camera. These projects heightened Knopfler's profile. Second, the word-of-mouth buzz on "Love Over Gold" and live "Alchemy" did much in retrieving an audience that thought the band was a novelty act on the basis of "Sultans Of Swing," their first single. Third, the current world tour is creating new excitement. Fourth, the new single, which features a duet with Sting, is enjoying the best chart success of any recent Straits single. And finally, Dire Straits' overwhelmingly positive reception at the Live Aid concert and broadcast did much to bring the band back into the mass consciousness.

Top five retail reports abound, many of (continued on page 38)

Retailers Give Summer of '85 Mixed Reviews

By Lee Jeske

NEW YORK — In a spot survey of retailers last week, *Cash Box* posed the question, "How's it going in the summer of '85?"

"It's not going well," said Mel Nimon, of Denver's Big Apple. "It's been a slow summer, just a very slow record summer for some reason."

"The summer's been going very well, as a matter of fact," responded Lloyd Welch of Detroit's Harmony House. "The music business is hot."

"We expected major things from compact discs — I don't think they have developed as well in this particular market as in others," said Nimon.

"CD sales have been surprisingly strong in the summer months," said Welch.

Those responses are typically atypical, though it seems that the mood is mostly upbeat, with the majority of respondents saying that, in any case, things are better than last summer.

"The summer's been kind of soft, but it's better than last summer, because last year the Olympics really ruined our business," said Bob Say of L.A.'s Moby Disc. "Don't ever have the Olympics in your town, it ain't worth it. The weird thing

this year was that Live Aid just destroyed that Saturday — business was off 40 percent that day."

Live Aid, however, seemed to cause a spurt in business elsewhere.

"We did real well with blank tape before the concert," said Jamie Knapp of North Carolina's Record Bar. "Blank audio and video tape sales were very good the week before."

"It was amazing, I've never seen anything like it," said Alex Jiminez of Miami's Peaches. "That Sunday after the concert we literally did twice the business we'd ever done on Sunday, even a good Sunday. Phil Collins, Led Zeppelin, people came in asking for Joan Baez and Crosby, Stills, Nash & Young, even some new artists like the Hooters and Alison Moyet. In general it's been phenomenal here; we're probably up, businesswise, 20 percent for this month."

Despite the lack of CD interest noted by Nimon, most retailers were glowing about the little digital discs.

"I think the whole compact disc thing has just generally created a lot of interest," said Lory Zimballatti of Cambridge's Harvard Coop. "It's bringing a lot of people into the department who are just taking a look at what's available — even if they don't have a player yet, they want to see what kind of commitment the retailers have to it and how it's being merchandised. This is helping business all around."

Specifically, albums by Talking Heads, Sting and Dire Straits were cited again and again as particularly hot movers. And various regional promotions were said to be successful — Harmony House's annual

(continued on page 38)

Chart Changes

Due to a change in the format of the *Cash Box* Pop Singles chart on page four, the alphabetical index now appears on the inside back cover. All the *Cash Box* charts are in the process of being changed and a new easy to read index will be introduced in the next few weeks. We apologize for the temporary inconvenience.



THE BEGINNING OF "ENDICOTT" — Kid Creole (l) and James Lemmo (r) discuss camera angles during the shooting of "Endicott," the first music video from the Sire record, "In Praise of Older Women and Other Crimes" by Kid Creole and The Coconuts.



CHAPPELL POW-WOWS IN APPLE — The newly-formed management committee of Chappell & Co., Inc. recently held its first U.S. meeting at its New York headquarters. Chappell & Co., Inc. is the parent company of the multinational Chappell and Intersong Music Group. Shown in **first row** (l-r): senior v.p. Johnny Bienstock, chairman of the board James Harmon and president and chief executive officer Freddy Bienstock. In **second row** (l-r): v.p. of legal affairs John Brunning, senior v.p.s Ton Smits, Jonathan Simon, Irwin Z. Robinson and executive v.p. and chief financial officer Richard P. Randall.

BUSINESS NOTES

WCI Posts Second Quarter Gains

LOS ANGELES — Warner Communications Inc. (WCI) posted second quarter income of \$28.6 million dollars compared to an operating loss from continuing operations in the same period one year ago. The recorded music division posted a significant increase with operating revenue of \$24.2 million up from \$13.4 million last year.

"Warner Communications achieved strong second quarter results primarily because of the best second quarter in the history of both its filmed entertainment and recorded music divisions and also because of sharply reduced corporate expenses," remarked WCI chairman and CEO, Steven J. Ross.

WCI's recorded music division posted a 81 percent gain in the twelve month period and eclipsed the previous second quarter earnings high of \$20.2 million set in 1978. Ross cited the success of Prince, Madonna, Phil Collins and Ratt as well as "positive international results," as major factors in the division's success.

WCI's cable and broadcast division posted operating earnings of \$356,000 compared to a loss of \$13.3 million in the second quarter of 1984.

RCA To Sell Records In China

NEW YORK — After a hiatus of four decades, RCA Records has resumed doing business on the Chinese mainland with shipments of its Red Seal (classical) product to the People's Republic of China, it was announced by Dr. Ekke Schnabel, division vice president, Pacific and Far East Operations. "We initiated business discussions with several parties in the PRC last November," said Dr. Schnabel, "and continued to expand our range of activities this year."

Initial shipments include titles drawn from RCA's classical music catalog, featuring recordings by conductors Fritz Reiner, Charles Munch and Eugene Ormandy and by virtuosos Jascha Heifetz and Artur Schnabel. RCA Far East licensee Pacific Music Inc. is handling the transactions.

"At this time our business is based on shipments of finished goods to the PRC," said Dr. Schnabel. "However, as the awareness and demand for international product increases, we hope to establish closer relationships, which will allow us more involvement in the marketing and sale of our product there. We are very pleased to see the participation of PRC officials in international copyright forums and we look forward to broadening our relationship as the People's Republic extends traditional copyright protection to international repertoire." RCA Records was a leading manufacturer in pre-World War II mainland China, manufacturing both phonographs and records.

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

NEW YORK — "Summit '86," the sixth annual convention and trade show for the professional live entertainment touring industry, will be held Jan. 23-26, 1986, at Miami's Fountainbleau Hotel; write to Mack Long, "Summit '86," 1020 Currie St., Fort Worth, TX 76107, or call (800) 433-5569 for info . . . MIPCOM '85, the international film and program market for TV, video, cable and satellite, will be held Oct. 8-12 in Cannes, France; a call to Harvey Seslowsky, Chuck Gelini or David Jacobs at (516) 364-3686 gets details . . . The fifth N.Y. Folk Festival will bring Donovan, Buskin & Batteau, Moe Bandy, Pete Seeger and many other pickers and singers to various venues in the Apple, Aug. 9-18 . . . Lou Kwicker of Warehouse Entertainment and Ralph Kaffel of Fantasy Records, are among the speakers lined up for the Independent Distributors Conference, Oct. 10-12 at the Sheraton Bal Harbour, FL; call Pam Cohen at (609) 424-7404 for the lowdown . . . Percussionist Bashiri Johnson has retained the DIS Co. to handle his publicity and p.r. . . "Mix consultant" Shep Pettibone has been inked to compose the score for the upcoming flick, *Roc Mercy* . . . Manhattan's Funhouse Club, which helped launch Run-DMC and others, is up for sale for a reported \$1.2-1.5 million . . . On the bookshelves: *In the Shadow of a Song: The Story of the Parton Family* by Willadeene (Dolly's older sister — little sis writes the intro; \$3.50, Bantam Books).

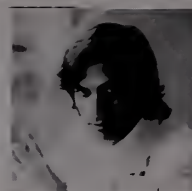
EXECUTIVES ON THE MOVE



Roberts



Barnes



Fuhrmann



Wagner



Carlson



Yates



Morrison



Murray

Solar Promotes Two — Dick Griffey Productions has announced the promotions of Lydia Roberts and Nina Barnes. Roberts, a DGP employee for four years, has been named executive assistant to the chairman. Nina Barnes has been named controller of Dick Griffey Productions/Solar/Constellation Records. She will be in charge of all fiscal matters, including budgets, cash flow and the preparation of artists' royalties.

Fuhrmann Promoted — Don Grierson, vice president of A&R, has announced the promotion of New York based Andrew Fuhrmann to director of talent acquisition from manager, A&R. Fuhrmann will be responsible for the daily operations of Capitol Records East Coast Artist and Repertoire department.

Wagner Named — Jim Wagner has been named marketing manager/creative services for Warner Bros. Records, it was announced recently by Adam Somers, vice president/director of creative services and operations for the company.

CBS Promotes Carlson — James V. Carlson has been promoted to the position of associate director, product marketing, Columbia Records. In his new capacity, Carlson will oversee the definition and implementation of the market plan for all Columbia/Nashville album releases.

Kragen Expands — Ken Kragen has announced that Kragen Productions, Kragen and Company's production division, has signed with Triad Artists, the talent and literary agency, for exclusive worldwide representation. In a related move, Kragen also announced that Ken Yates, Kragen and Company's vice president of production since 1981, has been named president of Kragen Productions, effective immediately.

Morrison Named — Rick Morrison has been named communications coordinator for the American Society of Composers, Authors and Publishers (ASCAP) it was announced by Karen Sherry, assistant to the president/director of public relations. Morrison has served as ASCAP's membership representative for the past two years.

Murray Named — Pacific Arts Video Records president Robert Fead has announced the appointment of Stephanie Murray to the position of Pacific Arts Video Records general manager. Murray is a 25-year veteran of the entertainment industry, with experience in such fields as publishing, management and recording.

Winquest Named — Rick Winquest has been named as scoring administrator for all Record Plant Scoring operations, both at Studio "M" on the Paramount Lot and at the Third Street studios.

McWillie Company Expands — The Michael McWillie Company, an advertising/design agency specializing in the entertainment industry, has announced four appointments. Nola Lunstedt joins as art director/designer. Liz Stahler joins as account supervisor, Erin Aronson has been promoted from account coordinator to associate account executive. Monica Rex joins as assistant to the account executives. The Michael McWillie Company is located in Westwood, CA.

Stakee Named — Judy Stakee has joined the staff of Screen Gems-Colgems-EMI Music, Inc. as general professional manager; effective immediately, Stakee is based out of Screen Gems' Los Angeles office and reports to vice-president of talent acquisition Gerd Muller.

Sykes Promoted — Ann Sykes has been promoted to eastern regional credit manager at the PolyGram Tape Facility in Edison, New Jersey. She is upped from the assistant regional credit manager position.

Bonilla Appointed — Dennis White, executive vice president, record group services, Capitol Records, has announced the appointment of Steve Bonilla to the position of national alternative marketing manager for record group services, effective immediately. Bonilla is responsible for all aspects of alternative marketing, which includes college marketing and promotion. His responsibilities also include implementing campaigns for new and developing acts on all labels in the group.

Appointments At PolyGram Canada — Peter Erdmann, president of PolyGram Inc. (Canada) has announced two appointments: Leo da Silva takes on the position of vice president product acquisition & CD development, and Michael Theriault has been promoted to the position of vice president product marketing.

Cheen Named — Jackie Green, president of Willard Alexander Inc., has announced that Jeff Cheen has joined the agency's recently opened Los Angeles office as director of special projects.

New PR Co. Formed — A new public relations agency, Ron Marin & Associates, Inc., has been launched by marketing veteran Ron Marin. "Ron Marin & Associates is a full-service public relations agency which will serve both local and national clients. We intend to implement a concept of public relations which will be elastic enough to accommodate the needs of small and large organizations while in each case delivering value for money spent," commented Marin.

Wandel Named — Robert W. Wandel, Jr. has been appointed vice president and controller for JCI, the Agoura Hills-based disc and video production, marketing and distribution company. Wandel was recently vice president of finance for Connecting Point of America, Inc. of Denver.



DYNAMIC TRIO — Three of the entertainment community's best known and most respected personalities have joined forces on a Walt Disney production entitled *Captain EO*. Michael Jackson stars in the film, for which Francis Ford Coppola (center) was the director and George Lucas was the executive producer. Called a musical space fantasy, the film will feature new songs written and performed by Jackson, and will premiere next year and play exclusively at Walt Disney World in Florida.

Veteran Artists Find 'Middle Ground' Success Without The Majors

By Peter Holden

LOS ANGELES — In the record industry of 1985, there is very little middle ground. If an artist sufficiently meets the parameters of commercial music, then major labels are quick to sign and promote in order to reap the benefits and further that artist's potential and talent. For a young band, the college and alternative radio network fed primarily by small independent labels is an appealing and positive (though low-paying and sometimes shoddily run) environment in which to develop. Yet between these two relatively defined groups there is a vast array of bands and recording artists who simply fall through the cracks.

These artists range from longtime veterans like James Brown to graduates of earlier music scenes such as Bonnie Raitt, Tim Weisberg and Joan Baez to more timeless acts such as NRBQ and John Prine. In each case, the singer, songwriter or group has had a major label deal, in many instances has had one or many hit singles, yearly draws of sizable audiences to live performances, yet is considered unattractive by today's major label requirements.

Now, more than ever, music is a business. After rebounding dramatically in the past few years from the slump which strangled the industry in 1979-81, labels are selling records. Yet they are spending money much less frivolously than in the past. Though video has been one area of extravagance, taking a chance on an act which may only sell 200,000 units is rare



John Prine

and reflects a conservative philosophy. If an artist or group does not have the makings of a hit single or does not have an especially appealing visual image, most majors simply are not interested in developing the band's commercial following over a series of albums. The time limit between labels' P&D investment and its expected return is much quicker now than in the past because selling a quarter of a million records is simply not good enough for those looking for the next Madonna or Wham.

Performers such as James Brown, Prine or Baez may never achieve the commercial heights of Duran Duran or Prince, yet such a category of musicians may yield the next Tina Turner. But in many cases, if no major label deems a contract a good risk, this talent goes either unrecorded or left to an independent label system which is geared to a younger or specialized audience.

Speaking to various A&R representatives, *Cash Box* received many opinions as to these artist's place in the industry, the bottom line of the opinions being sales. "I think signing bands is a very personal experience," said Ron Fair of Chrysalis, "First I worry about the band and the music, and then calculate sales later. But if I am presented with a band which would, with the best of everything, only sell 200,000 copies, that would be a damper. We are in the business of having big hits; we are on the lookout for the next Prince or Madonna. We are in the business of hit records as opposed to records of

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Survey Predicts Video Sales, Rentals To Exceed Theatrical Revenue By '86

NEW YORK — Revenues generated by the sale and rental of pre-recorded videocassettes will be equal to three quarters of total film domestic box office revenues in 1985 and should exceed the \$4 billion domestic theatrical revenues before the end of 1986, according to a survey prepared by the Fairfield Group for National Video Inc. National Video has 520 outlets with more than 1,000 franchises sold in 50 states and Canada; their \$90 million in sales last year represented three percent of the industry's total business.

Other findings from the survey projected 587.4 million videocassette rental transactions (with a \$2.35 billion rental income) during '85; and 26.3 million sales transactions (\$931.2 million sales income) during the same period.

The Darien, CN-based research group forecast that prices of prerecorded cassettes, now averaging \$35.49 per unit, will drop to \$16.49 by 1988, with rental prices, now averaging \$4.25, dropping to \$3.50 by the same date. By '88, according to the survey, unit sales will average 7.5 cassettes per year, with VCR owners renting 33 times yearly. VCR penetration, it predicts, will rise from 30 percent this year to 65 percent by '88.

Ron Berger, president of National Video, says he is currently involved in discussions with several major studios whereby, in exchange for an earlier release date of motion pictures to the home video market through National Video outlets, the studios will receive a share of retail rental revenue.

Stewart Copeland Finds The Rhythm Of Home Video

By Gregory Dobrin

LOS ANGELES — While The Police have been on hiatus, cofounder and drummer Stewart Copeland has made inroads into the realm of home video with the release last month of a 58-minute videocassette on A&M Home Video called *The Rhythmist*. A fitting title for one of the most successful percussionists in pop music, the video has less to do with the jungle-like world of rock 'n' roll than it does with the real McCoy.

Scouting the jungles of equatorial Africa, Copeland and a crew of four others, including director Jean Pierre Dutilleul, recorded and filmed the tribes of the region and their individual relationships to rhythm. It is a semi-fictional documentary with a loose plot and plenty of visual and aural imagery, which was Copeland's aim. *The Rhythmist* is a video's video, a new genre of videocassette made especially for the medium.

"People have used various other genres for recording," explained Copeland, "such as concerts and movies, but they are art forms for different media... The new commodity of the videocassette, which you can theoretically buy, take home, and play again and again, in fact has no genre of its own."



Stewart Copeland

In realizing the potential of the medium, Copeland set about devising a home video with all of the artistic trappings of customary home video programming, with the added feature of true repeatability. This he achieved by heightening the aural and visual imagery. "I figured I couldn't really count on the story or plot. The main value of a feature film comes from the story basically. Once you've seen it several times the value of the story disappears and you're left with the value

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NRBQ



LEGAL SIGNING FOR LEGAL WEAPON — Arsenal Records artists Legal Weapon recently stopped by the Broadcast Music, Inc. (BMI) offices to finalize their affiliation with the performing rights organization and also to drop off a copy of their current album, "Interior Hearts." Pictured (l-r): Cynthia Miska, BMI; Allan McDougall, BMI; Kat Arthur, Brian Hansen and Ed Dwayne, all of Legal Weapon and Ron Anton, vice president, California, BMI.

ALBUM RELEASES

OUT OF THE BOX

STANDING ON THE EDGE — Cheap Trick — Epic FE39592 — Producer: Jack Douglas — No list — Bar Coded

The pranksters of pop are back in full splendor. This record really could be the one that pulls this band out of its recent doldrums. All the elements that contributed to the group's multi-platinum worldwide success are here. Teen sex, a hard rock/Beatlesque amalgam, Rick Nielson's spastic guitar, Robin Zander's wall of vocals and most of all a single, "Tonight It's You," which has the ring of a solid smash.



EXPOSE — Taxi — MCA 5580 — Producers: John Ryan, Tom Dowd — List: 8.98 — Bar Coded

This debut effort for the MCA label puts Taxi in the hard-line rock limelight. With strong rhythms and smooth synthesizer artistry, the band makes a powerful showing with each cut. The tough, AOR-orientation of this act give CHR crossover signs with sharp hooks and rock danceability. Lead vocalist David Cummings gives a firm lead to each tune, backed by thorough musicianship, rocking "Expose" into a class of prime rock material. Airplay on this record is an AOR must.



OUT OF THE BOX

PATTI — Patti LaBelle — CBS FZ40020 — Producers: Various — List: 8.98 — Bar Coded

MCA recording artist Patti LaBelle shines on this offering of previously unreleased material from CBS. The legendary soaring LaBelle vocal style takes full flight on this LP, as the gospel-oriented singer takes each tune to new heights. Certain to do well at retail, the album comes in the wake of LaBelle's phenomenal chart success. "Patti" is one for collectors, featuring classic LaBelle, such as a live recording of her soulful version of Herold Melvin and Blue Notes' "If You Don't Know Me By Now."



DOWN TO EARTH — Jonzun Crew — Featuring Michael Jonzun — A&M SP 5079 — Producer: Michael Jonzun — List: 8.98

The Jonzun Crew featuring Michael Jonzun is back with a strong attempt to broaden its sound. After several successful releases on Tommy Boy Records "Down To Earth" marks Jonzun Crew's first album release on A&M. "Redd Hot Mama," the first single, is one of the LP's strongest commercial cuts, displaying the band's ability to combine today's electric drum sound with soulful horn riffs. Another tune that stands out is the ballad "Lovin'" which was released earlier on 12" by another label.



FEATURE PICKS

I'M NOT THE SAME GIRL — Stacy Lattisaw — Cotillion 7 90280 — Producer: Prince Street — List: 8.98 — Bar Coded

With contributions from Michael Masser, Gene Page and others, Lattisaw's latest is a well-paced and soulful offering, excellent for B/C radio. Look for many album cuts.

POWER JAM '85 — Various Artists — Tommy Boy 1006 — Producer: various — List: 8.98

With cuts from various Tommy Boy artists (Whiz Kid, Golden Girls, Rock Squad, etc.) this LP features a crosscut of rap dance music, NY style.

MY TOOT TOOT — Jean Knight — Mirage 7 90282-1 — Producer: Isaac Bolden — List: 8.98 — Bar Coded

Scoring a big hit with Rockin' Sidney's "My Toot Toot," Knight also delivers some New Orleans-flavored soul with help from Alen Toussaint and others. Fast retail breaker.

DON'T TAKE NO FOR AN ANSWER — Odin — Greenworld/Half Wet 90509 — Producer: Don Mack-Robert Berman — List: 8.98

One of L.A.'s hottest metal bands, Odin's latest is a head-banging tour de force with top cuts including "Solar Eye" and "Judgement Day."

LITTLE BAGGARIDDIM — UB40 — A&M/DEP 5090 — Producer: UB40-Ray 'Pablo' Falconer — List: 6.98 — Bar Coded

Featuring the CHR breaker single "I Got You Babe" performed with Chrissie Hynde, this specially-priced LP could break the British reggae band to its largest American audience. Typically excellent material performed seamlessly.

THE VISION — Howard Johnson — A&M 4982 — Producer: Howard Smiley — List: 8.98 — Bar Coded

An excellent debut from Howard Johnson, potentially one of the top young B/C vocalists. Look for B/C retail response and some crossover possibilities.

SECRET ADMIRER — Soundtrack LP — MCA-5611 — Producers: Various — List: 8.98 — Bar Coded

This soundtrack LP from the Orion film features the dance oriented work of such artists as Kim Wilde and Nik Kershaw (among many others). With Klymaxx' "Meeting In The Ladies Room," already receiving extensive B/C airplay, the LP has CHR hits to come.

LOOKING FROM THE OUTSIDE — Hyts — Gold Mountain 5089 — Producer: M.K. Kaufman — List: 8.98 — Bar Coded

Smooth production values and charging musicianship give Hyts distinction with a rocking lead vocal that drives each cut. The album features a tune called "The American Way," a flag waver with grit.

RUN BETTER RUN — The Creepskates — Midnight Intl. Records MIR LP 104 — Producer: J.D. Martignon, Creepskates — List: 8.98

It's 1967 all over again on this waxing from psychedelic rockers The Creepskates. With keyboards and choruses that echo a bygone era, the LP falls into the revival/nostalgia category.

THE RHYTHMATIST — Stewart Copeland — A&M SP 5084 — Producers: Stewart Copeland Jeff Seitz — List: \$8.98 — Bar Coded

This waxing of African music involves the drum work of The Police co-founder himself in the context of tribal music. A hearty blend of musics from Africa's hidden corners with some electronics thrown in, "The Rhythmatist" has a striking modern edge.

PHILIP OAKEY & GEORGIO MORODER — Virgin/A&M SP5080 — Georgio Moroder — List: 8.98 — Bar Coded

The collaboration showed promise on last year's *Electric Dreams*. It seems natural, then, that Phil Oakey, lead singer for Human League, and master producer Georgio Moroder should team for a full LP project. The record sparkles with Moroder's controlled studio ambience and Oakey's grainy, distinctive voice. The album is pure pop ear candy; melodic, hook laden and danceable.

HOME AGAIN — The Everly Brothers — RCA AFL1-5401 — Producers: Lenny Waronker — Chet Atkins-Paul A. Rothchild — Duane Eddy — List: 8.98 — Bar Coded

For the countless fans of the Everly Brothers, this collection will be more than welcome. The album not only contains such cuts as "The Air That I Breathe" and "I'm On My Way Back Home Again," but features two previously unreleased songs as well. Most definitely worth checking out.

RECORDS TO WATCH

THE CONDITIONZ — Primal Lunch 002 — Producer: Earle Mankey — List: 6.98

SPIDER IN MY STEW — Buster Benton — Ronn 8002 — Producer: Stan Lewis — List: 8.98

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

PEOPLE WILL TALK — Donna Cristy — Phoenix PRT DC 10 — Producer: Billy Civitella — List: 8.98

PIANO ONE — Riyuichi Sakamoto — Eddie Jobson — Joachim Kuhm — Eric Watson — Private Music 1401 — Producers: Riyuichi Sakamoto, Eddie Jobson, Peter Baumann — List: 11.95 (cassette), 16.95 (CD) — Bar Coded

THRASHER — Combat 8017 — Producer: Carl Canedy — List: 8.98

TALES OF TERROR — Hallow's Eve — Combat/Metal Blade 8027 — Producer: Hallow's Eve — List: 8.98

BACH ON WOOD — Brian Slawson — CBS Masterworks — Producer: Brian Slawson-Mikie Harris — List: 8.98 — Bar Coded

HOLD ME — Ivy — Heat Records 010 — Producer: Chris & Sam — List: 8.98

FREDERICK — Heat 011 — Producer: Le'Ray Ruffin II — List: 8.98

EQUATOR — Uriah Heep — Columbia 40132 — Producer: Tony Platt — List: 8.98 — Bar Coded

ON THE FUTURE OF AVIATION — Jerry Goodman — Private Music 1301 — Producers: Jerry Goodman, Martin Rubenstein — List: 11.95 (cassette) 16.95 (CD) — Bar Coded

SINGLE RELEASES

OUT OF THE BOX

EURYTHMICS (RCA JK14160)

There Must Be An Angel (Playing With My Heart) (4:31) (RCA Music/Blue Network Music/ASCAP) (Lennox, Stewart) (Producer: David A. Stewart)

Annie Lennox harmonies, slick Dave Stewart production work and Stevie Wonder's incredible harmonica highlight the second single from the "Be Yourself Tonight" LP. This mid-tempo melodic tune is tailor made for summer playlists and though it may be too soft for AOR, both CHR and AC should jump on it. If the hard driving sounds of "Would I Lie To You" alienated some Eurythmics' listeners, this one should bring them back into the fold.



SHEILA E. (Paisley Park/Warner Bros. 7-28955)

Sister Fate (3:39) (Toy Box/ASCAP) (Sheila E.) (Producer: Sheila E.)

Matching last year's tour de force single "The Glamorous Life" is no easy task for Sheila E. yet "Sister Fate" comes close with riveting percussion, a howling horn line and the song's various lyric allusions. Look for fast multi-format adds on this single from the upcoming LP "Romance 1600."



OUT OF THE BOX

JOHN WAITE (EMI America B-8282)

Every Step Of The Way (3:33) (House of Cards/BMI) (Waite, Kral, Sidgwick) (Producers: John Waite, Stephen Gallas)

John Waite returns with his first single from the "Mask Of Smiles" LP and it is clear from note one he's captured the sound that catapulted last year's "Missing You" to the top of the charts. The trademark Waite vocals, lush instrumentation and a strong pop hook make this a sure bet at AOR and CHR. EMI's put a strong promotional push behind this one and it should add up to strong chart movement this summer.



J. GEILS BAND (Private I ZS4 05462)

Fright Night (3:45) (National League Music, Golden Torch Music/ASCAP) (J. Lamont) (Producer: Seth Justman)

From the motion picture *Fright Night* comes this slickly-arranged, heavily-synthesized Seth Justman project. The classic J. Geils party sound is intact and if the movie has any success at the box office, this one could be the next in a line of film music hits. Look for heavy CHR and AOR adds.



FEATURE PICKS

MEN AT WORK (Columbia 38-5454)

Maria (4:34) (April Music, Inc./ASCAP) (Hay) (Producers: Colin Hay-Greg Ham)

This is an engrossing song with a solid melodic and lyrical structure. While lacking the bite of this talented group's earlier hits, "Maria" nonetheless is a stylish cut likely to achieve CHR success.

JULIAN LENNON (Atlantic 7-89529)

Jesse (3:48) (Virgin Music/ASCAP) (Burton) (Producer: Phil Ramone)

This latest single is a bit more toned down than previous Lennon hits, but with its dynamic performances and involving melody and lyrics it should easily prove another strong CHR add for him.

HERB ALPERT (A&M 2757)

"8" Ball (4:05) (Almo Music Corp.-Ram Wave Music/ASCAP/Omeo Music/BMI) (Alpert-Williams-Barnes) (Producers: Herb Alpert-Romeo J. Williams)

The complex rhythmic groove is the highlight of this unusual instrumental cut. Melodically, the song skillfully varies between a subdued, tense feel and a free-flowing upbeat quality. Overall, sounds like another Alpert winner.

CHILDREN OF THE WORLD (Starborn SR 35-A)

We Are The World (4:26) (Mijac Music/BMI/Brockman Music/ASCAP) (Jackson-Richie) (Producer: George Duke)

Somehow, the innocent angelic voices of children singing this universally uniting anthem seems highly appropriate. Producer Duke has wisely played down the production and let the voices soar in the foreground. A beautiful rendition of an inspiring song.

OINGO BOINGO (MCA 52633)

Weird Science (3:45) (Little Maestro Music Corp Of America Inc./BMI) (D. Elfman) (Producers: D. Elfman, S. Bartek)

Sure to tear up the clubs, "Weird Science" is a rattling dance record with all the frenetic energy for which Oingo Boingo is fast becoming known. Led by Danny Elfman's jittery vocal, the tune is tightly produced with sharp musicianship.

COMMODORES (Motown 1803MF)

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

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

CAMEO (Atlanta Artists 880 744-7)

Attack Me With Your Love (4:15) (Larry, Jr. Music/BMI/All-Seeing-Eye Music/ASCAP/King Kendrick Music/BMI) (Blackmon-Kendricks) (Producer: Larry Blackmon)

This is another superior cut from this talented group. Ripe for B/C success, this single has a light and melodic feel, enhanced by particularly effective instrumental tracks.

ROBERT PLANT (Es Paranza 7-99622)

Too Loud (4:07) (Talktime Music Inc.-Bay Music Ltd) (Plant-Blunt-Martinez-Woodroffe-Hayward) (Producers: Robert Plant-Benji Lefevre-Tim Palmer)

One of Robert Plant's many attributes is his unpredictability, and this song evidences just that with its unusual groove and lyrical content. This solid rocker is another powerful entry and perfect for the singer's diverse following.

BON JOVI (Mercury 880 951-7 DJ)

In And Out Of Love (3:59) (Famous Music Corp.-Bon Jovi Publishing/ASCAP) (J. Bon Jovi) (Producer: Lance Quinn)

This song kicks into gear from the start and never lets go. Particularly strong melodically, it's hard-rocking cut which should only further Jon Bon Jovi's image as one of the music world's most energetic and dynamic performers. AOR all the way.

THE STYLE COUNCIL (Geffen 7-28941)

Boy Who Cried Wolf (3:34) (EMI Ltd. adm. in US by Colgems-EMI/ASCAP) (Weller) (Producer: P. Wilson-P. Weller)

Style Council comes back with a smooth, silky and soulful first single from the "Internationalists" LP. While lacking the distinctiveness of "My Ever Changing Moods" from last year, "Boy Who Cried Wolf" has merit and should make inroads for Style Council into CHR and college radio

JIMMY CLIFF (Columbia 38-05396)

Hot Shot (4:00) (Polly Music/ASCAP) (Cliff) (Producer: Jimmy Cliff-Amir Bayyan)

In the vein of Cliff's most recent recordings, "Hot Shot" is a big production funk-reggae number which makes compromises but retains character with Cliff's singing and writing.

RECORDS TO WATCH

KAZINO (Carrere ZS4 05394)

Around My Dream (4:05) (Can't Stop Music) (Pegoraro-Bozzetti-Bais) (Producer: Julisa Productions)

RICHIE S. (Private I ZS4 05443)

African Dance (3:33) (National League Music — Yackamo Music/ASCAP) (Siluma) (Producer: Julian Laxton)

MARK GRAY (Columbia 38-05403)

Smooth Sailing (Rock In The Road) (3:50) (Warner House Of Music-Down 'N' Dixie Music-Irving Music Inc./BMI) (Slate-Pippin-Gray) (Producer: Mike Rutherford)

RED 7 (MCA-52632)

Less Than Perfect (3:34) ("She Said" Music/ASCAP) (Stashuk-Bicker) (Producer: Mike Rutherford)

FELIX VELASQUEZ (21st Century S-2 A)

Part Time Love (2:48) (Don Mohr Music/BMI) (Mohr) (Producer: not listed)

THE DEALERS (Mosaic/CB Ass. 05469)

This Way (4:09) (Muscle Shoals Sound-The Dealers Pub./BMI) (Johnson) (Producer: Rodger Hawkins-Stanley Johnson)

THE SECRETARYS (Paylode 1992)

A.S.A.P. (3:40) (Crown America Music/BMI) (Strimer-Miller-Maebly) (Producer: Jack Maebly)

MIKE MARTIN (Compleat 143)

Sweet Nothings (Whispered In My Ear) (3:06) (Shenandoah Music/ASCAP) (Blue Laker Music/BMI) (Martin-Laiolo) (Producer: Robert John Jones)

POINTS WEST

STREET LEVEL — Two shows in Los Angeles last weekend probably best represent the directions an "in transition" local club scene is heading. While several years ago the crowds were flocking to the clubs due to a flourishing punk/new wave movement, audiences have now dwindled in numbers since the monikers "new wave" and "punk" have virtually disappeared. Despite the fact those labels have vanished, the bands haven't. Groups associated with the movement have for the most part gone in two directions. Last week's **Rank and File/Unforgiven** show at the Lingerie represents the "Roots" movement by many bands once patronized by a very "in" punk/new wave Hollywood crowd. Bands like the **Blasters**, **Los Lobos**, the **D.I.s**, **Top Jimmy**, **The Long Ryders** and **Lone Justice** are now



SIP IT GOOD — Devo synthesist Gerald Gagale is shown offering a margarita to a "Swimmers at Ground Zero" painting during artist Don Bracken's recent opening at West Hollywood's Attack Gallery.

the standard bearers of Los Angeles' love affair with "American" music. Last week's show, which heard a wealth of new material from Rank And File, was jammed with enthusiastic roots rockers and was certainly the hottest spot in town last Saturday. Playing to a slightly smaller, yet equally enthusiastic audience across town at the Music Machine was a band that has not chosen a roots direction and continues to pour out its special brand of thrash rock. **The Circle Jerks** are still some of the most energetic, no-holds-barred performers in L.A. and lead singer **Keith Morris** continues to turn club owners' hair gray with his ability to create havoc with the audience. The Circle Jerks continue to have a loyal following without hanging

an American flag on the stage and Keith Morris and Co. appear unwilling to stir anything less than chaotic fervor within their audience. So, despite the fact that a once unified musical scene is slightly fragmented, audiences are finding some relief through variety. Where's it heading? Only time will tell.

HONORING BRUBECK — The Concord Pavilion in northern California honored its native son, **Dave Brubeck** as the first inductee into the Pavilion's "Walk Of Honor." Concord Mayor **Steve Weir** declared July 19, "Dave Brubeck Day" and presented him with a proclamation. The Brubeck plaque will be the first to be embedded in what will be a series of illuminated structures lining the main walkway leading to the arena. And speaking of Jazz at the Concord, this year's Concord Jazz festival runs from August 1-4 and features **Stanley Jordan**, **Benny Carter** and **His All Stars**, **The Count Basie Orchestra**, **Art Blakey** and the **Jazz Messengers** and a reunion of the **Hi-Los**.

WATTS GOING ON — **Albert "Tootie" Heath** joined **Papa John Creach**, **Al McKibbin** and **Bill Henderson** last week at the Watts Music and Arts Festival in Los Angeles. This year's festival was as sizzling as they come with such featured performers as **Bo Diddley**, **Big Joe Turner**, the **Chambers Brothers**, the **Olympics**, **Thurston Harris**, **Tierra** and **Johnny Otis** among others.

BUGGING NASHVILLE — L.A.'s **Bug Music** has opened its Nashville offices and already the covers are rolling in. **The Everly Brothers** are cutting Rank and File's "Amanda Ruth," with none other than **Dave Edmunds** behind the board. In addition **John Hiatt's** "You May Already Be A Winner" will be performed on that cultural mecca of a television show, **Hee Haw** (by the **Hager Twins**). Hiatt's "Pink Bedroom" can already be heard on the new **Rosanne Cash** LP. Speaking of Hiatt, he's relocated to Nashville, after seven years in Los Angeles.

YOU'VE GOT TO BE KIDDING — Just received a release from the **National Federation Of Parents For Drug-Free Youth**. The group is pushing to have lyrics of songs printed on record jackets so, (and we quote) "parents will know the kind of glamorization on the drug culture that some music represents." According to NFP president **Joyce Nalepka**, cost to the record company should not be a factor, "because lyrics can be printed with other information on the jackets." She added, "if parents understand what their children are exposed to, they will exert greater control over the purchase of recorded music and producers will tend to create different songs to regain the profitable market." The NFP president also said, "the lyrics can endorse sunshine, love and fun instead of getting high on a joint."

GREAT SCOTT — The entire staff of **Cash Box** would like to say thanks to **Christine Scott**, who tirelessly served as our production manager (at Southern California Graphics) for the past three years. Chris never met a cover she couldn't handle, a magazine she couldn't paginate or a managing editor she couldn't put in his place. She's gone off to print menus for Denny's (or was that Bob's Big Boy?) and we wish her nothing but the best. Thanks Chris!!!

CLOSE TO THE EDIT — **The Three O'Clock** has been confirmed as the opening act for **R.E.M.'s** summer tour, which begins this week . . . **The Cruzados** are in Los Angeles finishing their first LP for Arista. The band has two songs on the **Sylvester** soundtrack . . . **Sarah Vaughan** was honored last Wednesday with a star on the Hollywood Walk of Fame. Those meandering the once-proud boulevard will find her on the corner of Hollywood and Highland in between **Danny Kaye** and **Jose Iturbi** . . . **Jo-el Sonnier**, the critically acclaimed cajun musician is looking for someone to videotape an upcoming show. Interested? Contact him at P.O. Box 5301, North Hollywood, Calif. 91616 . . . **The Chambers Brothers** have signed with **Chip Lightman** management of Los Angeles.

Frank Musker



GETTING FRESH — Whodini (pictured above) returns to Southern California August 2, 3, and 4 as part of the Fresh Fest. Also appearing are: **Grandmaster Flash**, **Run DMC**, **Fatboys**, **Dynamic Breakers** and the **Double Dutch Girls**.

NEW FACES TO WATCH

These are exciting, yet understandably nerve-racking times for guitarist **Phil Roy**, vocalist/bassist **Khris McDaniel**, guitarist **London McDaniels** and drummer **David Maxwell**. These four musicians, united as **World Sitzenz**, are currently awaiting the public's verdict on their first album. Given the countless intangibles in the music industry, they know just how unpredictable any new group's future is. Nevertheless, **World Sitzenz** is highly confident about its self-titled album (released on **Manhattan Records**) and its unique blend of funk, pop and straight-ahead rock.

Roy and the McDaniels brothers met while attending the **Berklee School Of Music** in Boston. After a few abandoned attempts at forming a band there, the trio finally hooked up for good in 1980 in Los Angeles. Concentrating on turning out quality demo tapes more than on playing local clubs, the group soon attracted the attention and interest of producer/engineer **David Holman**. With Holman's involvement, **World Sitzenz** identity was soon forged and its stylistic approach was determined. All that remained was the finding and securing of a drummer and the discovery of **Maxwell** soon solved that.

Solidified as a group, **World Sitzenz** set out in search of a label. With dynamically performed and produced demo tapes, it didn't take long to find one. **Manhattan Records** was immediately impressed and enthusiastically signed the band. When the recording of "World Sitzenz" followed soon after, **Holman** was again brought in. Additionally, the talents of **Rufus** member **David "Hawk" Wolinski** and music industry veteran **Mike Chapman** were employed.

According to **Phil Roy**, the band's music is marked so much by variety due to the differing musical influences



World Sitzenz

on each member. "My background in music was primarily oriented toward **Motown**, **jazz** and **blues**," he remarked. "London and Khris, though, are more geared toward progressive music and soul. David is terrific with all styles, so overall I think our music is kind of aggressive soul and funk, with elements of dance, pop and rock. We're really very pleased with the diversity on the album, actually."

What truly unites the disparate elements at work in **World Sitzenz** is the focus on writing songs together. As Roy put it, "Mostly we come from a songwriting foundation. The whole concept of the band was for the songwriting to come first before anything else. Without a good song that we all feel sure about, we won't even start performing or recording."

Although **World Sitzenz** has been confined primarily to the studio, plans are currently being finalized for the band's first tour. While he couldn't disclose the details of the tour, Roy cited the optimism and anticipation he and the others now feel. "We're really comfortable in the studio, but we also definitely love to play live. I have a very good feeling about our upcoming tour. We all do."

Radio and music video channels have recently added **World Sitzenz'** first single, the uptempo "Lock It Up." The group has done its part for the moment, then. It's up to the public now.

Springsteen Mania In D.C.

Even The White House Feels The Power Of Bruce

By David Adelson

LOS ANGELES — People may line up to visit **Ronald Reagan's** house, but after the chaos that gripped the nation's capital last week, it's obvious the Chief doesn't command half the audience the **Boss** does.

When tickets went on sale last Monday for **Bruce Springsteen's** **Robert F. Kennedy** stadium shows in **Washington D.C.**, hundreds of thousands of fans jammed telephone lines hoping to purchase some of the 3,000 telephone sale tickets.

Two million calls, over twice as many as **AT&T** is used to handling, flooded lines virtually paralyzing long distance service



in and out of the **Washington D.C.** metropolitan area.

Government agencies, residents, businesses, even the **White House** got busy signals or recorded messages when trying to call out of the area.

An **AT&T** spokesperson admitted the company wasn't prepared for the amount of calls made for the **Springsteen** show. In addition to long distance lines, local lines were also jammed by thousands of callers who tried to reach local radio stations in search of tickets.

The 53,000 tickets available to the show sold out in 97 minutes, according to a spokesperson for **Cellar Door Productions**, the show's promoter.

Ticket buyers lined the streets outside the city's 35 **TicketCenter** locations. Some even remained outside the locations after the tickets had sold out, in the event tickets for another show would go on sale.

Problems In New Jersey

In a related incident, up to 10 uniformed police officers assigned to crowd control during the sale of tickets to **Springsteen's** **Meadowlands**, **New Jersey** concert, cut into a line of ticket buyers and purchased tickets. The incident occurred at the **Ticketron** outlet at **St. Peters College** in **New Jersey**.

According to some reports, one officer proceeded to resell four of the \$19 tickets for \$150 each.

There have been no west coast dates announced yet for the stadium leg of the "Born In The U.S.A." tour.

EAST COASTINGS

CITY SEMINAR SCENE — New York's entertainment business education season is a little later in arriving this year, but arrive it will. Rockamerica's Video Music Seminar comes up August 4-6 at the Roosevelt Hotel. The conclave will feature panels on various aspects of the music video production and distribution business, plus special sessions open to specific participants only (VJs, promotion people, etc.), and exhibition areas where companies can get their latest videos viewed



PETTY TALK — Tom Petty (center) recently spoke with producer Denny Somach (left) and engineer Stephen Johnson in Florida before embarking on the current Southern Accents tour. The interview will be used in a forthcoming NBC Radio Entertainment Profile.

by industry experts. For more information contact (212) 475-5791 . . . On the "new music" scene, CMJ's Music Marathon will hold forth during the week of November 3, with that organization's New Music Awards presented November 9 at the Beacon Theatre. R.E.M. will perform at the awards ceremony . . . And the New Music Seminar, which has grown into one of the industry's most anticipated events, will kick off Wednesday, September 25 for three days of schmoozing, hobnobbing and general pontification on the state of the business. This year, the seminar has been delayed by construction on the new Marriot Marquis Hotel, which will host the event. NMS will also initiate a series of closed meetings to benefit specific areas of

the business.

ONGOING AID — Rick Springfield is putting in an extra two cents (multiplied a few times) to help fight hunger in the U.S. Springfield, one of the performers at Live Aid, is donating \$50,000 to the U.S.A. for Africa fund set up specifically to fight hunger in America. The effort is being coordinated by Springfield's label, RCA, and his tour sponsor, Westwood One Radio. Five Hundred radio listeners were chosen July 15 and \$100 in each listener's name will be donated to the charity organization. The promotion was called "Heart Beats Hunger In The States."

ARTIST ROUNDUP — George Thorogood and the Destroyers are following up their Live Aid spot (with Bo Diddley and Albert Collins) with the second leg of their Maverick tour. Thorogood, who can also be seen on John Fogerty's concert video discussing baseball, will bring his act to Madison Square Garden September 7. Southside Johnny will open . . . John Cafferty and the Beaver Brown Band are opening for the Beach Boys on most dates this summer. They'll join the Wilsons in Hershey, Pennsylvania July 29 and headline midwest dates in August . . . 'Til Tuesday is also heading for the midwest with Rick Springfield after their Meadowlands show last Friday. The stylish Epic act hit Chicago tonight (29) and will occupy the mid-section of the country until August 11, when it hits Seattle. The tour winds up August 22 at the Pacific Amphitheater in Costa Mesa, California. The band's new single, "Looking Over My Shoulder," will be released August 6. The group's LP is almost gold on the strength of "Voices Carry," the haunting single whose video has been turning heads across America with its tale of frustrating relationships and its star, Aimee Mann, who turns heads with or without a video . . . 415/Columbia group Translator kicked off a tour in support of its latest eponymous LP last Friday. They'll show up in New York at the Pier this Saturday (3) opening for Graham Parker and will headline at New Haven's Toad's Place on the 8. Additional dates can be picked up from Columbia's Hotline (212) 975-6030 . . . The other side of the Duran Duran offshoot game is being played out in Paris, where Roger Taylor, Nick Rhodes and Simon LeBon are working on their own project. The Duranies are following in the footsteps of John and Andy Taylor,



"VICE SQUAD — WNEW-FM's Mark McEwen (left) laughs it up with one of the stars of Miami Vice, Sandra Santiago, during the show's visit to New York for the taping of next season's opening show.

who teamed with Robert Palmer and Tony Thompson to form the Power Station. Word has it the "Taylor/Rhodes/LeBon Project" will feature such notable guest stars as Sting (background vocals), David Gilmour (guitar on three tracks) and Grace Jones (rapping). The record will also feature percussionist David Van Tiegham, guitarist Masami, bassist Mark Egan and saxophonist Andy McKay (Roxy Music). The LP should appear in September . . . Corey Hart is having no trouble selling tickets for his upcoming tour — in Canada at least. Promoter Donald K. Donald Productions offered all tickets for the 20-city tour simultaneously over the July 4 weekend. Hart's fans snatched up 70,000 tickets in the first six hours with the Montreal concert selling out in just over one hour. Hart even showed up on line himself, delivering chips, coffee and hot chocolate to fans who showed up 26 hours early to buy tickets for the show. There's no place like home . . . Billy Squier enjoyed a not-so-quiet journey through Nepal, Thailand, India and Sri Lanka recently. On a drive from Katmandu to India he encountered a local strike with crowds fighting police and militia. A sleepless night on the porch of an agricultural station with gunfire in the distance was followed by a high speed dash for the border to escape advancing crowds. In Sri Lanka, Squier found himself in the middle of a Tamil sect revolution. So who says rock and roll isn't fun . . . Housewife Patti Peavey won VH-1's contest to fly away with John Denver. The singer flew Peavey and her husband from their Michigan home to witness his concert in Colorado, then flew them back home the next day, all in his private jet. Said Denver, "They're in good hands. I've been flying for almost two weeks now."

Rusty Cutchin



Cover Story

Dead Or Alive Unleashes It's Sonic Dance Sound On The U.S.

By Stephen Padgett

The ever unpredictable Pete Burns and his band, Dead Or Alive, are spinning their way up the American pop charts for the first time. "You Spin Me Round (Like A Record)" climbs into the Top 20 on the pop singles chart, having already gone top five as a dance chart 12". The single is the first from "Youthquake," DOA's second Epic LP, which jumps to 54 bullet on the pop LP chart this week.

Dead Or Alive, for those of you who don't frequent discotheques, is this year's sonic boom on the dance floor. The outrageous and propulsive music is exceeded in outrage only by its flamboyant lead singer, Pete Burns.

From humble Liverpool beginnings, Burns began going about the business of a music career about six years ago. His traffic-stopping appearance created by self-designed clothes and a Mt. Everest of dreadlocks quickly got him notice. He soon had a regular band around him in Mike Percy on bass, Steve Coy on percussion and Tim Lever on keyboards.

Independently released singles, "I'm Falling," "It's Been Hours Now" and "No.

11" garnered the band national attention in England. Epic Records, U.K., decided to sign the band and shortly after released "Misty Circles." This single made further inroads and set up the release of "That's The Way (I Like It)," a cover of the KC And The Sunshine Band disco hit.

The instant success of "That's The Way" (a song Burns personally loathes) in Britain catapulted the band's popularity across the ocean. In the U.S., "That's The Way" was a huge success at dance clubs, college radio and progressive radio. The single propelled the first album, "Sophisticated Boom Boom," which has laid the groundwork for Dead Or Alive's most aggressive recent challenge to the charts.

"Youthquake," the recently released Epic LP, is full of the throbbing bass-line dance attack that has characterized the band from the start. "You Spin Me Round" and the new single, "Lover Come Back To Me" epitomize Burns' techno-rhythm savvy. Expect "Lover" to follow "You Spin Me Round" right up to the spiraling upper reaches of the chart.

The slick, energetic music combines with the band's Corinthian visual image to make Dead Or Alive a video age natural. Yet, housewives and other would-be aerobic practitioners report excellent results on thighs treated with a little DOA workout. So the band is crossing many demographic boundaries with its ingeniously blended elements of a high-stepping, heart-rate dance beat and a high-style, sock 'em, shock 'em visual overlay.

In a pop world now familiar with gender-bending, bizarre-is-better, glamour-as-outrage artists, Dead Or Alive has succeeded in distinguishing itself. "Sophisticated Boom Boom" and now "Youthquake" bristle with contemporary production sparkle and flawless conceptual delivery. DOA's success is assured, and it seems destined to repeat this success time and time again.



ROUND THE WORLD WAS YOUNG — Paul Young (l) recently received a platinum LP in Australia for "No Parlez." Here, laying the plaque on Paul, is Denis Handlin, managing director, CBS Records, Australia.

MOST ADDED



KF95 — Boise — Doss/Gregory
Katrina And The Waves
L. Branigan
Eurythmics
Belouis Some

KHTX — Reno — John Chommie
P. Collins
Ratt
Godley & Creme
Curtie And The Boombox
K. Carnes
Bon Jovi
UB40 w/ C. Hynde

KSKD — Salem, OR — Len E. Mitchell
Prince
Dire Straits
Eurythmics
K. Carnes
J. Lennon
Cheap Trick
The Beach Boys
Belouis Some
Taxxi

KKRZ — Portland — Gary Bryan
Pointer Sisters
M. McDonald
Katrina And The Waves
L. Branigan
Eurythmics
J. Geils Band

KSET — El Paso — Randy Rodriguez
Pointer Sisters
Prince
Limahl
Loose Ends
Katrina And The Waves

WOKI — Knoxville — Gary Adkins
Wham!
Loose Ends
B. Crystal
Bon Jovi
Weather Girls
J. Geils Band
Cheap Trick

KMBQ — Shreveport — Bascom/Story
Katrina And The Waves
Madonna

WVSR — Charleston, SC — Chris Bailey
Ratt
Dire Straits
Eurythmics
K. Carnes
J. Lennon
The Beach Boys

95X — Charleston, SC — Phillips/Allen
Motley Crue
Dire Straits
Loose Ends
Katrina And The Waves
Eurythmics
K. Carnes

KKRD — Wichita — Oliver/Williams
Kool & The Gang
B. Crystal
Katrina And The Waves
Godley & Creme
Eurythmics

Z104 — Madison, WI — Little/Hudson
P. LaBelle
REO Speedwagon
Ready For The World
UB40 w/ C. Hynde

THE JOB MART

Q96FM has an immediate opening for a newperson. "We need someone who can handle our morning news show in our uptempo pace," says **Neal Hunter**. T&R to Q96FM Radio, 5430 Fredricksberg Road, #517, San Antonio, TX 78229. EOE/MF . . . **WLSQ** in Montgomery is seeking talented AOR-type program directors and personalities. T&R to **Cleve Brien**, P.O. Box 5000, Montgomery, AL 36192 . . . **WKSS**, a northeastern CHR is looking for newspeople. **Bob Mitchell** remarks, "We only need people who are aggressive and want to win." T&R to Bob Mitchell, **KISS-FM**, 60 Washington Street, Hartford, CT 06106. EOE/MF . . . there is a part time position available in mid August at **WABG**, in Greenwood, MI. T&R to **John Connor**, WABG, P.O. Box 408, Greenwood, MI 38930. EOE/MF . . . **WMAJ** is now accepting applications for future positions at the station. The station is managed by a state college. T&R **WMAJ**, P.O. Box 888, State College, PA 16804. No calls please EOE/MF . . . **WKTY** country radio is looking for personalities that love country music. 'Knowledge of automation is desired, I'm looking for people that have ideas.' T&R to **WKTY**, **Perry St. John**, 96 S. Lite, La Crosse, WI 54601 EOE/MF . . . an AOR station is in need of a production director that has a good sense of copywriting. Person may also be asked to do weekends. T&R **Marc Coppala**, **WRCN**, P.O. Box 666, River Head, New York 11901 . . . **Jeff McClain** is looking for someone who can interact with a morning team. Send T&R to Jeff McClain, **WYN**, P.O. Box 222, Jackson, MS 39205 . . . **WENS** is looking to expand its morning show into a team. Females are encouraged to apply. T&R **Joel Grey**, 1099 N. Meridian #1197, Indianapolis, IN 46204 EOE/MF . . . **WCME**, a beautiful music station, is looking for a midday announcer. "The position is good for a first-time job opportunity," says **Don Shields**, program director. T&R Don Shields, **WCME**, P.O. Box 2192, Wiscasset, ME 04578 . . . **WASH 97** has an opening for an adult contemporary announcer. "Applicant should have experience along with being warm and entertaining," says **John Moen**. 5151 Wisconsin Avenue, NW, Washington, D.C. 20016. EOE/MF . . . a top rated country station is seeking an air personality. Applicant must have strong on air skills along with productions skills too. Send T&R to **Russ Cassidy**, PD, **WCMS**, 900 Commonwealth Place, Virginia Beach, VA 23464 . . . top rated **97FM** is adding to its air staff. PD **Rick Harrington** says, "high energy and excellent production skills are mandatory for the position." T&R to Rick Harrington, **97FM**, P.O. Box 450 Paducah, KY 42001 EOE/MF . . . **WMBN/WWPL** is currently accepting resumes for future openings at the station. Experience with automation is a plus. T&R to **Dennis Martin**, P.O. Box 286, Petosky, MI 49770. EOE/MF . . . a night time jock is needed at a Montana CHR. T&R to **Jim Schaeffer**, P.O. Box 23569, Billings, MT 59104. EOE/MF . . . a production person is needed over at **KAIR/KJYK** to create spectacular radio spots. T&R to **Bob Gaskins**, **KAIR/KJYK**, 3438 N. Country Club, Tucson, AZ 85716. EOE/MF . . . **KYBA/KLVO** in Gallup is now accepting tapes for future position at the station, format is CHR. T&R to **Bill Lee**, Drawer-K, Gallup, New Mexico 83701 or call (505) 863-6851 . . . **KSJO** is in need of a news director along with an air talent that has good production skills. No calls please. T&R to **KSJO Radio**, 1420 Koll Circle, San Jose, CA 95112. EOE/MF . . . a recent convert to A/C is still accepting applications for position on air. There are also several news openings, too. T&R to **Sky Waller**, **KQSP**, P.O. Box 8436, Spokane, WASH 99203. EOE/MF . . . **KQ96** in Seattle is looking for a production coordinator. Format of the station is adult contemporary. "Creativity and management skills are a must," says **Howie Castle**. **KQ96**, 4020 East Madison #200, Seattle, WA 98112 EOE/MF . . . **KVON** is seeking a news pro with talk show experience. Send samples of work to **Tom Young**, Broadcast Park, P.O. Box 2250, Napa, CA 94558 EOE/MF . . . **WDUZ** is looking for a part-time worker for its automated station. Females are welcome to apply. T&R to **Dave Carew**, P.O. Box 36, Green Bay, WI 54305. **WAOI** news/talk radio is looking for talent for future openings. T&R **Phil Mueller**, 6222 N.W. 11H 10, San Antonio, TX 78201 EOE/MF.

Darryl Lindsey

AIR CHECK

Station: **WAPP**
 Market: **N.Y.**
 P.D.: **Steve Ellis**

WAPP

WAPP-FM, "The Apple" — currently "The Hot 103" — went on the air commercial-free in June of '82, playing album rock. Last September, it switched to Top 40, but, as of a couple of months ago, "it's kind of a cross between a contemporary hits station and an album rock station," according to program director **Steve Ellis**. "What we're doing is playing the best of the album rock cuts and also the hottest Top 40 songs. We're also playing a very light selection of urban music, and we're playing a lot of the AOR crossovers. Basically, we like to call it more of a 'suburban Top 40.' Right now we're just getting the direction and heading that way. The response has been great — people are calling up saying they love the station, they're glad we're back to rock. We got some people back and, hopefully, we kept some of those Top 40 listeners, so we're on the way."

WAPP is owned by **Doubleday Broadcasting**. The New York Mets are also owned by Doubleday and, Ellis says, "we're trying to catch up on the Mets."

The current line-up, the core of "The Apple," is: **Marc Coppola** (Francis Ford's nephew) from 6-10 a.m., **Charlie Burger** 10-2 p.m., **Harry Nelson** 2-6 p.m., **Gary Spears** 6-10 p.m., **Randi Rhoades** 10-2 a.m., and **Michael Jay** 2-6 a.m. Part-timers include **Mitch Phillips**, **Ray White** and **Steve Ellis** ("it's always good to go in there and sit behind the mike to find out exactly what is going on"). **WAPP** is at 103.5 Mhz.

POP PROGRAMMER'S PICK

Programmer	Station	Market
Matt Hudson	Z104	Madison, WI

Song: "Take On Me"
 Artist: **A-Ha**
 Label: **Warner Bros.**

Comment:

"Very fast starter. After the first week on the air it was number two adult request and Top 10 teen. With the support of the incredible video, which should be nominated for video of the year, this is a sure shot. People in the '80's like to dance."

AIRPLAY

CHANGES — The switch is complete. **WKTU** New York is now **WXRK** and enters the rock battle as an album station. Heading up the new format is former **KOME** San Jose program director **Pat Evans**. Evans had also programmed **KSFJ** in San Francisco and was music director at **WMET** Chicago . . . **Jim Herron** moves to the Windy City from his programming post at **KLTR**. He takes over the program director responsibilities at **WCLR** Chicago . . . Another new programmer in the Big Apple is **Joe Capobianco**, who has been tapped to head up **WPIX**. Prior to his new post, Capobianco headed his own consultancy firm, **Cross-Country Communications** . . . **Jerry Gavin** has been named as the new program director of **WQFM** Milwaukee. He had been assistant program director and acting program

director at the station . . . **WHJY** Providence has a new program director and he's from down under. **Ian Grace**, former program director of **2SM**, Sydney, Australia, takes over his new duties at the Rhode Island station . . . **Randy Kabrich** has been selected as the new program director for **WRBQ AM&FM**, Tampa. Kabrich formerly programmed **WROQ, AM&FM** Charlotte . . . **Dave Brown** has been upped to vice president programming for **WWDC, AM&FM** Washington. He had been serving as program director for **WWDC FM** for the past four months . . . **Mark McKay** has been promoted from assistant program director to program director at **KBKC** Kansas City . . . **Chris Andrews** has been named operations manager/program director



STEELIN' HEARTS — **KRLA**, Los Angeles personality **The Real Don Steele** poses with two Raiderettes in the **KRLA '57 Chevy** during a recent appearance at **Marineland**.

at **WZUU AM&FM** Milwaukee . . . The new general manager at **KRXY AM&FM** Denver is **David Habisch**, who held the same position at **KEYE & WDGJ** Minneapolis . . . **Sam Sherwood** takes over the general manager duties at **WWTC** Minneapolis . . . **Dick Harlow** has been elevated to vice president and general manager of **WMFR & WMAG** High Point. **Bill Gable** is the new program director at **WMAG** . . . There are three changes in Orlando. **WCKS** changes calls to **WSTF**, promotes program director **Alan Edwards** to operations manager and names **Jim Ballard** as program director . . . **Lee Clear** has been named as general sales manager at **WYLD AM&FM** New Orleans . . . **Sarah Taylor** is now general sales manager at **WTOR & WTKS** Washington . . . **Keith Bolin** has been appointed national sales manager of **KRBE AM&FM** Houston, while **Ray Carroll** takes on the regional sales job at the station . . . **Jay Michaels** has moved across town from **KYOK AM** to **KMJO** Houston . . . **Kim Price** has been named general broadcast executive for the western United States for **Associated Press** . . . **Marie Amico-McConnell** has been appointed station information supervisor at **Torbet Radio** . . .

THE SEARCH IS OVER — In what program director **Denise Oliver** describes as one of the biggest talent searches in radio history, involving three months and hundreds of prospects, **WYNY** now has a new morning team. They are **Paul Harris** from **WHCN** Hartford and **Rick Harris** from **WAPP** New York. They will be known as Harris and Harris. "After listening to hundreds of demo tapes," Oliver explained, "it became clear to us that these two personalities, who happen to have the same last names, had a style and a sense of humor that would compliment one another at **WYNY**. But would the chemistry be there? I had to find out, so I invited them both to dinner without telling them why. The rapport was instant, and a new morning team was born."

BRUCE HAS HIS DAY — **KFI's** "Eye In The Sky," **Bruce Wayne** is celebrating 15 years as the station's traffic reporter. Los Angeles Mayor **Tom Bradley** has invited Wayne to his office on August 14 to officially proclaim it "Bruce Wayne Day." Wayne is then scheduled to do his afternoon traffic reports from the Goodyear Blimp.

DIAL A DATE — When **WRQX, (Q107)** Washington engineer **Steve Stefany** suddenly found himself without a companion for his planned vacation of the west after a friend cancelled, he turned to morning team **Jim Elliot** and **Scott Woodside** for help. They suggested that Stefany go on the air himself and ask for a date. Stefany pitched himself on the air by saying "I'm 32 years old, 5'10" tall, 165 lbs, have black hair and brown eyes and will pay for the round trip airfare, but would someone like to share the rest of the expenses?" Approximately 1 hour later, Steve had names, telephone numbers and descriptions of over 100 women. The idea was so successful that Elliot and Woodside have decided to incorporate "Dial-A-Date" into their show as a regular feature. As for Stefany, he was last seen driving to the airport with a "So Many Women, So Little Time" bumper sticker on his car.

MORE HUNGER REPORTS — **ABC Radio News** has prepared three special news series which examine the worldwide hunger problem. Correspondent **Bill Stoller** talks to the relief organizations, **Mark Scheerer** travels with the **USA For Africa** organization on its relief mission to **Ethiopia**, and **Karen Burns** reports from the relief camps where the impact of the severe drought can be felt first hand . . . **WBZ** Boston is launching a public service campaign to help locate missing children. A different child will be highlighted each week with the emphasis placed on children from Boston and New England.

Bob Shulman



GIGOLO TALKS — **David Lee Roth** joins **Joe Piscopo** on the new **DIR** music talk show, "David Brenner Live." Pictured (l-r): **DIR's** **Bob Meyrowitz**, host **David Brenner**, **Roth**, **Piscopo**, **DIR's** **Peter Kauff**, **Bob Kaminsky**, producer, unidentified man, **Steve Reidman**, **Brenner's** manager and **Alan Rosenberg**, talent coordinator.

BPME Elects New Officers

LOS ANGELES — Broadcast Promotion & Marketing Executives has elected a new slate of officers for its 30th anniversary year. **Beryl Spector**, public information director, **WMHT-TV-FM**, Schenectady, NY has been named president.

Other officers of the international promotion association are: **Judith Horan**, **WOWT-TV**, Omaha, as president-elect; **Joseph Logsdon**, **WFTS-TV**, Tampa, as vice president; **Al Batten**, **WSOC-TV**, Charlotte, as treasurer; and **Linda Nix**,

WYES-TV, New Orleans, as secretary.

Ed Howell, Eastman Kodak; **Danny Flamborg**, Radio Advertising Bureau; and **Dick Weise**, **KTVU**, Oakland, have been newly elected to the board of directors. Re-elected for second board terms are **Randy Ward**, **CHCH-TV**, Toronto; **Sheila Gumtow**, **KXTV**, Sacramento; and **John Beveridge**, **CJOH-TV**, Ottawa. **Lee Pockock**, **KSL Radio**, Salt Lake City, will head the Nominations Committee as immediate past president.

AP Opens Bureau in Chicago

LOS ANGELES — AP Network News is expanding its regional coverage and opening a new bureau in Chicago to improve service to stations throughout the country.

"With other networks scaling back their news coverage, we think it's more important than ever that we expand our efforts to give stations the kind of coverage they need and want," AP broadcast services deputy director **James R. Hood** said.

"No one should doubt that we're serious about news — international, national and regional news — and we're serious about serving our stations. No AP station should have to look to any other source for all the news it needs," he said.

Bureaus in New York, Chicago, Los Angeles and Dallas will be in charge of feeds for the Northeast, Midwest, West and Sunbelt, Hood said.



LOOK OUT CLEVELAND — A recent **WMMS** Cleveland Coffee Break drew an enthusiastic crowd including (l-r): **Bob Catania**, national director of promotions **Island Records**; **Mason Munoz**, **Bronze Records**; **Danny Sanders**, **WMMS** air personality; **Kim Mitchell** and **Kid Leo**, **WMMS** music director and air personality.



RIDE YOUR PONY — **WLS** Chicago air personality **Fred Winston** hands the keys of a brand new **Mustang** convertible to contest winner **Joseph Holmes**.

MOST ADDED



WBCN — Boston — Bob Kranes
J. GEILS — Fright Night
THE ADVENTURERS — Send My Heart
MISTER MISTER — Say It Now
CHEAP TRICK — Tonight It's You

WHJY — Providence, RI — Jeff Riccio
N. MASON & R. FENN — Lie For A Lie
NEW REGIME — Careful
HIGHWAY CHILE — Christine

WCMF — Rochester, NY — Dave Kane
UB40 W/ C. HYNDE — I Got You Babe
FOREIGNER — Down On Love

WKLS — Atlanta — Bob Bailey
B. JOEL — You're Only Human (Second Wind)
N. MASON & R. FENN — Lie For A Lie
CHEAP TRICK — Tonight It's You
DIRE STRAITS — One World
B. DYLAN — When The Night Comes Full
Y&T — Summertime Girls

KZEW — Dallas — Tempie Lindsay
GODLEY & CREME — Cry
EDDIE & THE TIDE — One In A Million
UB40 W/ C. HYNDE — I Got You Babe

WKLC — Charleston, WV — R. J. Jones
N. MASON & R. FENN — Lie For A Lie
MOTELS — Shame
TALKING HEADS — And She Was
TEARS FOR FEARS — Head Over Heals

KROQ — Pasadena, CA — Larry Groves
X — Love Shack
SHRIEKBACK — Oil And Gold/ Nemesis
ARMORY SHOW — Castles In Spain
NEW ORDER — Perfect Kiss

KBPI — Denver — Lyn Wells
KING — Love & Pride
KATRINA AND THE WAVES — Do You Want Crying
UB40 W/ C. HYNDE — I Got You Babe

KEZE — Spokane, WA — Mike Jones
NIGHT RANGER — Four In The Morning
DIRE STRAITS — Broken Wings
R. DAVIES — Not Far Away
N. MASON & R. FENN — Lie For A Lie
B. CRYSTAL — You Look Marvelous

It used to be when a movie soundtrack album arrived at album radio, it would be mercilessly flung into the "I'll never listen to this" stack, and gather dust with its shrink wrap still intact. In recent times, things have changed. The formerly neglected movie soundtrack has become an integral part of rock radio's playlist. What prompted this turnaround? We asked several national promotion people to give us their views on the emergence of the soundtrack and its effect on the artists involved.

DAVID FLEISCHMAN, ATLANTIC RECORDS — "Radio has become a little more song oriented and they want to play what they perceive as a great song and don't care if it's on the artists individual album or a soundtrack. Quite a few artists are having great songs on soundtrack albums these days. Things are cyclical. Soundtracks have been a little more successful recently, so the programmers are prone to give them a little more attention when they come in. It can do nothing but help the artist because it's just another avenue of exposure, whether it's a name artist or even more so for an unknown artist. Artists and record companies tend to be very image-conscious, and if the artist is allowed to put something on a soundtrack it's maybe all right to stretch a little bit and do something not normally expected of him on a solo album."

BOB CATANIA, ISLAND RECORDS — "I think the reason that it's emerged as something important is that it's a good showcase in one album for several major superstar acts, and becomes a valuable programming tool. Album radio can put up a smokescreen and say "Here's the new Huey Lewis," but there isn't really a new Huey Lewis album; it's from a soundtrack album. The average person listening just relates to it as the new Huey Lewis record. Lately, these soundtracks have become stop gaps between records for a lot of artists. In years past, group or artist development was based upon the album; you saw growth from album to album. Now, in a lot of ways that soundtrack album can become the convenient short cut."

J.B. BRENNER, A & M RECORDS — "I think that people have realized that the demographic group going to see certain movies is the same target demographic that album radio is going for. The cross promotions that the movie companies can work out with the record companies benefit the artist and the movies. I don't think anyone can tell you exactly how much the movie helps out the record or the record helps the movie, the radio's different on every project. A couple of huge soundtracks brought this home to people in the business that every time a song from a movie gets played, in fact it's a spot for the movie. For us, we saw how *The Breakfast Club* was the vehicle for the **Simple Minds** to have their first big hit in America, which took their career to another level and sets up their new album that will be out in the fall."

JIM MCKEON, COLUMBIA RECORDS — "The acts that are fundamental to album radio were being asked to make music for soundtracks. With *Urban Cowboy* or *Footloose* and others, the movie people started turning toward the contemporary artists of the time to make the music; and it worked. On the marketing side of things, the movie helps develop the familiarity for the music very quickly, so the danger that a radio station takes exposing an unknown artist, no matter how good the songs is, is lessened. The quality of soundtrack music has been very good and the artists have been excited doing them. They can use material that maybe didn't quite fit their own albums. It's positive for artists, especially unknown ones because its a good association and can help get their material listened to sooner."

JOHN SCHOENBERGER, MCA RECORDS — "The reason that soundtracks have been so successful on radio is that the artists being used on the soundtracks are major appeal artists and therefore important to contemporary and album radio. Soundtracks are being packaged more and more for radio. It's good exposure for the artist and can be good when the solo album has run its course. The record companies like the packaging because a lot of the dollars involved in the recording, promotion, and marketing of the project is a joint venture between the record and the movie companies. It can help keep an artist in the limelight or in the case of **Glenn Frey**, revitalize his career. The next step for him will be a TV soundtrack for *Miami Vice* with original songs that will be in this fall's episodes. Of course, it's getting very competitive out there in terms of getting new artists on the radio because the name artists are taking up all of the slots. For example, Huey Lewis had six hits in a row off of his solo album, and the new artists would have a better time getting played if he took a rest for a minute. Now I have the *Back To The Future* album which has two of his cuts taking up airplay slots. It's good for us because we sell the album, good for Chrysalis because it keeps Huey going, but it makes it tougher on the new artists."

MARKO BABINEAU, GEFEN RECORDS — "One of the reasons that soundtracks are so important is that you have high powered artists like **Pat Benatar** and Huey Lewis getting involved. They usually contribute only one song that becomes a power track. It will get massive airplay and that combined with the three or four other artists' tracks will get major airplay and sales. Soundtracks generally have power hitter artists so they can get recognition for the movie and the soundtrack. When it comes to new artists, I don't think that they get much of a shot because they are getting overshadowed by the major artists. I think that it's wonderful for an artist to give up a song for a movie but the down side is that it usually gets buried in the credits."

Bob Shulman

STRONG ADDS

M. McDonald — No Lookin' Back
UB40 W/ C. Hynde — I Got You Babe
Eddie & The Tide — One In A Million
H. Lewis And The News — Back In Time

STATION ADDS

KYYS — Kansas City — Joe McCabe
M. MC DONALD — No Looking Back
REM — Can't Get There From Here
B. JOEL — You're Only Human (Second Wind)
AC/DC — Sink The Pink/Danger
R. BALLARD — Fire Still Burns
B. DYLAN — Tight Connection To My Heart
T. TURNER — We Don't Need Another Hero (Thunderdome)
GODLEY & CREME — Cry
COCK ROBIN — When Your Heart Is Weak

WXKE — Ft. Wayne, IN — Hal Brandt
H. LEWIS & THE NEWS — Back In Time
N. MASON & R. FENN — Lie For A Lie
CHEAP TRICK — Tonight It's You
B. JOEL — You're Only Human (Second Wind)
T. TURNER — We Don't Need Another Hero (Thunderdome)

WSKS — Cincinnati — Marty Bender
R. BALLARD — Fire Still Burns
HELIX — Deep Cuts The Knife
N. MASON & R. FENN — Lie For A Lie
NIGHT RANGER — Four In The Morning
MOTLEY CRUE — Home Sweet Home

ROCK PROGRAMMER'S PICK

Programmer	Station	Market
Larry Groves	KROQ	Los Angeles

Song: "Shake The Disease/Flexible"
Artist: Depeche Mode
Label: Mute Records, UK

Comment:
 "We are playing both sides of this import 12" and it's driving the request lines crazy. Depeche Mode is now the most requested group on our station."



**WE TALK TO
 PEOPLE THAT COUNT**

THE RHYTHM SECTION

AIN'T NO SUNSHINE WHEN HE'S GONE — Which is most of the time, but **Bill Withers** at least has enough current material for us to enjoy his voice for the rest of the year. The material comes from Withers' first solo LP in seven years, "Watching You, Watching Me." The second single from the set, "Something That Turns You On," is one of the best B/C singles of the year, and it offers nothing different from previous singles featuring Withers' voice — just fine, sensual grooves with one of the most emotive voices in any kind of music leading the way. The cut was produced by Withers, though the LP is credited to **Denny Diante** with individual tracks co-produced by **Larry Carlton, Don Freeman, Ralph McDonald** and Withers. The players are even more impressive, with **David Foster**, taking a break from



his own myriad production duties, on keys, **Nathan East** on bass, **John Robinson** on drums and **Paulinho Da Costa** on percussion.

Talking about his return to the music scene, Withers said recently, "This is a very exciting time for me. I've been very surprised and very flattered by the amount of attention I'm getting upon my re-entry into the business... I really feel honored and of course touched. I think I'm better equipped for success this time. I'm not so naive, and I can enjoy it a little more. Right now I'm in the process of assembling my operational team and I'm looking forward to going on tour in early fall. I'm excited about having fun with the people who enjoy my music and that open exchange of honest affection."

Withers had made a habit of turning up with imminently musical singles throughout the '70s but at sporadic intervals. His best known songs — "Ain't No Sunshine," "Lean On Me," "Use Me" and "Lovely Day" — were unique in their respective chart lives for a smooth combination of R&B and gospel with just a hint of jazz. Later he made cameos on cuts by the **Crusaders** ("Soul Shadows") and **Ralph McDonald** ("In The Name of Love"), but it was his fronting for sax man **Grover Washington, Jr.** on the smash "Just The Two Of Us" that exposed Withers' expressive voice to its largest audience. The cut also won Withers a Grammy in 1981 for best R&B song.

One might wonder, given the dependable talents of the man, just what he'd been doing in the seven years since his last Columbia solo album. "Well," he says, "I've been cruising along with the kids, watching them grow, being a part of their lives and living my life... It's not at all complicated: no one was calling me to rush back into the studios, and I wasn't calling anyone either. I just decided to stay home and live, enjoy my family — my kids and my wife **Marcia**."

Now Withers' kids are having to adjust to Daddy's absences, which could get longer as "Something That Turns You On" ascends the charts. "For a moment there," he says, "they didn't relate to me when I'd say, 'hey, leave me alone for a while,'" as he worked on tunes for the new LP. "But I guess they're OK now because they love hearing the music on the radio and seeing my videos on TV." For Withers, new video star and resumed recording star, home is something that turns him on.

MABUSE BABY — On the other hand, there's **Sipho Mabuse**, the co-founder of **Harari**, South Africa's popular Afro-rock group. Mabuse's mini-album, "Burn Out," has been released by Columbia in the U.S. The title track is not exactly a blazing dance track, but is the kind of groove that could win converts, among white and black audiences, to Mabuse's interesting Afro-Euro-American approach to arrangements. "Burn Out" represents the first South African artist to be distributed in Asia and Mexico. Mabuse's first solo effort, the mini-LP "Rise," went double-gold in South Africa, and he has already been awarded a Scotty award for "Burn Out" there.

NOTES IN THE NIGHT — Mercury/PolyGram has released "I Can't Help Myself," the 12-inch debut from Los Angeles group **Finesse**, which won the 1984 Budweiser Showdown/National Talent Search Contest held last year in L.A. The track was produced by **Larry Robinson**, who is the musical conductor for the **Fame TV** series. Executive producer is **Jerome Gaspar** of PolyGram A&R. The 12-inch was edited by **Tony Prendatt**, manager of A&R/Urban Contemporary for the label... Striped Horse records released an **Ike and Tina Turner** version of **Stevie Wonder's** "Living For The City" a few weeks ago. The cut is classic Stevie and classic Tina and deserves a listen though the exploitation factor is obvious. The tune will be part of "Golden Empire," previously unreleased Ike and Tina tracks to be released by Striped Horse. Label head **Carlo Blasi** remixed the tracks... **Kool & The Gang** just keep chalking up the honors as "Joanna" takes top honors as BMI's most-played pop song of 1984, beating out **Michael Jackson, Paul McCartney, The Police**, etc., etc., etc... and things are getting hot in the studios. **Chaka Khan** and **Morris Day** were at MediaSound recently — she singing the theme song for the upcoming flick **White Night**, he working on tracks for his solo album. Meanwhile, **Stephanie Mills** was forced to move her session when the console became too hot to handle — literally. The electronic fire pushed Mills and crew into an adjoining studio. Now if the record turns out that hot...

Rusty Cutchin

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks
On
7/27 Chart

Weeks
On
7/27 Chart

1	ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	1	14	40	RADIO M.U.S.C. MAN WOMACK & WOMACK (Elektra 60406)	40	8
2	WHITNEY HOUSTON ★ (Arista AL8-8212)	3	16	41	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	35	13
3	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	2	19	42	DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	37	12
4	AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	4	13	43	READ MY LIPS MELBA MOORE (Capitol ST 12382)	42	17
5	SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 824 546-1)	6	5	44	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	48	17
6	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	5	10	45	THE COMPLETE STORY OF ROXANNE... THE ALBUM (Compeat/PolyGram 671014-1)	50	4
7	JESSE JOHNSON'S REVUE (A&M SP 6-5024)	7	20	46	SEEEKRET KLEEEER (Atlantic 81254-1)	43	6
8	GLOW RICK JAMES (Gordy/Motown 6135 GL)	8	13	47	MAGIC FOUR TOPS (Motown 6130 ML)	47	8
9	ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	9	22	48	GAP BAND VI THE GAP BAND (Total Experience/ RCA TEL8-5705)	49	29
10	A LITTLE SPICE LOOSE ENDS (MCA 5588)	12	12	49	THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-90281-1)	54	3
11	U.T.F.O. (Select SEL 21614)	13	10	50	WORLD CLASS THE WORLD CLASS WRECKIN' CRU (Kru-Cut KC 004)	55	3
12	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	10	13	51	WRAP YOUR BODY ONE WAY (MCA 5552)	62	2
13	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	16	7	52	HORSIN' AROUND CARRIE LUCAS (Constellation/MCA 5513)	57	3
14	READY FOR THE WORLD (MCA 5594)	14	11	53	LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	53	20
15	EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	15	35	54	SEXY THING TRYONE DAVIS (Future 1001)	59	3
16	WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AL8-8286)	24	3	55	R.J.'S LATEST ARRIVAL (Atlantic 7-81260-1)	61	2
17	CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	17	21	56	THE DREAM OF THE BLUE TURTLE STING (A&M-SP 03750)	56	3
18	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	11	13	57	PATTI LABELLE (Philadelphia Int'l/CBS FZ 40020)	—	1
19	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)	18	57	58	WHEN THE BOYS MEET THE GIRLS SISTER SLEDGE (Atlantic 81255)	58	6
20	DIAMOND LIFE ★■ SADE (Portrait/CBS 39581)	19	24	59	PICK-N-CHOOSE RADIANCE (Qwest/Warner Bros. 9-25153-1)	65	2
21	MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	20	29	60	COOLIN' OUT Dennis Edwards (Gordy/Motown 6148GL)	—	1
22	ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	21	17	61	FREDERICK (Heat II)	—	1
23	RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL)	22	20	62	DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	41	19
24	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	23	31	63	I'M NOT THE SAME GIRL STACY LATTISAW (Cotillion/Atlantic 7-90280-1)	—	1
25	KING OF ROCK ★ RUN D.M.C. (Profile PRO-1205)	25	31	64	PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6038-1)	52	35
26	NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 7 81240-1)	26	11	65	RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	46	5
27	BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA-5547)	27	28	66	20/20 ★ GEORGE BENSON (Warner Bros. 9 25178-1)	51	27
28	WATCHING YOU WATCHING ME BILL WITHERS (Columbia FC 39887)	28	3	67	I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25162-1)	63	36
29	MATERIAL THANGZ THE DEELE (Solar/Elektra 960410)	29	7	68	SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 92562-1)	60	11
30	SOME OF MY BEST JOKES ARE FRIENDS GEORGE CLINTON (Capitol ST-12417)	39	4	69	SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	68	6
31	NEW EDITION ★■ (MCA-5515)	30	43	70	TRULY FOR YOU ★ THE TEMPTATIONS (Gordy/Motown 6119 GS)	64	18
32	STARCHILD ★□ TEENA MARIE (Epic FE 39528)	31	32	71	LIKE A VIRGIN ★■ MADONNA (Sire/Warner Bros. 9-25157-1)	67	29
33	KLIQUE (MCA 5532)	34	11	72	WE ARE THE WORLD ■ USA FOR AFRICA (Columbia USA 40043) CBS	66	15
34	GRAVITY KENNY G & G FORCE (Arista AL8-8282)	33	10	73	IF LOOKS COULD KILL THE REDDINGS (Polydor/PolyGram 823 324-1)	72	11
35	NIGHTSHIFT ★□ COMMODORES (Motown 6124 ML)	32	26	74	ESCAPE □ WHODINI (Jive/Arista JL8-8251)	74	35
36	IT'S GONNA BE ALRIGHT CHERYL LYNN (Columbia FC 40024)	45	3	75	DREAM INTO ACTION ★□ HOWARD JONES (Elektra 60390-1)	75	6
37	TAKE NO PRISONERS PEABO BRYSON (Elektra 60427)	38	6				
38	CONTACT POINTER SISTERS (RCA AFL 1-8056)	44	2				
39	SWEEP AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	36	47				

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

TOP 100 BLACK CONTEMPORARY SINGLES

August 3, 1985

• Indicates Highest Debut

		Weeks On 7/27 Chart
1	HANGIN' ON A STRING (Contemplating) LOOSE ENDS (MCA 52570)	1 14
2	ROCK ME TONIGHT (FOR OLD TIME'S SAKE) FREDDIE JACKSON (Capitol B 5459)	2 19
3	I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	5 11
4	SAVE YOUR LOVE (FOR #1) RENE & ANGELA (Mercury/PolyGram 880 731-7)	4 12
5	FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	11 7
6	ATTACK ME WITH YOUR LOVE CAMEO (Atlanta Artists/PolyGram 880 744-7)	9 7
7	19 PAUL HARDCASTLE (Chrysalis VS4 42860)	7 9
8	WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1783GF)	8 11
9	RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	3 11
10	IT'S OVER NOW LUTHER VANDROSS (Epic 34-04644)	13 8
11	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9361)	21 4
12	GLOW RICK JAMES (Gordy/Motown 1796GF)	15 7
13	YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	6 22
14	TOO MANY GAMES MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	10 12
15	ITCHIN' FOR A SCRATCH FORCE MD's (Atlantic 7-89557)	16 11
16	THINKING ABOUT YOUR LOVE SKIP WORTH & TURNER (4th & B'way/Island Pro-414)	12 14
17	TELEPHONE DIANA ROSS (RCA PB 14032)	14 11
18	SANCTIFIED LADY MARVIN GAYE (Columbia 38-04861)	17 15
19	SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	18 11
20	STIR IT UP PATTI LABELLE (MCA 52517)	24 6
21	CAN YOU HELP ME JESSE JOHNSON'S REVUE (A&M 5730)	19 14
22	IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M 2738)	27 9
23	A WOMAN, A LOVER, A FRIEND KLIQUE (MCA 52566)	20 15
24	DEEP INSIDE YOUR LOVE READY FOR THE WORLD (MCA 52561)	22 16
25	WHEN YOU LOVE ME LIKE THIS MELBA MOORE (Capitol B 5484)	31 8
26	WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	38 5
27	EVERYTHING SHE WANTS WHAM! (Columbia 38-04840)	25 23
28	CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	41 4
29	SWING LOW R.J.'S LATEST ARRIVAL (Atlantic 7-89551)	34 5
30	WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	42 4
31	FIDELITY CHERYL LYNN (Columbia 38-04832)	35 9
32	FRANKIE SISTER SLEDGE (Atlantic 7-89547)	32 9

		Weeks On 7/27 Chart
33	SEXY WAYS FOUR TOPS (Motown 1790MF)	33 12
34	IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL (Tabu/Epic ZS4-05418)	40 8
35	I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M-2749)	47 4
36	COOL, CALM, COLLECTED ATLANTIC STARR (A&M-2742)	39 6
37	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)	61 5
38	ALL OF ME FOR ALL OF YOU 3.9 (RCA PB-14082)	46 7
39	LEADER OF THE PACK U.T.F.O. (Select FMS 62259)	43 7
40	THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-99639)	45 7
41	FLY GIRL THE BOOGIE BOYS (Capitol B 5498)	48 5
42	MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	53 4
43	THE FAT BOYS ARE BACK FAT BOYS (Sutra 034)	51 5
44	INTO THE GROOVE MADONNA (Sire/Warner Bros. 0-20335)	59 4
45	YOUR LOVE IS KING SADE (Portrait/Epic 37-05408)	50 5
46	PADLOCK GWEN GUTHRIE (Garage/Island 21)	60 5
47	DARE ME POINTER SISTERS (RCA PB 14126)	66 3
48	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 880 636-7)	25 19
49	HISTORY MAI TAI (Critique CR 715P)	54 5
50	THE ROCK IS ON FIRE ROCK MASTER SCOTT & THE DYNAMIC 3 (Reality/Fantasy 203)	55 5
51	PARASITE THE REDDINGS (Polydor/PolyGram 881 767-1)	58 7
52	JUST ANOTHER NIGHT WITHOUT YOUR LOVE D TRAIN (Prelude PRL 8080 AS)	49 7
53	YOU TALK TOO MUCH RUN D.M.C. (Profile PRO-5099)	28 14
54	I'M LEAVING BABY CON FUNK SHUN (Mercury/PolyGram 880 914-7)	64 4
55	OH SHEILA READY FOR THE WORLD (MCA 52636)	71 3
56	MY SECRET (DIDJA GITI YET?) NEW EDITION (MCA 52627)	62 4
57	BIT BY BIT (THEME FROM FLETCH) STEPHANIE MILLS (MCA 52617)	63 5
58	OUT ON A LIMB TEENA MARIE (Epic 34-04943)	57 6
59	I'M SORRY WILL KING (Total Experience/RCA TES1-2417)	44 12
60	DISRESPECT THE GAP BAND (Total Experience/RCA TES1-2418)	67 4
61	DON'T SAY NO THE MANHATTANS (Columbia 38-04930)	52 7
62	LOVE ON THE RISE KENNY G & KASHIF (Arista AS1-9336)	29 33
63	I'M NOT THE SAME GIRL STACY LATTISAW (Cotillion/Atlantic 7-99635)	69 4
64	SOMETHING THAT TURNS YOU ON BILL WITHERS (Columbia 38-05424)	76 2
65	TAKE AWAY YOUR HEART KLEENER (Atlantic 7-98549)	66 4
66	BAD BOY JUICY (Private I/Epic 34-05422)	73 4

		Weeks On 7/27 Chart
67	HOT SPOT • DAZZ BAND (Motown 1800 MF)	— 1
68	OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	82 2
69	YOUR PLACE OR MINE BAR-KAYS (Mercury/PolyGram 880 966-7)	— 1
70	HELLO STRANGER CARRIE LUCAS (Constellation/MCA 52602)	79 3
71	A LITTLE BIT OF HEAVEN NATALIE COLE (Motown/Atlantic 7-99630)	86 2
72	THE DANCE ELECTRIC ANDRE CYMONE (Columbia 44-05249)	— 1
73	I MISS YOU KLYMAXX (Constellation/MCA 52606)	87 2
74	POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	— 1
75	ALL FALL DOWN FIVE STAR (RCA PB-14108)	83 2
76	SUPERFINE (FROM BEHIND) SKOOL BOYZ (Columbia 38-04942)	84 2
77	IT'S MADNESS MARVIN GAYE (Columbia 38-05442)	85 2
78	TURN IT UP CONWAY BROTHERS (Paula 1245)	78 3
79	PAPA'S GOT A BRAND NEW PIG BAG SILENT UNDERDOG (Profile PRO 7072)	90 2
80	LET'S JAM NEWCLEUS (Sunnyview SUN 427A)	88 2
81	PROBLEMES D'AMOUR ALEXANDER ROBOTNIK (Sire 7-26967)	89 2
82	BODY SNATCHERS MIDNIGHT STAR (Solar/Elektra 7-69658)	65 10
83	MATERIAL THANGZ THE DEELE (Solar/Elektra 7-69544)	36 13
84	STRONGER TOGETHER SHANNON (Mirage/Atlantic 7-99631)	— 1
85	THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	— 1
86	SISTER FATE SHEILA E (Paisley Park/Warner Bros. 7-28955)	— 1
87	SUDDENLY BILLY OCEAN (Jive/Arista JS1-0323)	26 14
88	STAND UP HOWARD JOHNSON (A&M 2752)	— 1
89	AMANDA DENNIS EDWARDS (Gordy/Motown 1799GF)	— 1
90	SERVING IT ONE WAY (MCA 52631)	— 1
91	FRESH KOOL & THE GANG (De-Lite/PolyGram 880 623-7)	37 21
92	FREAK-A-RISTIC ATLANTIC STARR (A&M 2718)	30 18
93	STRANGE & FUNNY WOMACK & WOMACK (Elektra 7-69637)	68 7
94	LOVE ATTACK SHANTELE (Panduic 511)	72 5
95	TAKE NO PRISONERS PEABO BRYSON (Elektra 7-69632)	74 8
96	LET'S GO OUT TONIGHT NILE RODGERS (Warner Bros. 7-29049)	75 11
97	DO YOU WANNA GET AWAY SHANNON (Mirage/Emergency 7-99655)	70 18
98	POSSESSION OBSESSION DARYL HALL/JOHN OATES (RCA PB-14098)	77 4
99	SOMEWHERE I BELONG TEDDY PENDERGRASS (Asylum 7-6928)	80 4
100	DANGEROUS PENNYE FORD (Total Experience/RCA TES1-2413)	81 12

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

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

A Little (Irving/Buchanan Kerr—BMI)	71	Freak-A-Ristic (Almo/Jodaway—ASCAP)	32	Material Thangz (Hip Trip/Deele Reele/Midstar—BMI)	83	Stand Up (Hojo/Irving—BMI/Almo/Crimson—ASCAP)	88
All Fall Down (Blue Mer/Virgin—ASCAP)	75	Freeway (Gratitude Sky—ASCAP/PolyGrams—BMI)	5	My Secret (MCA a division of MCA/Bobby Hart—ASCAP)	56	Strange (Womack's London House—ASCAP/Ashray—BMI)	117
All Of Me For All (Dat Rhythmic Kat—BMI/Songs Can Sing—ASCAP)	38	Fresh (Delightful Ltd.—BMI)	91	Mystery Lady (ZOMBA Enterprise/Willesdon)	42	Stranger Together (Fragile—BMI/Shapiro Bernstein & Co./Green Star—ASCAP)	84
Amanda (April Music/Monster/Petwolf—ASCAP/Tuneworks—BMI)	89	Glow (Stone City—ASCAP)	12	Oh Sheila (Ready For The World/Excalibur Lane/Trixie Lou—BMI)	55	Suddenly (Zomba—ASCAP/Willesdon—BMI)	87
Attack Me (Larry Jr.—BM/All-Seeing-Eye—ASCAP/King Kendrick—BMI)	8	Hangin' On (Virgin/Brampton Ltd.—ASCAP)	1	Object Of (Ada Kayode/Philista/Harindar/Keith Diamond/Willesdon—BMI)	68	Superfine (From Behind—BMI)	79
A Woman (Regent/Lena—BMI)	23	Helio Stranger (Cotillion/Brampton/Loveland—BMI) 70	70	Out On (April/Midnight Magnet—ASCAP)	58	Sussudio (Phil Collins Ltd./Pian Music—ASCAP)	19
Bad Boy (American League/Tricky Track—BMI)	66	History (intersong—ASCAP)	49	Padlock (Gwen Guthrie—BMI)	60	Swing Low (Arrival—BMI)	26
Bit By Bit (MCA—Kilauea/Rightsong/Franne Golde/ASCAP/BMI)	57	Hot Spot (Jobete/Dazzberry, Jam Music—ASCAP/Stone Diamond/Be Dazzled—BMI)	66	Papa's Got (Mistral/Warner Bros.—BMI)	79	Take Away Your Heart (Stonessee—ASCAP)	65
Body Snatchers (Hip Trip/Midstar—BMI)	82	I Miss You (Spectrum Vii—ASCAP)	73	Parasite (Artee Thred/Redlock—BMI)	51	Take No Prisoners (Chappell—ASCAP/Rightsong—Sookloozzy—BMI)	95
Can You Help (Crazy People/Almo—ASCAP)	21	I Want My Girl (Crazy People/Almo Corp.—ASCAP)	35	Pop Life (Controversy—ASCAP)	74	Telephone (Pure Love—ASCAP)	17
Cherish (Delightful—BMI)	28	If You (Magnetic Pub. Ltd. represented by Reggatta)	22	Possession Obsession (Hot-Cha/Unichappell/Fust Buzza—BMI)	98	The Fat Boys Are Back (Kawa—ASCAP/Fools Prayer—BMI)	43
Cool, Calm, Collected (Almo/Don't You Know/Music 4 You/ASCAP—Irving/Pamalybo—BMI)	36	I'm Leaving Baby (Bee-Germaine—BMI)	54	Raspberry Beret (Controversy—ASCAP)	9	The Pleasure (Science Lab/Greenn Star—ASCAP) 40	40
Dance Electric (Controversy—ASCAP)	73	I'm Sorry (Temp. Co.—BMI)	59	Rock Me Tonight (Stone Jam/Burnin' Bush—ASCAP)	2	Turn It Up (De-Sire Rom—EMI)	78
Dancin' In The Key (Konglather—BMI/Motor Music/Cheyenne—ASCAP)	37	I'm Not The Same (Prince Street/Adm. by Almo April/Random Notes—ASCAP)	63	Saving All My Love (Prince Street—ASCAP/Screen Gems EMI—BMI)	11	Too Many Games (Amusement—BMI)	14
Dangerous (Temp Co.—BMI)	100	Into The Groove (WB/Bieu Disque/Wabo/Girl/Black Lion—ASCAP)	44	Serving It (Perk's/Duchess—BMI)	90	We Don't Need (Not listed)	30
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP)	47	I Wonder (Personal—ASCAP/Mokojumbi—BMI)	53	Sexy Ways (Stone Diamond—BMI)	33	Wild And Crazy Love (Stone City/Adm. by National League—ASCAP)	26
Deep (Excalibur/Lace/Trixie Lou—BMI)	24	Itchin' For (T-Girl—BM/T-Boy/Go Glo—ASCAP)	15	Sister Fate (Toy Box—ASCAP)	86	When You Love (Willesdon—BMI)	25
Disrespect (Temp Co—BMI)	60	It's Madness (Jobete—ASCAP)	77	Stir It (Unicity/No Pain No Gain/Off Backstreet/Streamline Modern—ASCAP, BMI)	20	Who's Holding (Foster Frees/Garden Rake—BMI—April/Random Notes—ASCAP)	8
Don't Say No (Mighty Minc./Mata/RC Songs Black Lion—ASCAP)	61	It's Over (April/Uncle Ponia's Thriller Miller/Adm. by MCA Music—ASCAP)	10	Somewhere I Belong (Famous—ASCAP/Ensign—BMI)	39	You Give Good (New Music Group/MCA—BMI)	13
Do You (Emergency/Jobete/Green Star—ASCAP)	97	Just Another (Truemar/Hueman—BMI)	52	Something That Turns (Beunig—ASCAP)	64	You Talk (Protons/Rush-Groove—ASCAP)	53
Electric Lady (Funk Groove—ASCAP/Zomba—ASCAP)	48	Leader Of The (Adra/K.E.D./Meko Junbo—BMI)	39			Your Love Is King (Silver Angel—ASCAP)	45
Everything (Morrison Leary/U.K./Chappell—ASCAP)	27	Let's Go Out (Plan 9/All rights adm. by WB Music Corp.)	96			Your Place (Bar-Kays/Warner-Tamerlane—BMI)	69
Fidelity (Flyte Tyme Tunes—ASCAP)	51	Let's Jam (Wicked Stepmother/Wedot—ASCAP)	80				
Fly Girl (Lito/Yel-daros—BMI/ASCAP)	41	Love Attack (Whooping Crane—BMI)	94				
Frankie (IDG—ASCAP)	32	Love On (MCA/Little Tanya/Wayne A. Bramwaite—ASCAP/Music Corp. of America/New Music Group—BMI)	62				

GET FRESH
WITH THE BAND
THAT'S TEARIN'
THE ROOF OFF
RADIO STATIONS
ALL ACROSS
THE COUNTRY!

FLY GIRL

IS THE HIT SINGLE
BY

THE BOOGIE BOYS

FROM THE ALBUM,



HE'S THE BROTHER
OF THE MOTHER
WHO'S THE
FATHER OF IT ALL.
HE'S JIMMY G. AND
HE'S GOT CLINTON
GENES RUNNIN'
ALL THROUGH HIM.

LIES

IS THE FIRST OF
MANY SINGLES BY

JIMMY G. AND THE TACKHEADS

FROM THE ALBUM,



BLACK/URBAN RETAIL

HOT NEW SELLER



L. Vandross
U.T.F.O.
R. James
Ready For The World

Platter Shack — Orlando — Della Wiggins
F. Jackson
L. Vandross
Prince
Cameo
A. Franklin

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

Barney's One-Stop — Chicago — Nellie Thomas
F. Jackson
Prince
W. Houston
Maze
Kool & The Gang

STRONGEST SALES

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

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

STORE REPORTS

Joe's Swing Shop — Los Angeles — Gretta McConnell
L. Vandross
F. Jackson
W. Houston
Cameo
J. Johnson's Revue

Hill's Stereo — Connecticut — Mary Ann Saracino
P. LaBelle
S. Lattisaw
Cameo
L. Vandross
C. Lynn

Shazada Enterprises — Charlotte, NC — Jack Gordon
W. Houston
A. Franklin
F. Jackson
L. Vandross
J. Johnson's Revue

Benson's House Of Records — Los Angeles — Robert Palacios
W. Houston
Cameo
F. Jackson
The World Class Wreckin' Cru
G. Clinton

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

Record And Tape Collector — Baltimore — Cindy Baker
L. Vandross
A. O'Neal
Prince
A. Franklin
J. Johnson's Revue

Skippy White's — Boston — Mark Siegel
F. Jackson
L. Vandross
Rappin' 2
U.T.F.O.
Cameo

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

Webb's Department Store — Philadelphia — Bruce Webb
F. Jackson

Gil's Records And Tapes — Houston — Gil Bultron
U.T.F.O.
Wham!
J. Johnson's Revue

L. Vandross
F. Jackson

V.I.P. Records — Inglewood, CA — John Chism
L. Vandross
F. Jackson
A. O'Neal
W. Houston
B. Withers

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

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

LaGreen's — Detroit — Steve Halsey
F. Jackson
Run DMC
L. Vandross
W. Houston
Prince

Record Boutique — Winston-Salem — Archie Torain
L. Vandross
Cameo
Prince
F. Jackson
Loose Ends

Churchill's — Washington, DC — Joe Turnage
Rene & Angela
F. James
Kool & The Gang
U.T.F.O.
DeBarge

Music Master — Chicago — Yvonne Mason
L. Vandross
W. Houston
G. Benson
F. Jackson
Wham!

Record Theatre — Cincinnati — Mary Ann Morgan
Klique
L. Vandross
A. Franklin
F. Jackson
Beverly Hills Cop

C.M.L. One-Stop — St. Louis — Tim Coggeshall
W. Houston
F. Jackson
Kool & The Gang
J. Johnson's Revue
Prince

Leola's Records — Omaha — Leola McDonald
Cameo
F. Jackson
W. Houston
Loose Ends
L. Vandross

Fortune — Inglewood, CA — Timmy Fortune
F. Jackson
W. Houston
L. Vandross
Mary Jane Girls
Kool & The Gang

Penny Lane Records — Seattle — Debbie Schierman
F. Jackson
Rene & Angela
Loose Ends
Ready For The World
W. Houston

Jones & Harris — Richmond, CA — Robin Harris
F. Jackson
L. Vandross
Prince
W. Houston
A. Franklin

Gemini II Records — Chicago — Alonzo King
L. Vandross
Prince
Wham!
B. Ocean
W. Houston

Music Liberated — Baltimore — Larry Jeter
F. Jackson
L. Vandross
Maze
G. Guthrie
Prince

Birdland Records — Baltimore — Beverly Burston
W. Houston
F. Jackson
L. Vandross
R. James
Rene & Angela

URBAN RETAILER'S PICK

Retailer

Jeanie Banvard

Store

Tower Records

Market

Sacramento

Album: "A Little Spice"

Artist: Loose Ends

Label: MCA

Comment:

"The album just came out, and the single is "Hangin' On A String." The 7" and 12" have been in our Top 10 for four weeks, and the LP just hit our Top 25 this week. It's our most requested on all configurations."



CAN'T STOP THE GOLD — Capitol Recording artist Maze featuring Frankie Beverly was recently presented with its sixth gold album for its current LP, "Can't Stop The Love." Prior to Maze's sold-out Budweiser Superfest concert at the L.A. Forum, longtime Maze fans Jamal Wilkes, L.A. Lakers; Warren Moon, Houston Oilers; and Reggie Thieus, Sacramento Bees met with Frankie Beverly backstage in the Forum Club to congratulate the singer-songwriter-musician on his continuing success. Pictured (l-r): Jamal Wilkes, Warren Moon, Beverly, Reggie Thieus.

BLACK/URBAN RADIO

MOST ADDED



E. Wilde
Pointer Sisters
H. Faltermeyer
Brass Construction
Sugarfoot

WVDM "FM101" — Sumter — Scotty "B" — MD

A. Cymone
Osborne & Giles
P. LaBelle
T. Turner
The Reddings
A. Robotnik
Radiance
Sugarfoot
S. Garrett

KRNB — Memphis — Jerry Mason — PD

Colonel Abrams
Prince
V. Underwood
Dazz Band
Womack & Womack

KDAY-AM Stereo — Los Angeles — Greg Mack — MD

W. Mills
Madame Mizell
Word Of Mouth
Death/Defiance
Busy Bee
Crash Crew

WMMX-FM — Chicago — Marco Spoon — MD

L. Vandross
A. O'Neal
B. Ocean
N. Cole

WRAP — Norfolk, VA — Chester Benton — PD

B. Withers
The Bar-Kays
Prince
One Way
D. Edwards
F. Jackson
Pointer Sisters
B. Womack

WDMT "FM 108" — Cleveland — Dean Dean — PD

One Way
Brass Construction
The Family
M. Gaye
Sheila E.
9.9
Prince
H. Hewitt
Word Of Mouth

WJAX-FM "95X" — Charlotte, NC — Tony Mann — PD

Prince
Weather Girls
U.T.F.O.
P. Collins
D. Henley
Fat Boys
G. Guthrie

The Motels
Klymaxx
N. Cole

WTLC — Indianapolis — Kelly Carson — PD

Circle Cax Band
Sly And Robbie
Brass Construction
S. Arrington
Shannon
G. Harrell
The System
H. Hewitt

KSOL — San Francisco — Marvin Robinson — PD

Style Point
Kleer
9.9
A. Cymone
Third World
H. Hewitt
F. Jackson
B. Ocean
N. Cole
B. Withers
Mai Tai

WGCI — Chicago — Graham Armstrong — PD

F. Jackson
D. Sanborn
The Bar-Kays
J. Sample
Shannon
The Family
Loose Ends
Col. Abrahms
A. Cymone
H. Alpert

WWIN — Baltimore — Keith Newman — PD

T. Pendergrass
B. Withers
N. Cole
Ready For The World
Kool & The Gang
Silent & Underdog
Starpoint
Dazz Band
Full Force
Block cade
H. Johnson

KDKO — Denver — Jay Johnson — PD

Four Tops
B. Ocean
M. Gaye
Con Funk Shun
Jonzun Crew
A. Cymone
Starpoint

KUKQ — Phoenix — Robert Wideman — MD

L. Vandross
A. O'Neal
B. Ocean
N. Cole

WHRK "K-97" — Memphis — Jimmy Smith — MD

The Family
Brass Construction
A. Cymone
The Goon Squad
Starpoint
Dazz Band
Ready For The World
The Silent Underdog

KMJM "MAGIC 108" — St. Louis — Mike Stradford — PD

Dazz Band
The Family
King Kutt
Ready For The World
Loose Ends
Free Style
B. Ocean
Osborne & Giles

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

F. Jackson
Lisa Lisa & Cult Jam with Full Force
A. Cymone
M. Lovesmith
H. Johnson
G. Harrell
Osborne & Giles
S. Lattisaw
One Way

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

T. Jordan
Shannon
Kool & The Gang

WEDR — Miami — George Jones — PD

The Family
The Reddings
Young & Company
One Way
Dazz Band
R.J.'s Latest Arrival
Whodini
The Bar-Kays
Dayton
M. Gaye
P. Larkins
S. Lattisaw
L. Milton
L. Tillery

STRONG ADDS

Pop Life — Prince & The Revolution — Paisley Park/Warner Bros.
Hot Spot — Dazz Band — Motown
Your Place Or Mine — The Bar-Kays — Mercury/PolyGram
The Screams Of Passion — The Family — Paisley Park/Warner Bros.

STATION ADDS

WATV — Birmingham — Ron January — PD

The System
The Boogie Boys
Dayton
Sheila E.
Prince
Stars On 45
Jonzun Crew
The Family
A. Cymone

WLOU — Louisville — Bill Price — PD

Sade
Jonzun Crew
The Silent Underdog
Pointer Sisters
Five-Star
B. Withers
Ready For The World
The Bar-Kays
G. Guthrie
Brass Construction

WDAO — Dayton — Lankford Stevens — PD

Klymaxx
Loose Ends
N. Cole
A. O'Neal
G. Guthrie
9.9

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Steve Harris	WCIN	Cincinnati

Song: "Hard Times For Lovers"
Artist: Jennifer Holiday
Label: Geffen

Comments:
"The lyrics to this song are very strong, not to mention Jennifer's vocals. It's a good medium tempo song for the summer and it should go over well with the female demo 25-54, which is perfect for our station because that's our target audience. Another single that deserves to be mentioned is "You are My Lady" by Freddie Jackson. This second single is an excellent follow-up to "Rock Me Tonight." We were on this song as an LP cut before its release. That LP, which is doing great in this market, is establishing Freddie as a household name. This could possibly be another number one single for Capitol."

AIR CHECK

Station: **KAPE**
Market: **San Antonio**
P.D.: **Mike Kelly**

KAPE

"We determine our playlist purely by ear and instinct," said KAPE program director Mike Kelly.

The 2,500-watt daytime AMer has over the years continued to provide San Antonio with some of the most eclectic and popular black contemporary music. "Listener response has been very receptive," said Kelly. "They obviously like what they're hearing."

Though the station is a daytimer on the AM dial, a recent cable hookup allows listeners to tune into KAPE at home 18 hours a day. "Cable has helped many daytime stations," said Kelly. "It has really enabled us to expand."

According to the program director, "community involvement is something that we thrive on. We try to get into the community at least once a week." Among the projects the station involves itself with is clothes drives for the needy and going into the housing projects to play records for the kids. "We also do things in the park," Kelly noted. "We go in there about once a month and try to get the whole community involved."

The station actively solicits on-the-air interaction from its listeners and airs a call-in show specifically designed to offer its audience a forum. "The participation is there," Kelly remarked. "The show is a winner."

What makes KAPE such an influence in the community? "It's pure and simple," responded Kelly. "We're out there. We're being seen and we're being heard. As long as we don't lose touch with the people, we're going to be there."

TOP 75 12" SINGLES

	Weeks On 7/27 Chart		Weeks On 7/27 Chart		Weeks On 7/27 Chart
1		19/THE ASYLUM (ITZ WEIRD) (EXTENDED & DESTRUCTION MIX)/5:11 & 7:08 PAUL HARDCASTLE (Chrysalis 4V9 42875)	1	9	
2		I WONDER IF I TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04 LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0520)	2	12	
3		ANGEL/INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40 MADONNA (Sire/Warner Bros. 0-20335)	3	9	
4		RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR (NEW MIX)/7:25 & 6:46 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20355)	7	4	
5		FREEWAY OF LOVE (ROCK MIX & EXTENDED REMIX)/4:40 & 6:26 ARETHA FRANKLIN (Arista AD 1-9355)	6	5	
6		YOU SPIN ME ROUND (LIKE A RECORD) (MURDER MIX) MISTY CIRCLE (EXTENDED VERSION)/6:00 & 9:10 DEAD OR ALIVE (Epic 49-05208)	4	12	
7		UNEXPECTED LOVERS (EXTENDED VERSION)/6:17 & 6:00 LIME (TSR 837)	5	8	
8		TOO TURNED ON (EXTENDED & DUB VERSION)/6:17 & 6:00 ALISIA (Vanguard SPV-82)	13	6	
9		ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:48 FREDDIE JACKSON (Capitol V-3640)	9	16	
10		CITY LIFE/FLY GIRL (EXTENDED VERSION)/4:36 & 5:48 THE BOOGIE BOYS (Capitol V-8645)	14	8	
11		HANGIN' ON A STRING (COMTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION)/6:00 & 5:06 LOOSE ENDS (MCA 23543)	11	12	
12		SHOUT (U.S. & U.K. REMIX)/6:02 & 7:41 TEARS FOR FEARS (Mercury/PolyGram 890-929-1)	25	3	
13		THE PERFECT KISS/THE KISS OF DEATH/PERFECT PIT (ORIGINAL & DUB)/6:46 & 8:24 NEW ORDER (Qwest/Warner Bros. Q-20330)	10	8	
14		SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15 PHIL COLLINS (Atlantic DMD 831)	8	15	
15		THE ROOF'S ON FIRE (SCRATCHIN' & JIVIN')/3:16 & 3:13 ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 239)	18	5	
16		THE FAT BOYS ARE BACK (EXTENDED VERSION & INSTRUMENTAL)/6:10 & 5:42 FAT BOYS (Sutra SUD 034)	22	3	
17		CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00 JESSE JOHNSON'S REVUE (A&M SP 12123)	12	10	
18		SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15 RENE & ANGELA (Mercury/PolyGram 880 731)	17	11	
19		FUZZ DANCE (EP) VARIOUS ARTISTS (Sire/Warner Bros. 1-25273)	33	4	
20		ALL NIGHT (EXTENDED & DUB MIX)/6:20 & 6:30 TRINERE (JAM PACKED JPI 104)	15	9	
21		IT'S NOT TOO LATE/NOT TOO LATE TO (DUB & EXTENDED VERSION)/5:50 & 6:55 SEQUAL (Joey Boy ID5003)	32	6	
22		THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00 SKIPWORTH & TURNER (4th & B'way/Island B'way 414)	16	16	
23		SWING LOW (LONG VERSION & DUB MIX)/5:42 & 5:25 R.J.'S LATEST ARRIVAL (Atlantic DMD 847)	27	8	
24		WOULD I LIE TO YOU? (EXTENDED MIX)/HERE COMES THAT SINKING FEELING/4:59 & 5:40 EURYTHMICS (RCA PW 14079)	20	12	
25		GLOW (REPRISE INSTRUMENTAL)/6:56 & 8:16 RICK JAMES (Motown 4539GG)	28	4	
26		BURNING FLAME (EXTENDED DANCE MIX & DUB VERSION)/7:07 & 6:14 VITAMIN Z (Gaffan/Warner Bros. 0-20325)	23	22	
27		RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20 SHAWN BROWN (JWP 1456)	24	15	
28		BAD BOYS (VOCAL & DUB MIX)/5:54 & 5:44 BAD BOYS featuring K LOVE (Starlita/Fantasy D-240)	42	3	
29		STIR IT UP (EXTENDED VERSION & EDIT)/7:13 & 5:25 PATTI LABELLE (MCA 23567)	47	3	
30		DANGEROUS (REMIX) NATALIE COLE (Modern/Atlantic 0-96885)	21	11	
31		EVERYBODY WANTS TO RULE THE WORLD (EXTENDED VERSION)/5:40 TEARS FOR FEARS (Mercury/PolyGram 880 659)	30	16	
32		LEADER OF THE PACK (SPECIAL INSTRUMENTAL MIX & EXTENDED VERSION)/4:36 & 5:27 U.T.F.O. (Salact FMS 62259)	31	5	
33		EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12 WHAM! (Columbia 44-05180)	29	9	
34		CALL ME/WE CLOSE OUR EYES (INDISCRIMINATE MIX)/6:10 & 6:42 GG WEST (Chrysalis 4V9-42871)	34	8	
35		FRESH IS THE WORD/FRESH IS THE BEAT (DUB CLUB & RADIO MIX)/4:58, 5:59 & 3:42 MANTRONIX with M.C. TEE (Sleeping Bag SLX-0014)	35	14	
36		DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/6:07 & 4:57 SHANNON (Mirage/Atlantic DMD 826)	26	17	
37		THINGS CAN ONLY GET BETTER/3:59 HOWARD JONES (Elektra ED 5043)	19	20	
38		FIDELITY (EXTENDED & SPECIAL DUB VERSION)/7:15 & 6:03 CHERYL LYNN (Columbia 44-5200)	38	5	
39		EIGHT ARMS TO HOLD YOU (BONUS BEAT & DUB)/6:45 & 3:00 GOON SQUAD (Epic 49-05247)	—	1	
40		PEOPLE ARE PEOPLE (EXTENDED VERSION) DEPECHE MODE (Sire/Warner Bros. 0-20214)	40	5	
41		THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 0-96875)	—	1	
42		LOVE & PRIDE (EXTENDED & DUB MIX)/6:14 & 4:05 KING (Epic 49-05236)	46	4	
43		ALL HUNG UP (DUB VERSION)/5:41 & 7:20 ANGELA (Sutra SUD 030)	39	7	
44		PADLOCK (LONG & SHORT VOCAL)/6:54 & 3:53 GWEN GUTHRIE (Garage/Island ITG-2001)	49	2	
45		BIT BY BIT (THEME FROM "FLETCHE")/4:44 STEPHANIE MILLS (MCA 23564)	50	3	
46		CANNONBALL (EXTENDED & INSTRUMENTAL VERSION)/7:42 & 10:00 SUPERTRAMP (A&M SP 12130)	58	2	
47		FRENCH KISS (EXTENDED VERSION)/5:40 & 4:39 LE FOXE (Talestar TCT 2340)	41	6	
48		ATTACK ME WITH YOUR LOVE (EXTENDED VERSION)/6:31 & 4:15 CAMEO (Atlanta Artists/PolyGram 880 744-1)	56	2	
49		DOUBLE OH-OH (MASHED MIX & MIXING PARTS)/7:33 & 13:09 GEORGE CLINTON (Capitol V8642)	60	2	
50		GIRL IF YOU TAKE ME HOME/LET'S DANCE AGAINST THE WALL (FUNKY FRESH DEF MIX)/5:56 & 5:46 FULL FORCE (Columbia 44-05232)	—	1	
51		EVERYTIME YOU GO AWAY (EXTENDED VERSION)/THIS MEANS ANYTHING/7:52 & 3:13 PAUL YOUNG (Columbia 44-05196)	48	7	
52		DARE ME/I'LL BE THERE (EXTENDED & INSTRUMENTAL VERSION)/6:16 & 4:21 POINTER SISTERS (RCA PW 14127)	—	1	
53		NEW ATTITUDE/AXEL-F (EXTENDED VERSION)/6:14 & 7:09 PATTI LABELLE & HAROLD FALTERMEYER (MCA 23534)	43	25	
54		DANCIN' IN THE KEY OF LIFE (SPECIAL REMIX & INSTRUMENTAL)/6:04 & 5:08 STEVE ARRINGTON (Atlantic 0-86874)	—	1	
55		PICKIN' UP THE PIECES (EXTENDED VERSION & DUB MIX)/6:36 & 6:28 BRENDA K. STARR (Mirage/Atlantic 0-96873)	—	1	
56		THE PARTY HAS JUST BEGUN (VOCAL & INSTRUMENTAL)/6:30 FREESTYLE (Music Specialists Inc. MSI 108)	51	4	
57		LIFE IN ONE DAY (VOCAL, REMIX & LP VERSION)/6:48, 1:12 & 3:36 HOWARD JONES (Elektra ED 5065)	—	1	
58		POINT OF NO RETURN/DUB OF NO RETURN/5:40 & 6:40 EXPOSE (Arista ADI 93260)	63	21	
59		BLACK CARS (SPECIAL DANCE MIX & INSTRUMENTAL DUB MIX)/5:55 & 3:42 GINO VANNELLI (HMF 4W9-05205)	53	8	
60		CHERISH (REMIX)/FRESH/MISLED (SPECIAL MIX)/5:40 & 6:10 KOOL & THE GANG (De-Lite/PolyGram 880947-1)	—	1	
61		ITCHIN' FOR A SCRATCH (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:00 THE FORCE MD'S (Tommy Boy TB862)	59	7	
62		GET IT ON/GO TO ZERO (45 MIX & EXTENDED MIX) POWER STATION (Capitol V-8646)	37	7	
63		FRESH (REMIX & DANCE MIX)/5:45 & 6:30 KOOL & THE GANG (De-Lite/PolyGram 880 623-1)	36	18	
64		CALL ME MR. TELEPHONE (ANSWERING SERVICE) (DUB VERSION)/6:25 & 6:12 CHEYNE (MCA 23546)	45	13	
65		DO YOU WANT IT RIGHT NOW (JELLYBEAN REMIX)/6:40 SIEDAH GARRETT (Qwest/Warner Bros. 0-20302)	64	21	
66		TONIGHT (LOVE WILL MAKE IT RIGHT) (VOCAL & DUB VERSION)/7:24 & 6:46 HANSON & DAVIS (Fresh FRE-001X)	61	9	
67		FREAK-A-RISTIC (DUB & SPECIAL DANCE MIX)/6:50 & 6:24 ATLANTIC STARR (A&M SP121260)	66	21	
68		IN MY HOUSE (EXTENDED & INSTRUMENTAL VERSION)/5:00 & 7:16 MARY JANE GIRLS (Motown 4529MG)	52	22	
69		SANCTIFIED LADY (INSTRUMENTAL)/5:30 MARVIN GAYE (Columbia 44-05188)	44	13	
70		ELECTRIC LADY (INSTRUMENTAL & EXTENDED VERSION)/5:28 & 5:52 CON FUNK SHUN (Mercury/PolyGram 880 636-1)	60	12	
71		GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME/6:30 GRANDMASTER FLASH (Elektra 0-66908)	59	11	
72		CRAZY IN THE NIGHT (BARKING AT AIRPLANES) (DANCE MIX)/BARKING AT AIRPLANES PART II (DUB MIX)/5:10 & 4:59 KIM CARNES (EMI America V-7857)	67	10	
73		YOU TALK TOO MUCH/DARYLL & JOE (KRUSH GROOVE 3)/6:50 & 6:30 RUN DMC (Profile PRO 7069)	65	11	
74		POSSESSION OBSESSION/DANCE ON YOUR KNEES/(EXTENDED & MIXED VERSION)/6:29, 6:39 & 5:07 DARYLL HALL/JOHN OATES (RCA JW14099)	57	6	
75		WE ARE THE WORLD USA FOR AFRICA (Columbia VS 205179)	70	19	

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

12" REVIEWS

FINESSE (Mercury 880 946-1)
I Can't Help Myself (5:36) (Salas-Jones) (WB Music Corp.-Lasalas — Music — Kipteez Music/ASCAP) (Producer: Larry Robinson)

Striking a tasteful balance between Kool & the Gang's pop accessibility and a state-of-the-art urban sound, Finesse delivers this classy and soulful cut which is sure to rocket up the club and urban radio charts.

LOOSE ENDS (MCA 17018)

Choose Me (5:56) (McIntosh-Nichol-Eugene) (Virgin Music-Brampton Music/ASCAP) (Producer: Nick Martinelli)

With a jazzy horn colored intro, Loose Ends' second single is a smoothly produced and swaying track which percolates with a unique tropical rhythm. Look for fast club play.

WHAM! (Columbia 44-05238)

Freedom (6:16) (Michael) (CBS, Inc.) (George Michale)

Chiming harmonies, a Motown beat and riffs from a number of past number one singles, "Freedom" promises to be one of Wham!'s top singles, and this remix adds orchestration and bonus beats for extended club play.

DOUBLE DEE & STEINSKI (Tommy Boy 867)

Lesson 3 (5:00) (Double Dee & Steinski) (Tommy Boy Music, Inc.) (Producer: Double Dee & Steinski)

With what (ironically) sounds like a live drum intro, this humorous lesson in rap has charm and style as well as typical funk grit.

BEAT BAND (Suite Beat 1005)

Living By The Beat (5:10) (ASCAP/BMI) (S. Lindsey, J. Chapman, A. Willis) (Producer: Steve Lindsey)

This new theme for the *Dance Fever* television show should be readily identified by audiences and has a shot at becoming a club favorite.

MOST ACTIVE



STRONG ACTIVITY

"Freeway Of Love" — (Arista) —
Aretha Franklin
"Shout" — (Mercury/PolyGram) —
Tears For Fears
"I Wonder If I Take You Home" —
(Columbia) — Lisa Lisa And The Cult
Jam with Full Force
"Into The Groove" — (Sire/Warner
Bros.) — Madonna

CLUB PICK

"Perfect Way" — Scritti Politti (Virgin/
Warner Bros.)
Club: Holidays
Pool: American Record Pool
Disc Jockey: Jeff Fishman
Location: Beverly Hills
Comment:
"Perfect Way" was always one of the
strongest cuts from the "Cupid &
Psyche '85" LP. It should do well for
a variety of club formats. The remix
is hot, so jump on this one right way."

RETAILER'S PICK

Maureen Steele — "Boys Will Be Boys"
(Motown)
Store: The Record Vault
Manager: Scott Alan & Sonny Dee
Location: Bethpage, N.Y.
Comments:
"It's red hot! Tremendous response
to the record. If CHR doesn't go on
this record, they should change their
format."

CASH BOX TOP 100 ALBUMS

August 3, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks
On
7/27 Chart

1	SONGS FROM THE BIG CHAIR ★□	8.98	1	19
TEARS FOR FEARS (Mercury 824 300-1 M-1) POL				
2	NO JACKET REQUIRED ★■	9.98	2	22
PHIL COLLINS (Atlantic 81240-1) WEA				
3	RECKLESS ★■	8.98	3	36
BRYAN ADAMS (A&M SP-5013) RCA				
4	BORN IN THE U.S.A. ★■	—	5	59
BRUCE SPRINGSTEEN (Columbia OC 38653) CBS				
5	AROUND THE WORLD IN A DAY ★	9.98	4	13
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA				
6	LIKE A VIRGIN ★■	8.98	6	26
MADONNA (Sire 25157-1) WEA				
7	INVASION OF YOUR PRIVACY ★	8.98	9	7
RATT (Atlantic 81257-1) WEA				
8	THEATRE OF PAIN	9.98	17	4
MOTLEY CRUE (Elektra 60418-1) WEA				
9	BROTHERS IN ARMS ★	8.98	11	10
DIRE STRAITS (Warner Bros. 25264-1) WEA				
10	WHITNEY HOUSTON ★	8.98	10	19
(Arista AL8-8221) RCA				
11	THE DREAM OF THE BLUE TURTLES ★	—	13	5
STING (A&M SP 3750) RCA				
12	THE POWER STATION 33 1/3 □	8.98	7	17
THE POWER STATION (Capitol SJ-12380) CAP				
13	BE YOURSELF TONIGHT ★	9.98	8	12
EURHYTHMICS (RCA AJL 1-5429) RCA				
14	MAKE IT BIG ★■	—	12	26
WHAM! (Columbia FC 39595) CBS				
15	BEVERLY HILLS COP ★■	9.98	14	32
ORIGINAL SOUNDTRACK (MCA-6143) MCA				
16	DREAM INTO ACTION ★	8.98	15	17
HOWARD JONES (Elektra 60390-1) WEA				
17	LITTLE CREATURES	8.98	21	6
TALKING HEADS (Sire 25305-1) WEA				
18	7 WISHES ★	8.98	16	9
NIGHT RANGER (MCA 5593) MCA				
19	VOICES CARRY ★	—	19	18
TIL TUESDAY (Epic BFE 39458) CBS				
20	VITAL SIGNS ★■	—	20	40
SURVIVOR (Scotti Brothers FZ 39578) CBS				
21	SHAKEN 'N' STIRRED ★■	9.98	18	9
ROBERT PLANT (Es Paranza 90265-1) WEA				
22	ROCK ME TONIGHT	8.98	28	12
FREDDIE JACKSON (Capitol ST 12404) CAP				
23	THE SECRET OF ASSOCIATION ★	—	23	11
PAUL YOUNG (Columbia BFC 39957) CBS				
24	FABLES OF THE RECONSTRUCTION	8.98	27	6
R.E.M. (IRS-5592) MCA				
25	WORLD WIDE LIVE	10.98	31	5
SCORPIONS (Mercury 824 344-1) POL				
26	GREATEST HITS VOLUME I & II —	—	50	3
BILLY JOEL (Columbia 40121) CBS				
27	EMERGENCY ★□	8.98	26	16
KOOL & THE GANG (De-Lite 822 943-1 M-1) POL				
28	BROTHER WHERE YOU BOUND ★	8.98	25	10
SUPERTRAMP (A&M SP-5014) RCA				
29	THE NIGHT I FELL IN LOVE ★■ —	—	22	19
LUTHER VANDROSS (Epic FE 39882) CBS				
30	CENTERFIELD ★■	8.98	24	28
JOHN FOGERTY (Warner Bros. 25203-1) WEA				
31	EMPIRE BURLESQUE	—	30	7
BOB DYLAN (Columbia FC 40110) CBS				
32	ONLY FOR YOU	8.98	29	20
MARY JANE GIRLS (Gordy/Motown 6092GL) MCA				

• Indicates Highest Debut

33	DIAMOND LIFE ★■	—	32	23
SADE (Portrait BFR 39581) CBS				
34	SUDDENLY ★■	8.98	33	48
BILLY OCEAN (Jive/Arista JL8-8213) RCA				
35	WIDE AWAKE IN AMERICA	4.98	34	7
U2 (Island 90279-1-A) WEA				
36	UNGUARDED	8.98	40	8
AMY GRANT (A&M SP5060) RCA				
37	RHYTHM OF THE NIGHT ★□	8.98	35	20
DeBARGE (Gordy/Motown 6123GL) MCA				
38	BOY IN THE BOX	8.98	58	3
COREY HART (EMI America 17161) CAP				
39	HEART	8.98	60	4
(Capitol ST-12410) CAP				
40	JESSE JOHNSON'S REVUE	6.98	41	21
(A&M SP 6-5024) RCA				
41	MAVERICK	8.98	37	25
GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP				
42	BUILDING THE PERFECT BEAST ★■	8.98	42	34
DON HENLEY (Geffen GHS 24026) WEA				
43	TAO ★	9.98	44	15
RICK SPRINGFIELD (RCA AJ1-5370) RCA				
44	FLY ON THE WALL	8.98	65	3
AC/DC (Atlantic 81263) WEA				
45	TOUGH ALL OVER ★	—	39	9
JOHN CAFFERTY AND THE HEAVY BROWN BAND (Scotti Bros. FZ 39405) CBS				
46	SOME GREAT REWARD	8.98	51	22
DEPECHE MODE (Sire 25194) WEA				
47	AIR SUPPLY	8.98	53	7
(Arista AL8-8283) RCA				
48	DREAM OF A LIFETIME	—	38	9
MARVIN GAYE (Columbia FC 39916) CBS				
49	THE ALLNIGHTER	8.98	36	14
GLENN FREY (MCA 5501) MCA				
50	WE ARE THE WORLD ★■	—	47	16
USA FOR AFRICA (Columbia USA 40043) CBS				
51	U.T.F.O.	8.98	52	8
(Select SEL 21614) IND				
52	FLASH	—	64	3
JEFF BECK (Epic 39483) CBS				
53	SOUTHERN ACCENTS ★□	8.98	43	17
TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA				
54	"YOUTHQUAKE"	—	67	5
DEAD OR ALIVE (Epic BFE 40119) CBS				
55	DARE TO BE STUPID	—	62	5
"WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS				
56	KATRINA AND THE WAVES	8.98	45	16
(Capitol ST-12400) CAP				
57	BOYS AND GIRLS ★	8.98	57	7
BRYAN FERRY (Warner Bros. 25082) WEA				
58	VOX HUMANA ★	—	46	17
KENNY LOGGINS (Columbia FC 39174) CBS				
59	PRIVATE DANCER ★■	8.98	48	60
TINA TURNER (Capitol ST-12330) CAP				
60	WHO'S ZOOMIN' WHO	8.98	85	2
ARETHA FRANKLIN (Arista AS 8286) RCA				
61	NIGHTSHIFT ★□	8.98	49	26
COMMODORES (Motown 6124ML) MCA				
62	KING OF ROCK ★□	8.98	54	18
RUN D.M.C. (Profile PRO-1205) IND				
63	A VIEW TO A KILL	8.98	63	8
ORIGINAL SOUNDTRACK (Capitol SJ-12413) CAP				
64	THE BEACH BOYS	—	70	5
(Caribou/Epic BFZ 39964) CBS				
65	ALF ★	—	61	17
ALISON MOYET (Columbia BFC 39956) CBS				
66	FIVE-O ★	8.98	66	12
HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) WEA				
67	TWO HEARTS ★	—	56	7
MEN AT WORK (Columbia FC 40076) CBS				

68	SINGLE LIFE	8.98	78	5
CAMEO (Atlanta Artists 824 546-1) POL				
69	CRAZY FROM THE HEAT ■	5.99	55	24
DAVID LEE ROTH (Warner Bros. 25222-1) WEA				
70	CONTACT •	9.98	—	1
POINTER SISTERS (RCA AFL 1-8056) RCA				
71	NERVOUS NIGHT	—	71	12
HOOTERS (Columbia BFC 39912) CBS				
72	LAST MANGO IN PARIS	8.98	77	6
JIMMY BUFFETT (MCA 5600) MCA				
73	LONE JUSTICE ★	8.98	72	14
(Geffen GHS 24060) WEA				
74	AGENT PROVOCATEUR ★■	9.98	59	31
FOREIGNER (Atlantic 81999-1) WEA				
75	GLOW	8.98	75	13
RICK JAMES (Gordy/Motown 6135) MCA				
76	THE CONFESSOR ★	8.98	69	12
JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA				
77	7800 FAHRENHEIT	8.98	68	13
BON JOVI (Mercury 824 509-1) POL				
78	BARKING AT AIRPLANES	8.98	84	5
KIM CARNES (EMI America SO-17159) CAP				
79	PERFECT	9.98	80	7
ORIGINAL SOUNDTRACK (Arista AL 9-8276) RCA				
80	BACK TO THE FUTURE	9.98	110	2
ORIGINAL SOUNDTRACK (MCA 6144) MCA				
81	SPORTS ★□	—	81	87
HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS				
82	ST. ELMO'S FIRE	9.98	114	4
ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA				
83	THE FIRM ★■	8.98	73	20
(Atlantic 81239) WEA				
84	MADONNA ★■	8.98	83	98
(Sire 23867-1) WEA				
85	BEHIND THE SUN ★	8.98	76	19
ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA				
86	LONG WAY TO HEAVEN	8.98	86	7
HELIX (Capitol 4XT-12411) CAP				
87	BIG BAM BOOM ★■	9.98	79	41
DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA				
88	DON'T SUPPOSE . . .	8.98	89	14
LIMAH (EMI America ST-17142) CAP				
89	HIGH COUNTRY SNOWS ★	—	74	12
DAN FOGELBERG (Full Moon/Epic FE 39616) CBS				
90	OPEN FIRE	8.98	100	3
Y&T (A&M SP 5076) RCA				
91	LOW LIFE	8.98	88	10
NEW ORDER (Qwest/Warner Bros. 25289-1) WEA				
92	SPOILED GIRL	—	104	3
CARLY SIMON (Epic FE 39970) CBS				
93	BLACK CARS ★	—	87	8
GINO VANNELLI (HME 40077) CBS				
94	MATERIAL THANGZ	8.98	93	8
THE DEELE (Solar/Elektra 60410-1) WEA				
95	ANIMATION ★	8.98	91	24
(Mercury 822 580-1 M-1) POL				
96	GO WEST ★	—	97	22
(Chrysalis FC 41496) CBS				
97	HIGHWAYMAN	—	96	8
W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) CBS				
98	TOOTH AND NAIL	8.98	82	43
DOKKEN (Elektra 60376-1) WEA				
99	RHYTHM AND ROMANCE	—	109	5
ROSANNE CASH (Columbia FC 39463) CBS				
100	WHEELS ARE TUNIN' ★■	—	90	36
REO SPEEDWAGON (Epic QE 39593) CBS				

Cash Box Top Albums / 101 to 200

August 3, 1985

		Weeks On 7/27 Chart			Weeks On 7/27 Chart			Weeks On 7/27 Chart
101	STEADY NERVES ★	8.98						
	GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	92	17					
102	CAN'T SLOW DOWN ★■	8.98						
	LIONEL RICHIE (Motown 6059ML) MCA	98	90					
103	THE GOONIES	8.98						
	ORIGINAL SOUNDTRACK (Epic SE 40067) CBS	103	8					
104	A LITTLE SPICE	8.98						
	LOOSE ENDS (MCA 5588) MCA	115	4					
105	TAKE NO PRISONERS	8.98						
	PEABO BRYSON (Elektra 60427) WEA	117	4					
106	BREAKOUT ★■	9.98						
	POINTER SISTERS (Planet BEL 1-5410) RCA	99	101					
107	INTERNATIONALISTS	8.98						
	THE STYLE COUNCIL (Geffen 24061) WEA	107	7					
108	WEST SIDE STORY ★	9.98						
	LEONARD BERNSTEIN (Deutsche Grammophon 415 253-1) POL	95	9					
109	RISING FORCE ★	8.98						
	YNGWIE MALMSTEEN (Polydor 825 324-1) POL	105	12					
110	ELECTRIC LADY	8.98						
	CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) POL	94	12					
111	SHE'S THE BOSS ★■	—						
	MICK JAGGER (Columbia FC 39940) CBS	101	25					
112	READY FOR THE WORLD	8.98						
	(MCA 5594) MCA	102	6					
113	THE BREAKFAST CLUB □	8.98						
	ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	108	22					
114	THE UNFORGETTABLE FIRE ■	8.98						
	U2 (Island 90231-1) WEA	112	42					
115	VOCALESE	8.98						
	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	—	1					
116	FEAR NO EVIL	8.98						
	GRIM REAPER (RCA AFL1-5431) RCA	125	4					
117	FACE VALUE ★□	8.98						
	PHIL COLLINS (Atlantic 16029-1) WEA	118	40					
118	PATTI LABELLE	—						
	(Philadelphia Int'l/Columbia FZ 40020) CBS	—	1					
119	STREET CALLED DESIRE	8.98						
	RENE AND ANGELA (Mercury 824 607-1) POL	139	4					
120	SODA FOUNTAIN SHUFFLE ★	8.98						
	EARL KLUGH (Warner Bros. 25262-11) WEA	111	14					
121	HUNTING HIGH AND LOW	8.98						
	A-HA (Warner Bros. 25300) WEA	138	4					
122	DREAMLAND EXPRESS	8.98						
	JOHN DENVER (RCA AFL1-5458) RCA	141	4					
123	ALTERNATING CURRENTS	8.98						
	SPYRO GYRA (MCA 5606) MCA	106	6					
124	CHICAGO 17 ★■	8.98						
	CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	113	56					
125	MAGIC TOUCH	8.98						
	STANLEY JORDAN (Blue Note BT 85101) CAP	124	14					
126	WHITE WINDS ★	—						
	ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	120	24					
127	AS THE BAND TURNS	8.98						
	ATLANTIC STARR (A&M SP-5019) RCA	119	11					
128	MEAT IS MURDER	8.98						
	THE SMITHS (Sire 25269) WEA	116	23					
129	CRUSH	8.98						
	ORCHESTRAL MANOEUVRES IN THE DARK (A&M SP 5077) RCA	146	3					
130	YOU'RE UNDER ARREST	—						
	MILES DAVIS (Columbia FC 40029) CBS	122	11					
131	RED SAILS IN THE SUNSET	—						
	MIDNIGHT OIL (Columbia BFC 39987) CBS	—	1					
132	DANCING IN THE SUN	—						
	GEORGE HOWARD (TBA/Palo Alto 205) IND	134	12					
133	GRAVITY	8.98						
	KENNY G & G FORCE (Arista AL8-8282) RCA	121	9					
134	40 HOUR WEEK ★■	8.98						
	ALABAMA (RCA AHL 1-5339) RCA	135	23					
135	VISION QUEST ★□	9.98						
	ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	123	23					
136	JOHN PARR	8.98						
	(Atlantic 80180) WEA	126	33					
137	HARLEQUIN	—						
	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	131	7					
138	SUZANNE VEGA	6.98						
	(A&M SP6-5072) RCA	—	1					
139	PURPLE RAIN ★■	8.98						
	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	127	57					
140	SKIN DIVE	8.98						
	MICHAEL FRANKS (Warner Bros. 25275-1) WEA	128	8					
141	VALOTTE ★■	8.98						
	JULIAN LENNON (Atlantic 80184-1) WEA	137	39					
142	BEYOND APPEARANCES ★	—						
	SANTANA (Columbia FC 39527) CBS	129	20					
143	PEOPLE ARE PEOPLE	8.98						
	DEPECHE MODE (Sire 25124) WEA	153	3					
144	NEW EDITION ★■	8.98						
	(MCA 5515) MCA	130	41					
145	STARCHILD ★□	—						
	TEENA MARIE (Epic FE 39528) CBS	132	34					
146	SWEPT AWAY ★□	8.98						
	DIANA ROSS (RCA AHL 1-5009) RCA	133	66					
147	MEETING IN THE LADIES ROOM	8.98						
	KLYMAXX (Constellation/MCA 5529) MCA	136	21					
148	STRIKE LIKE LIGHTNING	—						
	LONNIE MACK (Alligator AL 4739-B) IND	148	9					
149	I FEEL FOR YOU ★■	8.98						
	CHAKA KHAN (Warner Bros. 25162-1) WEA	140	42					
150	UNDER THE BLADE	6.98						
	TWISTED SISTER (Atlantic 81265) WEA	—	1					
151	THE COMPLETE STORY OF ROXANNE . . . THE ALBUM	6.98						
	(Compleat/PolyGram 671014-1) POL	170	2					
152	THE HURTING ★	8.98						
	TEARS FOR FEARS (Mercury 811 039) POL	163	3					
153	ALEXANDER O'NEAL	—						
	(Tabu FZ 39331) CBS	142	18					
154	20/20	8.98						
	GEORGE BENSON (Warner Bros. 25178-1) WEA	144	27					
155	FLIP	—						
	NILS LOFGREN (Columbia BFC 39982) CBS	143	7					
156	CHESS ★	12.98						
	ANDERSON, RICE, ULVAEUS (RCA CPL2-5340) RCA	145	21					
157	THE BIG CHILL ★■	8.98						
	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	153	93					
158	SHE'S SO UNUSUAL ★■	—						
	CYNDI LAUPER (Portrait BFR 38930) CBS	147	84					
159	CAN'T STOP THE LOVE ■	8.98						
	MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	154	20					
160	WELCOME TO THE PLEASUREDOME □	12.98						
	FRANKIE GOES TO HOLLYWOOD (ZZT/Island 90231-1-H) WEA	149	38					
161	NEW JERSEY	—						
	JOE PISCOPO (Columbia BFC 40046) CBS	175	2					
162	AKIMBO ALOGO	8.98						
	KIM MITCHELL (Bronze/Island 90257) WEA	160	4					
163	CUPID & PSYCHE '85	8.98						
	SCRITTI POLITTI (Warner Bros. 25302) WEA	—	1					
164	AMADEUS ★	19.98						
	ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	150	7					
165	DO YOU WANNA GET AWAY	8.98						
	SHANNON (Mirage/Atlantic 90267-1) WEA	151	7					
166	STEPS IN TIME	—						
	KING (Epic BFE 40061) CBS	—	1					
167	ALL THE RAGE ★	8.98						
	GENERAL PUBLIC (I.R.S. SP-70046) MCA	155	42					
168	PERFECT STRANGERS ★■	8.98						
	DEEP PURPLE (Mercury 824 003-1 M-1) POL	158	36					
169	ICE CREAM CASTLES ★■	8.98						
	THE TIME (Warner Bros. 25109-1) WEA	159	21					
170	SIGN IN PLEASE □	9.98						
	AUTOGRAPH (RCA NFL 1-8040) RCA	157	33					
171	FIONA	8.98						
	(Atlantic 81242) WEA	164	17					
172	ARRIVE WITHOUT TRAVELLING	8.98						
	THE THREE O'CLOCK (I.R.S. 5591) MCA	162	9					
173	BAD ATTITUDE	8.98						
	MEAT LOAF (RCA AFL 1-5451) RCA	166	12					
174	AN INNOCENT MAN ★■	—						
	BILLY JOEL (Columbia QC 38873) CBS	168	104					
175	SECRET SECRETS ★	8.98						
	JOAN ARMATRADE (A&M SP 5040) RCA	156	19					
176	ESCAPE □	8.98						
	WHODINI (Jive/Arista JL8-8251) RCA	171	34					
177	EKSTASY	—						
	NINA HAGEN (Columbia BFC 40004) CBS	161	7					
178	RITES OF PASSAGE	8.98						
	VITAMIN Z (Geffen GHS 14057) WEA	177	8					
179	B-MOVIE MATINEE ★	8.98						
	NILE RODGERS (Warner Bros. 1-25290) WEA	178	7					
180	WILLIE AND THE POOR BOYS	8.98						
	(Passport PB 6047) JEM	165	11					
181	THUNDER IN THE EAST	8.98						
	LOUDNESS (Atco 90246-1) WEA	167	22					
182	HOW WILL THE WOLF SURVIVE?	8.98						
	LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	169	29					

TOP 15 MUSIC VIDEOS

		Weeks On 7/27 Chart
1	RASPBERRY BERET Prince And The Revolution (Warner Bros.)	2 3
2	TAKE ON ME A-HA (Warner Bros.)	3 6
3	FREEWAY OF LOVE Aretha Franklin (Arista)	4 4
4	NEVER SURRENDER Corey Hart (EMI America)	5 2
5	WOULD I LIE TO YOU? Eurythmics (RCA)	1 6
6	SHOUT Tears For Fears (Mercury)	9 2
7	WE DON'T NEED ANOTHER HERO (THUNDERDOME) Tina Turner (Capitol)	— 1
8	ST. ELMO'S FIRE (MAN IN MOTION) John Parr (Atlantic)	8 2
9	POWER OF LOVE Huey Lewis And The News (Chrysalis)	14 2
10	IF YOU LOVE SOMEBODY SET THEM FREE Sting (A&M)	— 1
11	PEOPLE ARE PEOPLE Depeche Mode (Sire)	13 4
12	GET IT ON (BANG A GONG) The Power Station (Capitol)	10 2
13	POSSESSION OBSESSION Daryl Hall/John Oates (RCA)	6 5
14	SUSSUDIO Phil Collins (Atlantic)	12 13
15	A VIEW TO A KILL Duran Duran (Capitol)	7 9

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

TOP 15 MUSIC VIDEOCASSETTES

		Weeks On 7/27 Chart
1	WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	1 3
2	MADONNA Madonna (Warner Music Video 3-38101)	2 3
3	PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	4 3
4	WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	5 3
5	ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	6 3
6	SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	8 3
7	DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	3 3
8	VISIONS Diana Ross (MusicVision 6-20454)	9 3
9	U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	7 3
10	BEHIND THE IRON CURTAIN Iron Maiden (Sony Video 95W50014)	— 1
11	ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	11 2
12	AN AMERICAN BAND The Beach Boys (Vestron VA 4181)	13 2
13	DANCING ON A VALENTINE Duran Duran (Sony Video 97W5075)	15 3
14	YESTERDAY ONCE MORE Carpenters (MusicVision 6-21005)	12 3
15	AIN'T THAT AMERICA John Cougar Mellencamp (MusicVision 6-20455)	10 3

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

Executive Monitor

Pacific Arts Video Records has announced the appointment of **Stephanie Murray** to the post of general manager. Murray formerly served as scoring administrator of the Record Plant's scoring stage at Paramount Studios. She is also a veteran of **United Artists Records**, **Geffen Records** and **Screen Gems**, where she served in varying capacities. . . . **HBO** has announced the appointment of **Cathy Fitzpatrick** to the position of vice president of production. She will be responsible for monitoring of physical production and post-production on all current west coast HBO programming. Also at HBO, **Neil Braun** has been promoted to the post of senior vice president of film programming. Braun will also head HBO's home video acquisition team as executive vice president of HBO Video, Inc. . . .

Paramount Home Video has appointed **Jack Kanne** to the post of sales director. The new position involves supervision of Paramount's field sales and sales service operations, serving as direct liaison between the national headquarters office and Paramount's distributor/retailer network. . . . **Media Home Entertainment** has promoted **David Butler** to the position of district sales manager, western region. He is based in Seattle, WA. Also promoted at Media is **Mitchell Randall**, who becomes southwestern sales representative. Mitchell moves up from merchandiser for the company. . . . **Martin Weinstein** has been named eastern regional manager for **Embassy Home Entertainment**. Also at Embassy, **I. Russel Oken** has been named marketing representative, eastern region.

AUDIO/VIDEO

LIVE AID: LOOK MOM, NO VIDEO — At least not for now. The producers of the famine relief extravaganza have stated that any home video plans for the concert footage is not a reality we can expect in the near future. Due to the swift home video release of "We Are The World," expectations for an equally charitable home video version of "Live-Aid" have been high. However, "Live-Aid" is not "We Are The World," and the complications involved with all those different tunes performed by all those different artists during the 16-hour spectacle make the video version an extremely involved endeavor. Artists, licensing fees and the rest . . . all of it takes on a new level of intricacy with "Live-Aid." According to legal counsel for **World Wide Sports And Entertainment**, **Bob Montgomery**, contracts would have to be revised and a time-consuming chore of recontacting "an awful lot of people" would ensue. "This whole event was pulled together in a very short period of time," explained Montgomery, "and one of the reasons we were able to do that was that people were kind enough to sign off on any rights, and in order to get them to do that, assurances were given that if they did perform, there would be no further marketing or commercialization of the concert without their approval." Montgomery listed a number of parties that would have to be contacted in order for clearance of a home video project. Among them were record companies, agents, rights holders to songs, and artists. "So many people have usage rights and points and all kinds of things," Montgomery remarked, "it would take painstaking negotiations (for a home video project to be developed)." So there we have it, no home video of "Live-Aid," at least not for a while. Montgomery said he didn't expect any individual clips from the concerts in the near future either. This is not the final word, however. Montgomery was quick to state that he couldn't say "what'll happen in the future," but for now, "Live-Aid" lives for those who were plucky enough to record it.



HOLY BATMOBILE! — Fighting the powers of evil as of July 22 is a series of *Batman* episodes from Warner Home Video. *Batman, Sensational Stories* runs 60 minutes and retails for \$24.98.

SMOKEY GOES TV — Don't touch that dial! Leave it tuned to NBC-TV, at least until Friday evening, August 9 (9:00 ET) when *The Motown Revue Starring Smokey Robinson* makes its series debut. The show is going to be a weekly thing for Smokey, inspired by the hugely successful *Motown 25: Yesterday, Today, Forever*, (the ratings record breaker), and in its prime time slot preceding *Miami Vice*, it'll be a wonder if the series doesn't take. Each show will be hosted by the man himself, and will feature such Motown artists as **Diana Ross** and **Stevie Wonder** along with such other-label-artists as **Ashford and Simpson**.

MAKING A SPLIT — The company that spun off of **Picture Music International's** New York "consolidation," **Split Screen, Inc.**, has a spin-off of its own: **Screen Link, Inc.** Screen Link is an L.A.-based video production company which has managed to woo several key people away from MTV. The company is led by former MTV head of acquisition **Mike Farrell**, with vice president **Gail Sparrow**, former director of talent and artists relations at MTV. The formal description of Screen Link duties reads thusly: "the distribution of music video product to both television and home video distribution companies; the representation of artists and management companies in the developing field of corporate sponsorship; and the development of music video campaigns for record companies, management companies, artists and film studios." A force to be reckoned with, looks like.

DESPERATELY AWAITING THE VIDEO — Well, wait another week or so. **Madonna** and **Rosanna Arquette** in *Desperately Seeking Susan* will be available on home video from **Thorn EMI/HBO Video** this month. No exact date has yet been released by the company. **Gregory Dobrin**

The Release Beat

RCA/Columbia Pictures Home Video has seven releases packaged for August. Heading off those releases are *Sylvester*, *The New Kids* and *Fastforward*, each retailing for a suggested price of \$79.95. *Sylvester* stars **Melissa Gilbert** and runs 104 minutes; *Fastforward*, directed by **Sidney Poitier**, runs 110 minutes, and *The New Kids* runs 90 minutes. Each is available in VHS and Beta, recorded in HiFi. Also on the list are: *Gidget Goes Hawaiian*, featuring **Deborah Walley**, running 102 minutes; *Buster And Billie*, with **Jan Michael Vincent**, running 100 minutes; and *Aaron Loves Angela*, starring **Irene Cara**, running 99 minutes. Each retails for \$59.95 and was recorded in HiFi for both VHS and Beta. Music programming from RCA/Columbia features *Y&T Live At The San Francisco Civic*. This heavy metal concert tape runs 60 minutes, retails for \$29.95, and is available in VHS HiFi Dolby Stereo and Beta HiFi Stereo. . . . August 26 marks the debut of **Warner Home Video's** "Drama's of Distinction" promotion. The films included are: *The Killing Fields*; *Giant*; and a collection of director **Elia Kazan's** greatest films entitled "A Salute To Elia Kazan" and including *The Arrangement*, *Baby Doll* and *Face In The Crowd*. Later this year (September 16) Warners will release a package of **James Dean** greats, including *East Of Eden*, *Rebel Without A Cause* and *Giant*, retailing for \$99. The August 26 release of *Giant* offers the title for \$59.95, reprocessed for Stereo HiFi, VHS and Beta, CX Laserdisc, running time 201 minutes. *The Killing Fields* bears a suggested retail price of \$79.95, HiFi Stereo VHS and Beta, running 142 minutes. The Kazan collection, (which also offers reduced pricing on two other Kazan titles — *Splendor In The Grass* and *A Streetcar Named Desire*) lists each title at \$59.95, each running approximately 120 minutes. . . . **Pacific Arts Video Records** completes its 10-part **Agatha Christie** series with three last episodes this month. Finishing off the *Partners In Crime* series are: *The Man In The Mist*, *The Case Of The Missing Lady*, and *The Unbreakable Alibi*. Each is a one-hour mystery tape featuring **Francesca Annis**, **James Warwick** and **Tommy Beresford**. Each is available on VHS and Beta for the suggested retail price of \$24.95.

HOT NEW SELLER



STRONGEST SALES

Motley Crue — Elektra
Dire Straits — Warner Brothers
P. Collins — Atlantic
B. Joel — Columbia

STORE REPORTS

Camel Records — Los Angeles

Tears For Fears
Depeche Mode
Dead Or Alive
New Order
King

Dan Jay Records — Denver

Tears For Fears
B. Adams
Dire Straits
Motley Crue
Sting

Tower Records — San Diego

Talking Heads
Tears For Fears
Sting
Dire Straits
P. Collins

CML One-Stop — St. Louis

Tears For Fears
B. Adams
Dire Straits
Power Station
Motley Crue

Musical Sales — Baltimore

Tears For Fears
P. Collins
Sting
Motley Crue
B. Springsteen

The Harvard Coop — Boston

Talking Heads
Sting
Dire Straits
A. Franklin
U2

Strawberries — Boston

Dire Straits
Sting

Motley Crue
P. Collins
W. Houston

Turtles — Atlanta

Dire Straits
P. Collins
F. Jackson
W. Houston
Prince

Peaches — Kansas City

Dire Straits
Sting
B. Joel
Tears For Fears
Power Station

Elroy's — New York

B. Joel
Tears For Fears
Sting
Dead Or Alive
Dire Straits

Benson Records — Los Angeles

Tears For Fears
Ratt
P. Collins
Motley Crue
Power Station

Mainstream Records — Milwaukee

Dire Straits
Motley Crue
Scorpions
Ratt
G. Thorogood

Homer's Records — Omaha

Dire Straits
Talking Heads
Sting
B. Joel
Tears For Fears

The Record Bar — Durham, NC

Motley Crue
Tears For Fears
B. Springsteen
Ratt
B. Joel

Lieberman — Georgia

B. Adams
Tears For Fears
Power Station
Ratt
P. Collins

Oz Records — Atlanta

B. Adams
Tears For Fears
Night Ranger
Power Station
Eurythmics

Central One-Stop — Connecticut

W. Houston
Tears For Fears
B. Adams
Madonna
T. Turner

SHOP TALK

The announcement last week that WEA would release the upcoming **Motley Crue** compact disc without a jewel box is meeting with mixed reviews among retailers. The Motley Crue packaging will be similar to packaging used for **Prince's** "Around The World In A Day." This format, which WEA hopes to make the industry standard, features a cardboard "miniature" of the LP jacket into which the CD is inserted. The 6"x12" display carton which carried most of the record information and lyrics was thus separate from the actual container of the CD.

While graphics and packaging were, without much argument, attractive, a number of heated criticisms of the format were voiced immediately. The announcement that WEA will continue to seek industrywide acceptance of its package has been met by retailers with approximately a two to one response disfavoring the format. The criticisms range in kind from basic merchandising considerations to customer resistance resulting in lost sales. The following are comments by selected retailers on their reactions to the WEA plan generally and the package specifically:

MICHAEL TEDESCO, MOBY DISC RECORDS, CANOGA PARK, CA — "The main complaint I hear is that there is no jewel box. Those who have a number of CDs already want a jewel box. Also, the album information is on flimsy cardboard, which is more an appendage really. If you want to keep the lyrics, are you going to keep the whole thing?"

DAVE ROBICHAU, STRAWBERRIES RECORDS, BOSTON — "My impression is that customers don't like it (the Prince packaging). I don't personally mind it. I think WEA should be passing along a price break. Customers feel like they're getting less product for the same money. After all, CDs are the most expensive domestic music, people feel they should get more, not less."

AUDREY SCHWARTZ, TURTLES RECORDS, ATLANTA — "Personally, I don't like it. The customer thinks a CD should be compact — all the information fits nicely into the jewel box. On the Prince package, if you want the lyrics, you've got to keep the whole package. We've got a backorder on empty jewel boxes, not just for the Prince, but people want them. Truthfully, the Prince CD did not sell that well here. I'm not sure if it was because it didn't have a jewel box or that no one knew it was out."

LINDA POWERS, HARMONY HOUSE, DETROIT — "The new Prince CD continues to do exceptionally well. People I speak with like the packaging. I don't anticipate any problem with the Motley Crue release."

BOBBY HALL, THE HARVARD COOP, BOSTON — "Everybody thought it was excellent. It was laid out quite nicely, much more detailed than the normal CD package. You're getting the album sleeve in a CD. I like the graphics. We haven't heard any real negative comments and they've sold very well."

BARRY BOTTGER, HOMER'S RECORDS, OMAHA — "The whole idea is to make CDs easier to store. If you want to keep the lyrics and album information you've got to keep the whole package, which defeats the purpose. Personally, I prefer the jewel box, especially for someone who already has a CD collection."

BILL FERGUSON, KARMA RECORDS, INDIANAPOLIS — "Basically, Karma is thumbs down. The packaging was unique, but not merchandiseable. It is not peg-boardable, which makes it tough for us to display it properly. It is different, but probably in a negative way, not a positive way. The jewel box has an up-to-date, high-tech look, which appeals to the people getting into the new technology. WEA's packaging might be more cost effective, but I think the original packaging is probably the best for the time being."

NORMAN HUNTER, THE RECORD BAR, DURHAM, NC — "As far as any resistance is concerned at the consumer level, I think it's too early to tell. My personal feeling is, I want a jewel box. It has more to do with storing than anything. If you have 50 CDs, all in jewel boxes, you don't want to have to have two separate areas, one for CDs in a jewel box and one for those with no jewel box. A major issue is, will the consumer still perceive that \$14 or \$15 on a CD with no jewel box is a reduction in value. We didn't see any real resistance to the Prince CD, and I don't anticipate any problem with the Motley Crue. My biggest professional concern is that there be consistent packaging. It makes it very difficult from a fixture point of view if you have to separate product from one another — it diminishes the overall impact you can have with the configuration as a whole. This move by WEA is causing uncertainty, and right now we don't need uncertainty. It is too early in the life of the CD to be monkeying around with things. Of course I understand that WEA feels if they have a chance at all of changing packaging they better do it now while CD is young. I've been with The Record Bar for 15 years and I've seen the labels do a lot of screwy things. I just hope they don't screw up a good thing before it gets a chance to get going. The biggest problem I have right now is whether I can get enough of the damn things. I don't need to worry about what kind of package it comes in. My personal feeling is, these labels that are talking about introducing different packaging actually resent that PolyGram has a copyright on the jewel box and that they have to pay a royalty to PolyGram."

MITCH PERLISS, MUSIC PLUS, LOS ANGELES — "Basically, we're not in favor of non-jewel box CDs. There is a perceived value in a jewel box and a customer can't understand why he has to pay an extra \$1 for a jewel box to put his Prince CD in. But like anything else, at \$9.98 Ratt is selling. Prince sold well, and if Motley Crue is going to sell it will sell without a jewel box. The big issue is the one of perceived value on the part of consumers of jewel boxes." **Stephen Padgett**

RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Kevin Spalding	Seaport Records One-Stop	Portland, OR

Album: "Cock Robin"
Artist: Cock Robin
Label: Columbia

Comment:

"The single is starting to break out here. Every song is very strong. The production is very good, the vocals are clean. There are a couple good dance/club songs. It's a good AM and FM record."

"World's Largest Store" To Be Built In U.K.

LONDON — HMV shops, the record retail division of Thorn EMI, is about to develop what it claims will be the world's biggest record store. The site is in London's Oxford Street, only a few hundred yards from Virgin's megastore. Virgin claimed their megastore, currently being rebuilt, was going to be the largest of its kind in Europe. However, EMI has taken the lease

on a shopping mall currently known as Oxford Walk which houses 52 separate retail units on two levels. HMV will refurbish it as a single store which it says will be considerably larger than the Virgin megastore and the giant Tower Records store in New York.



MCUEEN IN-STORE — Warner Bros. recording artist John McEuen recently stopped by Licorice Pizza's North Hollywood Store. A sixteen year member of The Nitty Gritty Dirt Band, McEuen performed a mini concert on his bango in support of his debut record release. After the performance, he drew names to select ten winners from a customer contest which ran throughout the entire 34-store chain. The grand prize winner received a compact disc player. Shown are (l-r): Robbie Snow, Licorice Pizza store manager; Cathy Cole, Licorice Pizza buyer; Ruth Sims, chief finance officer; Melodee Richardson; John McEuen; Patty Waddell, marketing administrator — Licorice Pizza; Randy Gerston, Licorice Pizza marketing buyer; Sandy Owen, finance department; and George Briner, marketing manager.

WHAT'S IN-STORE

CLASSICAL NOTES — The Portable Mozart Collection, recently released by Time-Life Music, is a beautiful history of one of classical music's most famous composers. Included in the collection are sixteen cassettes of Mozart's finest works: Piano Concertos Nos. 9, 15, 19, 20, 21, 23, 27; Symphonies Nos. 16, 22, 25, 26, 29, 36, 38, 39, 40, 41; Piano Sonatas Nos. 4, 11, 12, 15; plus serenades, chamber music, the Requiem and more. Each work is performed by one of today's outstanding artists, including Solti, Mariner, Von Karajan and Ashkenazy. The chrome, Dolby-encoded cassettes come in a handsome carrying case along with a 244 page book entitled *Mozart: The Man, The Musician*. This volume lends insight into the life and career of Mozart through text and color illustration. Also included with The Portable Mozart Collection is a personal stereo cassette player, making the collection truly portable. This collection provides listeners an excellent opportunity to collect and explore the finest of Mozart's works, and this fine anthology comes at a time when Mozart's popularity is on the rise. The 16-cassette collection, the book, and the personal stereo cassette player are available for \$175.00 plus shipping and handling. Orders can be placed by writing to Time-Life Music at the Time-Life Building, Chicago, Illinois 60611, or by calling (800) 621-8200, in Illinois (800) 972-8302. For more info contact Maggie Lindau at Expose, Inc. at (212) 355-0011.



PRO SPEAKERS — Cerwin-Vega, Arleta, CA has introduced the V-43, a self-contained, all horn-loaded, 3-way speaker system perfect in a wide variety of professional applications such as sound reinforcement, keyboard, bass guitar, vocal applications and stage monitoring.

High power, all-black cosmetics and integrated design highlight the additions to the PRO System lineup which include a value-leading PRO-A100B and a full-featured PRO-A200WB, plus the series systems including the PRO-A201WB, PRO-A301WB, PRO-A401WB, PRO-A70 and PRO-A90. The top-of-the-line PRO-A90 System which features an audio/video/digital compatible integrated amplifier, digital AM/FM tuner, fully-automatic turntable, double cassette dock and a 3-way 3-speaker flat diaphragm system is housed in an attractively designed cabinet with glass top and doors. Offering 130 watts per channel, the high-power AM-A90 amplifier found on the PRO-A90 is highlighted by full video switching and dubbing capabilities and direct input for the compact disc. Digital quartz synthesized tuning assures accuracy and eliminates drift while the 16 random presets with preset scanning make it easy to find favorite stations on AM or FM with the AT-A301B stereo tuner. Dubbing a favorite tape can be done in half the time with the HX-A301WB double cassette deck, and the PRO-A90 system's fully-automatic turntable is highlighted by a linear tracking tonearm with P-mount cartridge, quartz lock and direct drive. The other PRO System models all offer the same high quality in matched components. The suggested retail price for the PRO-A90 is \$1,680.00, and the lowest priced PRO-A100B retails for \$499.95.

BASF TAPE — BASF Systems Corporation recently announced its Super High Grade Hi-Fi videotape with audio performance that for the first time equals that of the video quality of high grade formulations. According to Larry Rallo, BASF audio/video marketing manager, the new high grade formulation features a dropout rate of no more than ten per minute, a number considered "imperceptible" to the human ear. "The new hi-fi decks which have recently come to market place stringent demands on a tape's audio performance, requiring a very low dropout rate," he said. "Every VCR has built-in circuitry to compensate for dropouts in the video signal, but no corresponding circuitry exists to compensate for dropouts in the audio signal. It's imperative, therefore, to use a tape having the lowest dropout rate possible to enjoy all of the benefits of hi-fi recording. BASF High Grade Hi-Fi has one of the lowest dropout rates in the industry." Initially, the new product will be offered only in VHS T-120, with a suggested list price of \$14.95. L-750 Beta and T-160 VHS tapes will be available in the Fall.

Ron Rosenthal

TOP 40 VIDEOCASSETTES

	Weeks On 7/27 Chart		Weeks On 7/27 Chart
1 STARMAN RCA/Columbia Pictures Home Video 20412	2 6	21 AVENGING ANGEL New World Video 8506	27 4
2 THE KARATE KID RCA/Columbia Pictures Home Video 60406	1 10	22 TEACHERS CBS/Fox Video 4728	16 10
3 THE TERMINATOR Thorn EMI Video TVA 2535	3 14	23 FALLING IN LOVE Paramount Home Video 1628	21 8
4 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 800 591	6 6	24 BIRDY RCA/Columbia Pictures Home Video 60457	34 2
5 PLACES IN THE HEART CBS/Fox Video 6836	4 8	25 INTO THE NIGHT MCA Home Video 80170	— 1
6 MISSING IN ACTION MGM/UA Home Video MV 800557	5 8	26 COUNTRY Touchstone 241	28 16
7 THE FLAMINGO KID Vestron Home Video VA 5072	15 2	27 BREAKIN' 2 ELECTRIC BOOGALOO MGM/UA Home Video MV 800580	— 1
8 PROTOCOL Warner Home Video 11454	7 6	28 REVENGE OF THE NERDS CBS/Fox Video 1439	17 10
9 MICKI & MAUDE RCA/Columbia Pictures Home Video 20456	11 6	29 THIEF OF HEARTS Paramount Home Video 1660	20 18
10 GHOULIES Vestron Home Video VA 5081	14 6	30 IRRECONCILABLE DIFFERENCES Vestron Home Video VA 5057	26 16
11 JOHNNY DANGEROUSLY CBS/Fox Video 1456	19 2	31 RED DAWN MGM/UA Home Video 11399	29 22
12 CITY HEAT Warner Home Video 11433	9 10	32 THE POPE OF GREENWICH VILLAGE MGM/UA Home Video 800490	18 11
13 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	25 2	33 POLICE ACADEMY Warner Home Video 20016	33 30
14 A SOLDIER'S STORY RCA/Columbia Pictures Home Video 60408	— 1	34 1984 USA Home Video 217-547	24 6
15 THE RIVER MCA Home Video 80160	8 6	35 BACHELOR PARTY CBS/Fox Video 1440	22 20
16 FALCON & THE SNOWMAN Vestron Home Video VA 5073	— 1	36 HEAVEN HELP US Thorn EMI Video TVA 2986	30 18
17 DUNE MCA Home Video 80161	12 10	37 NINJA III — THE DOMINATION MGM/UA Home Video 800546	37 10
18 BODY DOUBLE RCA/Columbia Pictures Home Video 6-20411	13 12	38 SONGWRITER RCA/Columbia Pictures Home Video 60437	32 6
19 THE COTTON CLUB Embassy Home Entertainment 1714	10 11	39 CHOOSE ME Media Home Entertainment M787	36 6
20 RUNAWAY RCA/Columbia Pictures Home Video 60469	— 1	40 NIGHT PATROL New World Video 8425	31 8

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

Full-Length Video From Willie And The Poor Boys Hits Retail

LOS ANGELES — The full-length video from superstar benefit band Willie and the Poor Boys became available in retail stores throughout the United States July 1 as a continuation of the Ronnie Lane Appeal for A.R.M.S. (Action Research into Multiple Sclerosis).

In the last three months since the Willie and the Poor Boys album came out, the seven-song video has only been available for purchase through mail order using a

coupon inside the album package.

Brainchild of Rolling Stones bassist Bill Wyman, Willie and the Poor Boys has been set up as a permanent structure with five core members plus a wealth of superstars making guest appearances. After recouping direct recording and filming costs, all album net proceeds and half of the video proceeds are being donated directly to A.R.M.S. of America.



A BRAZIL-IANT DISPLAY — Two Record Bar employees from Statesville, NC, are headed for Rio De Janeiro, after winning the grand prize in a national display contest for Memorex tape. Barry Elliott, the manager at Signal Hill Record Bar, designed the display, and employee Tina Cross set it up. The display used the Memorex theme, "Get Fired Up," and featured several Memorex cassettes surrounded by paper fire in the store window. A trail of orange, red and yellow flames "burned" a path from the window to special displays throughout the store.

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 7/27 Chart		Weeks On 7/27 Chart
1 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	1 14	20 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	15 22
2 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	2 21	21 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	21 17
3 SODA FOUNTAIN SHUFFLE* EARL KLUUGH (Warner Bros. 25262-1)	3 15	22 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	13 16
4 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	4 11	23 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	22 21
5 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	5 12	24 MODERN MANNERS* SPECIAL FX (GRP 1021)	26 3
6 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015)	8 18	25 NEW FACES* DIZZY GILLESPIE (GRP 1012)	29 3
7 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	6 8	26 VOCALESE THE MANHATTAN TRANSFER (Atlantic 81266-1)	— 1
8 ALTERNATING CURRENTS SPYRO GYRA (MCA 5606)	10 6	27 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	27 5
9 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	7 9	28 SECRETS WILTON FELDER (MCA-5510)	33 24
10 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	9 24	29 OPENING NIGHT KEVIN EUBANKS (GRP A-1013)	— 1
11 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	12 43	30 STREETSHADOWS DAVID DIGGS (TBA 207)	30 18
12 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	13 28	31 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	23 44
13 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	15 5	32 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	25 17
14 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	11 27	33 CROSSING OREGON (ECM 25025-1)	— 1
15 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	17 5	34 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	32 16
16 SILENT WITNESS SKYWALK (Zebra ZR 5004)	16 8	35 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	35 40
17 MUSICIAN ERDIE WATTS (Qwest/Warner Bros. 25283)	20 3	36 WAITING FOR THE RAIN HUGH MASEKELA (Jive Africa JLB-8382)	28 5
18 MAISHA SADAO WATANABE (Elektra 60431-1)	24 4	37 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	37 21
19 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	14 11	38 HIGH CRIME* AL JARREAU (Warner Bros. 25106)	38 3
		39 MONK SUITE KRONOS QUARTET (LANDMARK LLP-1505)	31 6
		40 STEP BY STEP* JEFF LORBER (Arista AL8-8269)	34 23

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

FEATURE PICKS

ANOTHER WORKOUT — Hank Mobley — Blue Note BST 84431 — Producers: Alfred Lion (original), Michael Cuscuna — List: 8.98 — Bar Coded

The Blue Note onslaught continues with five LPs of mostly previously-unissued material by Bud Powell, Grant Green, Freddie Hubbard, Stanley Turrentine and this Mobley date. Backed by the very best of '61 (Wynton Kelly, Paul Chambers and Philly Joe Jones), Mobley's now-inactive tenor saxophone soars through hard-boppers and purrs through ballads. A good album by a great player who deserves rediscovery.

SEEDS OF TIME — Dave Holland Quintet — ECM 25032-1 — Producer: Manfred Eicher — List: 9.98 — Bar Coded

Quietly, without much fanfare, bassist Dave Holland has ended up with one of the finest quintets in jazz. This versatile band of music makers (Steve Coleman, reeds; Julian Priester, trombone; Kenny Wheeler, trumpet; Marvin "Smitty" Smith, drums) plays their updated avant-bop hard and fast ("Gridlock") or soft and sneakily ("World Protection Blues"); the solos, the compositions, the arrangements all shine.

CALAFIA — Gerald Wilson's Orchestra of the '80s — Trend TR-537 — Producer: Albert Marx — List: 8.98

Gerald Wilson's big band has a lot going for it on this LP: exceptional Wilson charts that are painted both in pastels and deep primary colors, chafing-at-the-bit soloists (Ernie Watts, Oscar Brashear, Harold Land, to name a few) who are eloquent and swinging, and a tight-yet-loose rhythm section (Milcho Leviev, Anthony Wilson, Stanley Gilbert, Paul Humphrey).

NEW YORK ALBUM — Art Pepper — Galaxy GXY-5154 — Producers: John Snyder, Laurie Pepper — List: 8.98 — Bar Coded

The late alto great in a '79 date featuring as good a rhythm section as one could muster: Hank Jones, Ron Carter and Al Foster. Pepper's playing was at its fieriest and most personal in those years, and this LP features him in two unusual settings — solo a stunning workout on "Lover Man" and in duet with Ron Carter ("Duo Blues") — along with the quartet pieces.

ON JAZZ

MUSICAL LEE SPEAKING — "Whenever I think about Bird dying 30 years ago, it doesn't matter that I might live another 30 years and never play as good as Bird did. Who cares about that — at least I've been playing for 30 years. Bird just made a different decision — he was going to achieve a goal as quickly as possible and do whatever he had to do to achieve it and he achieved it.

"I still have a mock-up of becoming really successful at some point — if I do it by default, a win by default when everybody dies."

The dry wit, mixed with an air of sadness, that Lee Konitz brings to his alto saxophone playing is also evident when he speaks — in fact, he talks and plays in a similar arid, unhurried tone.

Despite some 40 years of critical acclaim — his style, which was nurtured by jazz pianist/guru Lennie Tristano, is completely his own and is becoming ever-more influential (Fantasy's recent batch of OJC's includes "Subconscious-Lee," a splendid reissue of '49 and '50 sessions featuring Konitz, Tristano and such other pupils of Tristano as Warne Marsh, Billy Bauer and Sal Mosca) — Konitz has never quite received the attention everybody seems to feel he deserves. His remark about a "win by default" is a reference to the fact that Konitz seems to move up a notch in jazz polls whenever a fellow alto player (Art Pepper, Sonny Stitt, to name two) dies.

"I'd like to play the circuit with the big time guys for big time money," says Konitz. Instead he goes his own way, mainly playing in distant places with local rhythm sections. About a recent trip he says, "I played with some good guys in Australia and some good guys in New Zealand, and got to go to some of the conservatoriums, as they're referred to there, and meet a lot of the kids, and it was great — Jesus, it was very rewarding. And I did some TV specials and things — all those lovely activities that I wish I could do in New York, and Philly, and Washington and L.A. But it doesn't seem that that's going to happen in my lifetime."

Lee Konitz' musical lifetime began, he reckons, some 42 years ago, in Chicago. Before the '40s was out, he had established relations with Tristano and had participated in the "Birth of the Cool" nonet of Miles Davis (which, in a sense, grew out of Gil Evans' work for the Claude Thornhill Orchestra, which Konitz was a member of). Still, despite helping give "Birth of the Cool" and, later, being a member of one of the better "cool" ensembles, that of Gerry Mulligan, it is the association with Tristano that colors Konitz' music to this day.

Lennie Tristano is one of the most enigmatic figures in jazz history. An innovative pianist and composer, and a steadfast experimenter, Tristano attempted to establish a jazz salon. His interest was in the study — not, necessarily, in the performance — and, despite numerous remarkable recordings, he lived much of his life — especially the last 15 years (he died in 1978) — as a recluse from the stage.

"I never really identified with all the goings-on," says Konitz. "I was a student of the music and the music was so compelling and demanding, the discipline for that kind of music — *whew* — was all I could handle, not the Reichian philosophy, which I didn't get into, and a lot of the feeling that a group that is not out on the marketplace, if you will, has about being a little precious in some way. I felt some of that too, but I was obliged to try to work — I had a family and everything — and I didn't really like that attitude. At one point we even took professional pictures in uniforms, in '49 or something, with the idea of being a band. If we would have had the opportunity to stay together and get straight together, it would have been different. But it didn't happen.

"But Lennie was a great piano player. And, as a teacher, he was very perceptive — especially before he got swarmed because everybody was curious to communicate with him. I think he just got overwhelmed with that responsibility. And then when he decided, at some point, not to go out anymore, that's not what he really wanted to do — he really loved to go out and play. But when he didn't have his boys around him (Konitz, Marsh, Bauer, etc.), I guess he chickened out a little bit."

Nevertheless, says Konitz, who broke off with Tristano many years before the pianist's death, as with Charlie Parker. "We can speculate, 'What would it have been like if he hadn't been on drugs?' What would it have been like if he hadn't been on whatever drugs Tristano was on?"

For the past 20 years, Konitz has, in his words "been kind of schlepping along and not hustling." He plays the gigs — many of them in Europe — he makes the records — many of them in Europe and he ropes in the accolades. He has now, he says, begun to hustle — witness the fact that he's sitting and doing an interview and that his wife, Tavya, has amassed a tome-sized press kit. He teaches — both privately and at Temple University — and he has an ongoing association with pianist Harold Danko, when he's not out there playing with local rhythm sections. (He used to have an impressive Nonet, but, "I just didn't get enough satisfaction out of it because I gave everybody a lot of play and I had to sit there and listen to everybody else play. I enjoyed that up to a point, but I'd rather listen to myself, to tell you the truth.")

About his future, Konitz says, "I'm just happy to have that perspective now and to see all the things that have happened and realize that, as a player who has been going from generation to generation, I can, if I want, learn from the younger people. That's been the trap for the older people all the time, they lost their curiosity at some point and refused to even listen to what was going on. So I have, as long as I have my warm breath, the opportunity to play the music and develop it from everything that's happened. It's quite a nice prospect."

Lee Jeske



Lee Konitz

RADIO

MOST ADDED



Sola — Jorge Rigo — Sono Rodven

STRONG ADDS

En la carcel de tu piel — Braulio — CBS
 Amonestaciones — Conjunto Canayon — Kanayon Records
 De un rancho a otro — Vicent Fernandez — CBS
 Tus ojos mejicanos lindos — Juan Gabriel — Ariola

STATION ADDS

KCBR — Lodi, CA — Jose Ortiz
 Amandote — Denise de Kalaff
 Rinconcito en el cielo — Ramon Ayala y los Bravos del Norte
 De un rancho a otro — Vicente Fernandez
 Tus ojos mejicanos lindos — Juan Gabriel
 Absurda confianza — Pedrito Fernandez

WSKQ — New York City — Salvador Lopez

Sola — Jorge Rigo
 En la carcel de tu piel — Braulio
 Dos amores — Manuel Ascanio
 Te amo — Guadalupe Pineda
 Yo y ella — Roberto Carlos

WCMQ-FM 92 — Miami — Betty Pino

A veces — Maria Martha Serra Lima
 Magic, o miagic — Albano y Romina Power
 Amor pequeno — Django — EMI
 En la carcel de tu piel — Braulio
 Mi amor — Camilo Sesto y Aubrey Landers

WJIT — New York City — Paco Navarro

Sola — Jorge Rigo
 Vas a llorar — Los Nietos del Rey
 Amonestaciones — Conjunto Canayon
 Soledad — Roberto Roena
 Se va la vida — Fausto Rey

WL VH — Hartford, CT — Pablo De Jesus Colon

El barquillero — Willie Rosario
 Rencuentro — Los Angeles Azules
 No es suficiente — Antonio Cortes
 "El Chiquitete"
 Yo te amo — Roberto Carlos
 No mas contigo — Michelle

KSKQ — Los Angeles — Pepe Reyes

En mi interior — Lolita
 Cancion para tu alcoba — Daniela Romo
 Triste fantasia — Prisma
 Quiero gritar — Denise de Kalaff
 Sera, sera, porque sera — Maria Maria

RETAIL

HOT SELLER



Reflexiones — Jose Jose — Ariola

STRONGEST SALES

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

STORE REPORTS

Amigo Record Dist. — Los Angeles, CA
 Simplemente mujer — Vikki Carr — CBS
 Reflexiones — Jose Jose — Ariola
 Arrepentida y sola — Beatriz Adriana

— Profono

Te amo — Guadalupe Pineda — Melody
 25 Aniversario — Raphael — CBS

Myriam Records — New York

Reflexiones — Jose Jose — Ariola
 A la carga — Fernandito Villalona — Kubaney
 Patacon Pisao — Johnny Ventura — Combo Records
 Carlos Manuel y su Orquesta — Mundo Records
 Innovations — El Gran Combo — Combo Records

Ricky Records — Florida

Patacon Pisao — Johnny Ventura — Combo
 Ritmo de la Noche — Sophy — Velvet Innovations — El Gran Combo — Combo
 De Nuevo — Celia Cruz y Johnny Pacheco — Vaya
 En la carcel de tu piel — Braulio — CBS

Frank's Records — New York City

Reflexiones — Jose Jose — Ariola
 Innovations — El Gran Combo — Combo
 Atrapada — Angela Carrasco — Ariola
 A la carga — Fernandito Villalona — Kubaney
 25 Aniversario — Raphael — CBS

El Palacio Musical, Hartford, CT

Lo Dudo — Tommy Olivencia — TH Records
 Dos Mujeres — Manuel Ascanio — Musart

MUCHO MAS

SUMMER IN THE CITY — Often, New York is the easiest city in which to write a column. But you have to follow three golden rules: 1) You gotta work in Midtown — Downtown rocks, Uptown *baila* but midtown swivels and swings to the beat of famous, and soon-to-be famous faces, hidden in the anonymity provided by the crowds. 2) Scoops are fresh, but they don't ride up elevators to knock on doors and introduce themselves. 3) Look cool in the heat, 'cause New York afternoons have melted real, no-quiiche, no-jive men into puddles of sweat.

LIFESTYLES OF THE RICH, FAMOUS AND COATIMUNDIS — Recently, the crowd on Columbus Circle (for you non-Manhattanites, that's the southwestern tip of Central Park) got agitated at the sight of a jumping gnome, clad in plain gray and worn-out jogging suit, brilliant red top-including hood, and off-white Adidas. The dead giveaway to me was the oversized cabbie hat, memories of Dr. Buzzard's Original Savannah Band days. For **Sugarcoated Andy Hernandez A/K/A. Coatimundi** it was just another day to rehearse for Kid Creole and Coconuts' European tour.



LIFESTYLES OF THE RICH, FAMOUS AND COATIMUNDIS — While on tour with Kid Creole & The Coconuts, "Sugar Coated" Andy Hernandez aka "Coatimundi" was interviewed by Robin Leach for an upcoming segment of his syndicated series *Lifestyles of the Rich and Famous*. Pictured here (l-r): Robin Leach, *Lifestyles* producer and "Coatimundi."

Coati Mundi — The Former 12 Years Old Genius, released in Europe by Virgin Records. And, he adds in that inimitable style of his, "Pleezee, tell all your important readers/that I shall be seeking *dis-tree-bu-shon!* for this here record/ in this here nation/for my, *mia emancipation.*"

He wouldn't tell me anymore because he's saving other juicy bits for his upcoming segment of *Lifestyle of the Rich and Famous*. "I'll talk about my homes in Manhattan, France and Cannes as well as the real, true story of the bathtub accident which cut short a promising basketball career at 5' 2", and my personal struggle to prove wrong those specialists who predicted I wouldn't grow anymore." When I gave his 5'3" frame a farewell hug, a thought creeped into my head, "I can hardly wait."

HOT BLADES! — As Coatimundi disappears into the crowds, the Latin half of "Tropical Hot Dog Night" trots by Flowered Hawaiian shirt, the top two buttons open, of course. Dark shades. Thinning hair. **Ruben Blades** personifies his characters, even when he looks forlornly, like a misguided tourist, as he does now. As gifted as a writer as Ruben is he makes Coatimundi sound laconic in comparison, while describing his equally hectic schedule. He just received his Masters Degree from Harvard, in international politics, no less. The movie *Crossover Dreams* (as MM reported) will make its showcase debut on August 20th at Cinema Studios. He also finished his next album for Elektra, "Escenas" ("Scenes"), due for release in August, and did the *David Letterman Show*, airing on July 9; also the Lone Star Cafe (yes, sirree, down this way latin artists are booking in country rock places, too). Had a lot of fun, particularly doing a duet with **Linda Rondstadt** who was unexpectedly in attendance at the Lone Star (she's also featured in "Escenas."). The heavy dudes from Black Rock — *60 Minutes* — were also there taping a forthcoming segment, and he's also completed one for PM Magazine.

Did he forget something? No. Oh, yes! Carnegie Hall in November. One quick question **Ruben**. In *Escenas*, is it true that **Pedro Navaja** is not dead, but instead found alive in a song called "La sorpresa" ("The Surprise"). No answers. Just a wink and the shades go back over the eyes. As he walks away I don't think of him as the Quixote who was "looking for America"—the name of his first Elektra album, despised by many Latin radio programmers as "leftist" for the objective treatment of sensitive topics like teenage pregnancies, marital infidelities, the domestic life of a dictator's hired killer, the bloody assassination of a priest and his altar boy. A few hollered "COMUNISTA." "INDECENTE," bellowed still others. Now, ask yourselves these questions: a masters degree from Harvard U? Appearances on network and syndicated shows? A starring role in a major English-speaking movie? A contract with an important record label (a completely different story from being on the 'spanish side' of a major record company) which helps him to secure the participation of stars like Linda Rondstadt? None of the answers show any "red," only green, as in U.S. dollars mint. I think Ruben Blades' piece of America is so neatly sewn in his back pocket that he has even confused his detractors. With his achievements, one could probably make a better case of Communism with Ronald Regan.

WRAP UP — That's all folks. Got enough material for a column. One last swig of iced tea and head back to 5D. As the last drops make their way down the throat a young man, Arnold So-warzeneggen — *Exterminator* type shades, introduces himself. He saw me with **Ruben**, asked me what I did for a living (hard question), and proceeded to tell me that his name is **Luis Paulino** and he is the representative of **Sono Rodven, USA** for the New York region. **Sono Rodven** is the label responsible for such hits as **Lila Morillo's** "La Alondra" and "La Jaula de Oro," (the latter said to be Ms Morillo's experience as the wife of Jose Luis Rodriguez a/k/a/"El Puma") and **Jorge Rigo's** "Sola," rated this week by our charts as *The Most Added Song*.

Luis informed MM that a new soap opera "El Retrato de un Canalla" ("Portrait of a Villain") features the Sono Rodven production of **Antonietta's** "Haz lo que tu quieras" ("Do whatever you want"). Known as the "Phoenix of the Romantic Ballad," Antonietta set new sales record in Venezuela, where, in a rare exception, most of the sales were derived from the female market.

Tony Sabournin

TOP 75 ALBUMS

	Weeks On 7/27 Chart		Weeks On 7/27 Chart
1 FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25267)	1 12	39 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	58 2
2 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	2 19	40 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	35 24
3 40 HOUR WEEK ALABAMA (RCA AHL1-5339)	3 25	41 GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	36 8
4 GREATEST HITS GEORGE STRAIT (MCA 5567)	4 19	42 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	38 23
5 GREATEST HITS LEE GREENWOOD (MCA 5582)	5 14	43 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	43 49
6 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	6 17	44 CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	39 22
7 PARTNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	7 13	45 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	41 63
8 STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	10 18	46 BLUE HIGHWAY JOHN CONLEE (MCA 5521)	42 38
9 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	12 11	47 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	47 52
10 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	9 38	48 WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	45 17
11 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	11 15	49 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	— 1
12 KERN RIVER MERLE HAGGARD (Epic FE 39602)	13 16	50 TURN THE PAGE WAYLON JENNINGS (RCA AHL1-5428)	— 1
13 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	16 50	51 MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	52 9
14 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	8 24	52 TIME STOOD STILL VERN GOSDIN (Compeat 671012-1)	51 9
15 REAL LOVE DOLLY PARTON (RCA AHL1-5414)	15 25	53 MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)	— 1
16 RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	26 4	54 LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)	46 6
17 DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA 5518)	14 41	55 THE THINGS THAT MATTER VINCE GILL (RCA CPL1-5348)	— 1
18 KENTUCKY HEARTS EXILE (Epic FE 39424)	17 42	56 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	59 59
19 TRYIN' TO OTRUN THE WIND JOHN SCHNEIDER (MCA 5583)	20 14	57 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	60 59
20 HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	19 9	58 ATLANTA ATLANTA (MCA/MDJ-5576)	44 8
21 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	22 21	59 ROLL ON ALABAMA (RCA AHL1-4939)	49 78
22 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	21 23	60 GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	48 49
23 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	18 18	61 KEITH STEGALL KEITH STEGALL (Epic AL 39892)	55 7
24 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	23 41	62 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	54 49
25 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	25 22	63 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	56 62
26 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	40 15	64 SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	61 15
27 RADIO HEART CHARLY McCLAIN (Epic FE 39871)	32 8	65 GREATEST HITS GENE WATSON (MCA 5572)	62 15
28 TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	24 14	66 SAY WHEN NICOLETTE LARSON (MCA 5556)	57 17
29 #1'S EDDIE RABBITT (Warner Bros. 1-25278)	37 4	67 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	63 38
30 GREATEST HITS BARBARA MANDRELL (MCA 5566)	27 19	68 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	64 47
31 LAST MANGO IN PARIS JIMMY BUFFET (MCA 5600)	50 2	69 LIVE! AT GILLEY'S MICKEY GILLEY (Epic FE 39900)	65 8
32 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	28 16	70 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	66 51
33 MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	29 38	71 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	67 26
34 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	30 41	72 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	68 58
35 COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	31 42	73 THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	69 32
36 SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)	53 2	74 CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	71 19
37 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	33 38	75 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	73 41
38 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	34 20		

CMA Names Hall Of Fame, Horizon Nominees

NASHVILLE — On July 22 the Country Music Association announced the 1985 nominees for induction into the Country Music Hall of Fame and the nominees for the 1985 Horizon Award.

The list of candidates for membership in the Hall of Fame was presented by singer Eddy Arnold, who has been a member of the elite group for almost 20 years. The 1985 nominees are: Rod Brasfield, a comedian who appeared regularly on the Grand Ole Opry from 1944 to 1958 and who is noted for his work with Minnie Pearl; Elton Britt, known as the premiere yodeler in country music and as co-writer of "There's A Star Spangled Banner Waving Somewhere," the first country recording to win a gold record; Flatt and Scruggs, recording and television stars who were the leaders of the Foggy Mountain Boys, one of the most influential bluegrass groups in country music history; Benny F. "Whitey" Ford (the Duke of Paducah), a radio emcee and comedian who joined the Grand Ole Opry in the mid-1940s; and Homer and Jethro, a duo which lasted almost 40 years, becoming one of the top acts in country music comedy.

According to the CMA public information office, "Hall of Fame candidates are judged on the degree of their contribu-

tions to the advancement of Country Music and the indelibility of their impact. A candidate's influence on others is a very significant consideration along with an established public image of leadership enhancing Country Music."

Nominees for this year's Horizon Award, which was established in 1981 to honor significant professional growth, development and media recognition, are as follows: Ray Charles, The Forester Sisters, Vince Gill, Mark Gray, Mel McDaniell, Eddy Raven, Sawyer Brown, John Schneider, Dan Seals and Keith Stegall. These 10 semifinalists, nominated by the CMA board of directors, will be reduced to five by a second ballot before the winner is determined. Artists who have previously won the Horizon Award or who have been finalists for any other CMA award are ineligible for Horizon nomination. No act can be nominated for the Horizon Award more than twice.

Balloting for the CMA Awards is conducted by the accounting firm of Deloitte Haskins and Sells. Finalists for the 1985 awards will be announced Aug. 20. Award winners and the 1985 Hall of Fame inductee will be announced Oct. 14 during the Country Music Association Awards Show, broadcast on CBS-TV from the Grand Ole Opry House.

Fricke Ties Concert/Account Tours

By Bill Fisher

NASHVILLE — During quick breaks from her summer touring schedule, CBS artist Janie Fricke recently made special stops in three large markets to visit retail and rack warehouses and radio stations. In addition to autograph and photo sessions at each stop, she sang her newest hit, "She's Single Again," accompanying herself on the guitar.

In the Southeast, Fricke stopped at Turtles in Atlanta, where she joined employees for a fried chicken lunch after she sang.

In the northeast portion of the tour, Fricke visited Kemp Mill and Handelman in Washington, D.C., and in Baltimore she stopped at Musical Sales and JEK Potomac. While in Baltimore the CBS branch there hosted a dinner for Fricke and local radio and sales accounts representatives.

Four locations in the Los Angeles area represented the west coast market at the

end of the special accounts tour: Licorice Pizza, Handelman, Show Industries and Warehouse Records.

In addition to the account visits, Fricke also did radio shows at WPKX and WMZQ in Washington, D.C. and at WPOC and WCAO in Baltimore, during which she took on-air calls from listeners and gave away albums and concert tickets.

Fricke's July performance tour dates were concentrated in the Midwest and Canada, with some eastern stops. According to Fricke, the response to material from her current album, "Somebody Else's Fire," has been good. "I'm doing a lot of new songs off of it," she said in a telephone interview. "The people really seem to like the songs on the album ... it's kind of back-to-basics country."

"Somebody Else's Fire" stands at 36 bullet after only two weeks on the Cash Box country album chart, and the first single release, "She's Single Again," enters the top five this week at four bullet.



THANKS, TURTLES — Janie Fricke began her recent retail account tour with a stop at Turtles in Atlanta. Above, the Columbia artist is pictured with Turtles warehouse employees during a private performance.

TOP 100 COUNTRY SINGLES

August 3, 1985

• Indicates Highest Debut

Weeks
On
7/27 Chart

1	FORTY HOUR WEEK (FOR A LIVIN')	ALABAMA (RCA PB-14085)	4	12
2	I'M FOR LOVE	HANK WILLIAMS, JR. (Warner Bros. 7-29022)	5	13
3	OLD HIPPIE	THE BELLAMY BROTHERS (MCA/Curb MCA-52579)	3	13
4	SHE'S SINGLE AGAIN	JANIE FRICKE (Columbia 38-04896)	6	13
5	HIGHWAYMAN	W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881)	7	13
6	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)	11	11
7	THE FIREMAN	GEORGE STRAIT (MCA 52586)	12	10
8	LOVE IS ALIVE	THE JUDDS (RCA/Curb PB-14093)	13	9
9	I DON'T THINK I'M READY FOR YOU YET	ANNE MURRAY (Capitol B-5472)	10	12
10	LOVE DON'T CARE	EARL THOMAS CONLEY (RCA PB-14060)	1	14
11	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH (Columbia 38-04809)	16	9
12	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)	17	9
13	I WANT EVERYONE TO CRY	RESTLESS HEART (RCA PB-14086)	20	10
14	LETTER TO HOME	GLEN CAMPBELL (Atlantic-America 7-99647)	15	12
15	USED TO BLUE	SAWYER BROWN (Capitol B-5477)	21	9
16	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY (EMI-America B-8265)	19	10
17	HAVE I GOT A DEAL FOR YOU	REBA McENTIRE (MCA 52604)	22	8
18	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	MAC DAVIS (MCA 52573)	24	9
19	DRINKIN' AND DREAMIN'	WAYLON JENNINGS (RCA PB-14094)	26	7
20	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS (Warner Bros. 7-28988)	28	6
21	YOU CAN'T RUN AWAY FROM YOUR HEART	LACY J. DALTON (Columbia 38-04884)	27	9
22	IF YOU BREAK MY HEART	THE KENDALLS (Mercury 880-828-7)	25	10
23	DIXIE ROAD	LEE GREENWOOD (MCA 52564)	2	18
24	COLD SUMMER DAY IN GEORGIA	GENE WATSON (Epic 34-05407)	29	8
25	HELLO MARY LOU	THE STATLER BROTHERS (Mercury 880-685-7)	9	16
26	BETWEEN BLUE EYE AND JEANS	CONWAY TWITTY (Warner Bros. 7-28966)	33	5
27	MY TOOT-TOOT	ROCKIN' SIDNEY (Epic 34-05430)	30	6
28	PRETTY LADY	KEITH STEGALL (Epic 34-04934)	32	8
29	FORGIVING YOU WAS EASY	WILLIE NELSON (Columbia 38-04847)	14	17
30	HOTTEST "EX" IN TEXAS	BECKY HOBBS (EMI America B-8273)	34	7
31	HOMETOWN GOSSIP	THE WHITES (MCA/Curb-52 615)	35	6
32	CRY JUST A LITTLE BIT	SYLVIA (RCA PB-14107)	37	6
33	LIASSO THE MOON	GARY MORRIS (Warner Bros. 7-29028)	8	14

34	WITH JUST ONE LOOK IN YOUR EYES	CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	40	5
35	FOOLED AROUND AND FELL IN LOVE	T.G. SHEPPARD (Columbia 38-04890)	18	12
36	BLUE HIGHWAY	JOHN CONLEE (MCA 52625)	43	5
37	LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)	RONNIE MILSAP (RCA PB-14135)	45	4
38	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT (Warner Bros. 7-28976)	48	4
39	PAINT THE TOWN BLUE	ROBIN LEE AND LOBO (Evergreen EV-1033)	44	6
40	I'LL BE YOUR FOOL TONIGHT	JIM GLASER (MCA/Noble Vision-52619)	41	6
41	KERN RIVER	MERLE HAGGARD (Epic 34-05426)	46	5
42	LET A LITTLE LOVE COME IN	CHARLIE PRIDE (RCA PB-14134)	53	4
43	IT AIN'T GONNA WORRY MY MIND	RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)	23	14
44	SHE'S A MIRACLE	EXILE (Epic 34-04864)	36	17
45	MEET ME IN MONTANA	MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)	55	3
46	DIM LIGHTS, THICK SMOKE	VERN GOSDIN (Compleat CP-142)	31	14
47	HEART DON'T DO THIS TO ME	LORETTA LYNN (MCA 52621)	56	4
48	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER (MCA 52567)	38	16
49	WHAT USED TO BE CRAZY	THE BAMA BAND (Compleat CK-110)	58	4
50	LOVE TALKS	RONNIE McDOWELL (Epic 34-05404)	61	3
51	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON (RCA PB-14139)	63	3
52	SAVE THE LAST CHANCE	JOHNNY LEE (Warner Bros. 7-29021)	39	13
53	IF IT WEREN'T FOR HIM	VINCE GILL (RCA PB-14140)	66	3
54	HE WON'T GIVE IN	KATHY MATTEA (Mercury 880-867-7)	67	3
55	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP (RCA PB-14034)	49	18
56	SMOOTH SAILING (ROCK IN THE ROAD)	MARK GRAY (Columbia 38-05403)	68	2
57	I WILL DANCE WITH YOU	KAREN BROOKS (DUET WITH JOHNNY CASH) (Warner Bros. 7-28979)	71	2
58	SOME FOOLS NEVER LEARN	STEVE WARINER (MCA 52644)	72	2
59	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS (MCA 52646)	—	1
60	HE BURNS ME UP	LANE BRODY (EMI America B-8266)	50	13
61	DON'T MAKE ME WAIT ON THE MOON	SHELLY WEST (Warner Bros./Viva 7-28997)	51	9
62	TWENTIETH CENTURY FOOL	KENNY ROGERS (Liberty B-1525)	69	4
63	YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL)	TAMMY WYNETTE (Epic 34-05399)	76	2
64	RHYTHM GUITAR	EMMYLOU HARRIS (Warner Bros. 7-28952)	81	2
65	YOU DONE ME WRONG	MEL TILLIS (RCA PB-14061)	42	9

66	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES (Epic 34-05439)	—	1
67	MAYBE MY BABY	LOUISE MANDRELL (RCA PB-14039)	52	18
68	I WANNA HEAR IT FROM YOU	EDDY RAVEN (RCA PB-14164)	—	1
69	WHY NOT TONIGHT	ATLANTA (MCA/MDJ-52603)	54	7
70	IT'S ALL OVER NOW	JOHN ANDERSON (Warner Bros. 7-29002)	47	14
71	UNWED FATHERS	GAIL DAVIES (RCA PB-14095)	59	8
72	HEART TROUBLE	STEVE WARINER (MCA 52562)	60	17
73	SIZE SEVEN ROUND (MADE OF GOLD)	GEORGE JONES AND LACY J. DALTON (Epic 34-04876)	62	15
74	MAKE-UP AND FADED BLUE JEANS	MERLE HAGGARD (MCA 52595)	64	8
75	YOU COULD BE THE ONE WOMAN	CHANCE (Mercury 880 959-1)	—	1
76	OPERATOR, OPERATOR	EDDY RAVEN (RCA PB-14044)	57	16
77	NOBODY EVER GETS ENOUGH LOVE	CON HUNLEY (Capitol B-5485)	—	1
78	YOU'RE GONNA MISS ME WHEN I'M GONE	JUDY RODMAN (MTM B-72054)	—	1
79	LET IT ROLL	MEL McDANIEL (Capitol B-5458)	70	21
80	LITTLE THINGS	THE OAK RIDGE BOYS (MCA 52556)	73	19
81	MY OLD YELLOW CAR	DAN SEALS (EMI America B-8261)	75	19
82	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE (Warner Bros. 7-29050)	65	20
83	YOU JUST HURT MY LAST FEELING	SAMMI SMITH (Step One SOR: 342)	83	8
84	A BAR WITH NO BEER	TOM T. HALL (Mercury 880 690-7)	78	11
85	NIGHTSHIFT	NASHVILLE NIGHTSHIFT (NCA-133737)	—	1
86	IF IT AIN'T LOVE	ED BRUCE (RCA PB-14150)	—	1
87	THE COUNTRY MUSIC HALL OF FAME	GRANT TURNER (Killer K-1001)	—	1
88	YOU CAN'T MEASURE MY LOVE	CARLETTE (LUV 107)	80	4
89	COUNTRY BOY	RICKY SKAGGS (Epic 34-04831)	74	20
90	NATURAL HIGH	MERLE HAGGARD (Epic 34-04830)	79	21
91	PLAYING FOR KEEPS	HOLLY DUNN (MTM B-72052)	82	10
92	ANY TIME	THE OSMOND BROTHERS (Warner Bros./Curb 7-28982)	84	9
93	HEARTS GO ROUND	DWIGHT CHRISTOPHER (Hey Ho 1991)	—	1
94	DON'T CALL HIM A COWBOY	CONWAY TWITTY (Warner Bros. 7-29057)	86	21
95	DIXIE TRAIN	CARL JACKSON (Columbia 38-04926)	87	9
96	FALLIN' IN LOVE	SYLVIA (RCA PB-13997)	77	26
97	ONE BIG FAMILY	HEART OF NASHVILLE (Compleat 679001)	85	9
98	IN A NEW YORK MINUTE	RONNIE McDOWELL (Epic 34-04816)	88	24
99	I DON'T WANT TO LOSE YOU	FREDDY HART (Eldorado ED-101)	91	7
100	WHITE LINE	EMMYLOU HARRIS (Warner Bros. 7-29041)	90	20

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Bar With No Beer (Hallnote—BMI)	84	Dickerson—BMI	31	Love Is Alive (Irvins—BMI)	8	She's Single (Blackwood—BMI/April/New & Used—ASCAP)	4
Any Time (Rightstong—BMI)	92	Hottest (Grand Coalition—BMI/Grand Alliance—ASCAP)	30	Love Talks (Cross Keys—ASCAP/Tree/O'Lyric—BMI)	50	Size Seven (Taylor and Watts/Algee—BMI)	73
Between Blue Eyes (Hall-Clement/Lionel Delmore—BMI)	26	I Don't Know (Chelcait/Atlantic—BMI/Coolwell—Granite—ASCAP)	11	Make-Up And Faded (Shade Tree—BMI)	74	Smooth Sailing (Warner House/Down 'N' Dixie/Irving—BMI)	56
Blue Highway (Cross Keys/Oven Bird—ASCAP)	36	I Don't Think (Happy Trails/Music Corp. of America—BMI)	9	Maybe My Baby (Salespace/ECB—BMI)	67	Some Fools (Sweet Baby—BMI)	58
Carolina In (Mystery—BMI)	16	I Don't Want (Heartline/Dobbins—BMI)	99	Meet Me (Web IV—BMI)	45	The Country Music (Little Bill—BMI)	87
Cold Summer Day (Tapadero—BMI/Cavesson—ASCAP)	24	I Fell In Love (Lynn Schwwn/Guyasta—BMI)	20	Modern Day (Golden Bridge/Mota—ASCAP)	12	The Fireman (Tree—BMI)	7
Country Boy (Ackee—ASCAP)	89	I Never (Hall-Element—BMI)	18	My Old Yellow (DebDave/Briarpatch—BMI)	81	Touch A Hand (Irving/East/Memphis—BMI)	59
Cry Just A (EMI—ASCAP)	32	I Wanna (Silver Rain/Dejamus—ASCAP)	68	My Toot-Toot (Sid Slim/Fiat Town—BMI)	27	Twentieth Century (WB/Nearytunes/W'ner-T'Lane/Nearyson—BMI/ASCAP)	62
Dim Lights, Thick Smoke (Comet—BMI)	46	I Want (Warner-Tam'lane/Writers—BMI/WB/B. Montgomery—ASCAP)	13	Natural High (Mount Shasta—BMI)	90	Unwed Fathers (Tree—BMI/Big Ears/Brused Orange—ASCAP)	71
Dixie Road (Southern Soul/Window—BMI)	23	I Will Dance (Song of Cash—ASCAP)	57	Nightshift (Walter Orange—ASCAP/Tuneworks/Right-song/Franne Golde—BMI)	85	Used To Blue (Montage—ASCAP/Captain Crystal—BMI)	15
Dixie Train (Latter End—BMI/Bright Sky—ASCAP)	95	I'm For Love (Bocephus—BMI)	2	Nobody Wants (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI)	77	What Used To (Cross Keys/Tree—ASCAP)	49
Don't Call Him (Southern Nights—ASCAP)	94	If It Ain't Love (Acuff-Rose—BMI)	86	Nobody (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI)	82	White Line (Emmylou Songs—ASCAP/Irving—BMI)	100
Don't Make Me (April—ASCAP)	61	If It Weren't (Benefit/Monster Beach/Atlantic—BMI)	22	Old Hippie (Bellamy Bros.—ASCAP)	3	Who's Gonna (WB/Two Sons—ASCAP/Tree—BMI)	66
Drinkin' (WB/Two Sons—ASCAP/Blue Lake—BMI)	19	In A NY Minute (Tree/O'Lyric—BMI)	98	One Big Family (Heart of Nashville—ASCAP/BMI)	97	Why Not (Tree/Crosskeys/o'Lyric—BMI/ASCAP)	69
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	96	It Ain't (April/Lion-Hearted—ASCAP)	43	Operator (Goldline/Granite—ASCAP)	76	With Just (Tapadero/Little Shop of Morgansongs—BMI)	34
Fooled Around (Crabshaw—ASCAP)	35	It's A Short (Hall-Clement—BMI)	48	Paint The Town (Lynn Shawn/Guyasuta—BMI)	39	You Can Lead (Cross Keys/Neverbreak—ASCAP)	63
Forgiving You (Willie Nelson—BMI)	29	It's All Over Now (ABKCO—BMI)	70	Playing For (CBS/O'Lyric/Tree—BMI)	91	You Can't Measure (Littlefoot/Nekkid—BMI)	88
Forty Hour (MCA—BMI/MCA/Leeds/Patchwork/Don Schlitz—ASCAP)	1	Kern River (Mt. Shasta—BMI)	41	Pretty Lady (April/Keith Stegall—ASCAP)	28	You Can't Run (Screen Gems/EMI/Moon & Stars—BMI/Berger Bits—ASCAP)	21
Have I Got A Deal (Song Media/Friday Night—BMI)	17	Lasso The Moon (Ensign—BMI)	33	Real Love (Debdave—BMI/Maliven/Cottonpatch—ASCAP)	6	You Could Be (WB—ASCAP)	75
He Burns (Unichappell—BMI)	60	Let A Little (Hall-Clement—BMI)	42	Rhythm Guitar (Emmylou Songs—ASCAP/Irving—BMI)	64	You Done Me (Cedarwood/Fort Knox—BMI)	65
He Won't (Mulberry Street—ASCAP)	54	Let It Roll (Arc—BMI)	79	Save The (Rick Hall/Terry Woodford—ASCAP)	52	You Just Hurt (Tree/Southwing—ASCAP/BMI)	83
Heart Don't (Songcastle/Lionsmate/MCA—ASCAP)	47	Letter To Home (Latter End—BMI)	14	She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP)	55	You Make (Leeds/Patchwork—ASCAP)	51
Heart Trouble (Irving/Silverline—BMI)	72	Little Things (Reynsong—BMI)	80	She's A (Pacific Island/Tree—BMI)	44	You're Gonna (Lawyer's Daughter—BMI)	78
Hearts Go (Charlie Monk/Many Hats—ASCAP)	93	Lost In Fifties (Lodge Hall/Two Sons/Warner Bros.—ASCAP/LLEE—BMI)	37	She's Comin' (DebDave/Briarpatch—BMI)	38		
Hello (Unichappell, Six Continents, Champion—BMI)	25	Love Don't (Blue Moon/April—ASCAP/Labor of					
Highwayman (White Oak—ASCAP)	5						
Hometown (Glenwood/Sister John/							

MOST ADDED



STRONG ADDS

Who's Gonna Fill Their Shoes — George Jones — Epic
I Wanna Hear It From You — Eddy Raven — RCA
You Could Be The One Woman — Chance — Mercury
Nobody Ever Gets Enough Love — Con Hunley — Capitol
You're Gonna Miss Me When I'm Gone — Judy Rodman — MTM

STATION ADDS

KUGN — Tom Edwards — Eugene
 M. Gray
 T. Wynette
 S. Wariner
 E. Harris

KFGO — Don Roberts — Fargo
 Oak Ridge Boys
 E. Raven
 G. Jones
 E. Bruce
 Nashville Nightshift

KVOX — Scott Winston — Moorhead, MN
 R. McDowell
 M. Osmond/D. Seals
 J. Newton
 E. Raven

WTVR — Mike Allen — Richmond
 Chance
 S. Wariner
 E. Harris
 E. Raven
 Oak Ridge Boys
 G. Jones
 Nashville Nightshift

WHIM — Jim O'Brien — Providence
 B. Bare
 S. Wariner
 C. Smith

Oak Ridge Boys
 Southern Pacific
 K. Rogers
 E. Raven
 E. Bruce

KMIX — Steve Amari — Modesto
 R. Milsap
 M. Haggard
 C. Twitty
 M. Gray
 B. Burnette

KKYX — Jerry King — San Antonio
 E. Bruce
 T. Hensley
 Oak Ridge Boys
 E. Raven
 G. Jones

WDXE — Dan Hollander — Lawrenceburg, TN
 T. Hensley
 Chance
 G. Turner
 J. Rodman
 D. Christopher
 Nashville Nighshift
 N. Young
 C. Gayle

KTTS — Rob Hough — Springfield, MO
 B. Bare
 E. Raven
 Oak Ridge Boys
 G. Jones
 E. Bruce

WCCN — Dick Deno — Neillsville, WI
 E. Raven
 G. Turner
 C. Smith
 B. Rich
 R. Pennington
 Chance
 Oak Ridge Boys
 Nashville Nightshift

KXYL — Craig Lewis — Brownwood, TX
 S. Wariner
 M. Gray
 J. Glaser
 R. McDowell
 L. Lynn

KSO — Billy Cole — Des Moines
 L. Lynn
 K. Brooks
 Oak Ridge Boys
 G. Jones
 S. Wariner

WMML — Bill Black — Mobile
 Oak Ridge Boys
 J. Newton
 M. Martin
 R. McDowell
 G. Jones
 E. Harris



AMERICAN MADE — Writers and publishers of "American Made" recently presented BMI Nashville execs with Miller beer caps and T-shirts. Miller Brewing Company, in conjunction with J. Walter Thompson Advertising of New York, is using the song as Miller beer's anthem in what is said to be the largest purchase of TV ad time in history. Pictured (l-r) are: Bob Beckham of Combine Music; BMI senior VP Frances Preston; writers Bob DiPiero and Pat McManus; and BMI's Harry Warner.

Nashville Nightshift
 R. Hall

KKAL — Mike David — Arroyo Grande
 S. Wariner
 R. McDowell
 J. Stampley
 Wright Brothers
 R. Bailey
 T. Hensley

KCJB — Jay Davis — Minot
 V. Gill
 S. Wariner
 M. Osmond/D. Seals
 C. Pride

Southern Pacific
 K. Brooks
 E. Harris

KWOC — Dennis Casey — Poplar Bluff, MO
 C. Gayle
 E. Bruce
 G. Turner
 J. Rodman
 E. Raven
 T. Hensley
 J. Newton
 Chance
 R. Pennington
 Oak Ridge Boys
 V. Gill
 B. Rich

THE COUNTRY MIKE

STATION PROFILE — WMMK/Destin, Florida, went on the air in September 1981 and almost immediately became a dominant force in its market. After only nine months, it had become the #2 station in a market with 14 stations. The next year saw K 92 capture the #1 position (on both Arbitron and Birch Standard Market Reports). This feat is even more impressive when considering that WMMK bettered a 100,000-watt rocker and a 100,000-watt Top 40 station in a highly transient market in a resort/vacation community. "We showed up great in 12+ and 18+ men and women. That showed us that the people here were looking for an alternative of some sort," commented K 92 music director Skip Davis. Davis likes to refer to the station's unique format as "Album-Oriented Country." "We want to offer our

listeners as much new music as we possibly can within the hour. We only play 3 oldies per hour, and we play as many as 15 songs within an hour." Up to 150 album cuts are considered to be an integral part of K 92 programming. An additional reason for the success of the station is its extremely high profile. Promotions may range from a fishing rodeo with cash and prizes totaling \$147,000 to a Corvette giveaway to a Girl Scout carwash. K 92 airshifts are manned by program director **Gabby Bruce** from 6-10 a.m., **Emory Ellis** from 10 a.m. to 3 p.m., **Skip Davis** from 3-7 p.m., **Mike Richards** from 7 p.m. to midnight, and **Ballard Fore** on the nightshift from midnight to 6 a.m.

Stereo
WMMK 92
"a kick in the pass"

STATION CHANGES — Doug Larsen, formerly news anchor for *World-Herald Cable News*, was named associate news director at **WOW/Omaha** in a recent announcement made by WOW news director **Rod Calvin**. Larsen has worked in the news industry for more than 20 years, having served in radio and television news in Nebraska, Iowa, Oregon and Washington. Larsen joined the WOW news department in February, 1984 . . . **Don Jeffrey** has been named music director at **KIKF/Orange, California** . . . **WAIM/Anderson, South Carolina** also has a new music director. **Anthony Bagwell** took that position in June . . . **Larry Coates** is the new program director for **WSUN/St. Petersburg**.

Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Jerry King	KKYX	San Antonio

Song: "A Far Cry From You"
Artist: Connie Smith
Label: Epic

Comments:

"She's one of my favorite female country artists, and I'm glad to see her back with a good record. It's doing fine here — it's already in medium rotation, and doing quite well."



MURRAY AT MUD ISLAND — WMC 79, Memphis, and Mid-South Concerts recently presented Anne Murray at the Mud Island Amphitheatre. WMC's Eddie Edwards is shown above presenting Murray with an official station cap and T-shirt.

COUNTRY COLUMN

TOM JONES — PolyGram reports that a new country push is set to begin for Tom Jones, with a new single, called "Not Another Heart Song," to be released this week, and a video in the planning stages. Twelve or so cuts have been recorded for the singer's upcoming album. One is a version of the **Billy Swan** classic, "I Can Help," which Jones absolutely tears up — great stuff — and a **Steve Davis/Paul Williams** composition called "Love Burned A Hole." Jones is scheduled for a Nashville performance at the Grand Ole Opry House the first week of September.

EPIC DEBUT — **Gene Watson** visited *Cash Box* in Nashville recently with a couple of copies of his debut album release for Epic Records, "Memories To Burn." The first single from the LP, "Cold Summer Day In Georgia," is the latest hit for the Texas singer, and the song is headed for the uppermost levels of the chart. "Memories To Burn" is Watson's 18th album and the first on which he has taken complete production control. Said Watson, "I didn't have anyone standing over my shoulder, tellin' me 'do this and do that' . . . I think it's one of the best albums I've ever cut." Again, the artist used the members of his road band for the majority of the tracks, and, as on his past albums, much of the recording was done live-in-studio.

ROCKY OPRY — **John McEuen** (l) recently hosted his fifth annual Rocky Mountain Opry at Red Rocks in Denver. In addition to **Bonnie Raitt**, **Ricky Skaggs** and **The Nitty Gritty Dirt Band**, McEuen's guest list included **David Bromberg** (c) and **Arlo Guthrie** (r).

on this album I used some electric piano and clavinet for some pickups and rides. I knew it would be a different twist and something that no one would expect to hear out of me. Yet when you hear the vocal, I don't think there's any doubt in anyone's mind as to who it is." The album also includes a performance by **Leona Williams**, who co-wrote one of the songs, "If I Painted A Picture," with **Charlie Browder**. Besides being his first album for Epic, "Memories To Burn" is the first time Watson has used Hilltop Studios in Madison, Tennessee, a Nashville suburb. "I enjoyed the sessions out there more than I have anywhere else," Watson said. "I figured if I got that far off the beaten path I could concentrate better on what I had to do. It's hard to concentrate on something with people running in and out, pitching you songs in the middle of a recording session." Watson will be seen on video tape on TNN's *New Country* on Aug. 13. While in town he also appeared as co-host of the cable network's *Video Country* series and was featured on the widely syndicated *This Week In Country Music* program. Watson said he is pleased with his move to Epic and happy to visit Nashville, but he still entertains no thoughts of leaving his residence in Houston to move to Music City. "I don't want to get in the clique," he said.

DRIFTIN' DOWN FROM THE MOUNTAINS — Colorado singer/songwriter **Chuck Pyle** didn't exactly blow in on a wayward gust, (to paraphrase a line from the title song of his new album) — he came to Nashville recently to look around, play with some tellow songwriters and talk about the LP, "Drifter's Wind," on the Urban Sound label of Evergreen, Colorado. Pyle has been primarily known for the song "Jaded Lover," made popular by **Jerry Jeff Walker** and covered recently (under a revised title) on the new **Southern Pacific** album from Warner Bros. Pyle also has a cut on the new **Nitty Gritty Dirt Band** album called "Other Side Of The Hill," based on his acquaintance with a rodeo cowboy. Pyle brought his album to the *Cash Box* Nashville office and talked about the music, which he generally described as "things that would come to someone in solitude." The theme of drifting, tumbleweed-fashion, runs through the LP, according to the artist — the title cut, says Pyle, is "about wide open spaces . . . it's about this misfit I met up in Calgary . . . who decided he was committed to no one." That song is scheduled to be the debut single, which should be released in a matter of days, with the album to follow close behind. While in Music City, Pyle performed a few songs at The Bluebird Cafe, but, according to publicist **Cathy Gurley**, the singer is not interested in a major label deal. Urban Sound is reportedly quite interested in establishing a base in country music.

Bill Fisher

SINGLE RELEASES

OUT OF THE BOX

JOHN SCHNEIDER (MCA-52648)
I'm Gonna Leave You Tomorrow (3:43)
 (Chappell—ASCAP; Unichappell—BMI)
 (T. Daniels, G. Dobbins, J. Wilson)
 (Producers: Jimmy Bowen, John Schneider)

Schneider's Haggard-inspired singing style on this song is backed by production featuring an acoustic piano and Hoot Hester's fiddle. The determination expressed in the title is countered by this line in the chorus ". . . that's the same thing I said yesterday." The first release from the "Tryin' To Outrun The Wind" album ("It's A Short Walk From Heaven To Hell") was a solid Top 10 song; "I'm Gonna Leave You Tomorrow" is, overall, a better vocal performance, and it should do at least as well as its predecessor.



LOUISE MANDRELL (RCA PB-14151)
I Wanna Say Yes (3:21) (Warner-Tamerlane/Three Ships—BMI) (R.C. Bannon)
 (Producer: R.C. Bannon)

This song is from Mandrell's "Maybe My Baby" album. The theme is familiar. A woman wonders how long it will be before her relationship with a certain man will result in sexual intimacy. The basic elements of a country groove tune are present: a fast tempo, short instrumental solos and rhythmic phrasing in the lead vocal. Particularly strong, soulful back-up singing also distinguishes this cut. Coming immediately after the Top 10 "Maybe My Baby" single, "I Wanna Say Yes" should be another fast mover for Mandrell.



FEATURE PICKS

DAN FOGELBERG (Full Moon/Epic 34-05446)
Down The Road/Mountain Pass (2:45) (CBS Unart—BMI; Hickory Grove/April—ASCAP) (E. Scruggs, L. Flatt/D. Fogelberg) (Producers: Dan Fogelberg, Marty Lewis)

Fogelberg starts this bluegrass barnburner with a little 'a cappella' Flatt and Scruggs before bursting into his own "Mountain Pass." The solos are outstanding beginning with Herb Pederson's banjo, then Jim Buchanan's fiddle and finally the incomparable Jerry Douglas on dobro. Pederson and Ricky Skaggs sing harmony to Fogelberg's earnest lead vocal.

JAMES & MICHAEL YOUNGER (Permian P-82012)
In South Texas (The Land of Dreams) (3:22) (Jack and Bill—ASCAP; Hall-Clement/BMI) (J. L. Williams, E. J. Ledesma) (Producer: Mike Daniel)

An introduction sung in Spanish, multiple key changes and an accelerated reprise make this song's arrangement unique. The close harmony of James and Michael Younger should make the record a strong play not only in south Texas.

BRENDA LEE (MCA-52654)
I'm Takin' My Time (2:43) (Silverline/BMI; Bait and Beer/ASCAP) (R. Beresford, P. Algers) (Producers: Emory Gordy, Jr., David Hungate)

Guitar power chords give this song a harder edge than one might expect from Brenda Lee, but her full-throated glissandi more than match the production in intensity.

NEW AND DEVELOPING



RANDY TRAVIS (Warner Bros. 7-28962)
On The Other Hand (3:05) (Writers Group/Scarlet Moon—BMI; MCA/Don Schlitz—ASCAP) (Producers: Kyle Lehnung, Keith Stegall)

Most debut country singles are fast and loud. The idea is to grab the listener's attention with raw energy. Randy Travis, however, has an attention-grabbing, full, baritone voice that doesn't require the typical debut. He needs only a good song with a memorable hook and producers smart enough to keep everything else out of the way. He has all that with this single. Performances in Nashville clubs, a few TV appearances and a cut on the *Rustlers' Rhapsody* soundtrack album helped Travis get started; now that he's on a big label, there may be no stopping him.

TOP 30 ALBUMS

Spiritual

Inspirational

	Weeks On 7/27 Chart
1 BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	2 13
2 NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863) "Right Now"	1 46
3 LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over"	3 25
4 TOMORROW THE WINANS (Light 5857) "Secret Place"	4 26
5 ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	5 42
6 MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven"	12 42
7 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606-X)	7 18
8 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	8 54
9 CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done"	9 34
10 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	10 94
11 I GIVE MYSELF TO YOU THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	— 1
12 HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	24 18
13 HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772)	21 18
14 I WANT TO KNOW WHAT LOVE IS NEW JERSEY MASS CHOIR (Prelude PRL 14113)	— 1
15 DeLEON DeLEON RICHARDS (Word 7-01-680406-2)	13 18
16 TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-678306-5) Open	16 38
17 ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	15 118
18 WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would"	6 42
19 UNSPEAKABLE JOY DOUGLAS MILLER (Light 5876)	— 1
20 I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7088) Open	18 24
21 THE IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 12)	17 18
22 I AM GOING ON COMMISSIONED (Light 5861)	— 1
23 PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	19 46
24 MAKING A WAY THE TRUTHETTES (Malaco 4397)	— 1
25 NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open	20 52
26 LORD LIFT ME UP BISHOP JEFF BANKS (Savoy 14749)	22 18
27 PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open	11 28
28 MIRACLE "LIVE" REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6763)	25 18
29 SOMETHING OLD, SOMETHING NEW BILL SAWYER (Tyscot ELP 1030JT)	26 18
30 LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843)	14 18

	Weeks On 7/27 Chart
1 UNGUARDED AMY GRANT (Myrrh 7-01680606-5) Open	1 10
2 BEAT THE SYSTEM PETRA (Starsong 7012057881)	3 18
3 SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None	2 34
4 COMING ON STRONG CARMAN (Myrrh 7016807061)	13 18
5 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You"	5 24
6 CHOOSE LIFE DEBBIE BOONE (Lamb And Lion LLR 3008)	6 13
7 MICHAEL W. SMITH 2 MICHAEL W. SMITH (Reunion 000412-9) "Hosanna"	4 68
8 LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut	7 24
9 KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	9 38
10 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	10 74
11 LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	16 18
12 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	8 68
13 MEDALS RUSS TAFF (Myrrh 7-01-679206-4)	— 1
14 ON THE FRITZ STEVE TAYLOR (Sparrow SPR-1105)	— 1
15 COMMUNICATION DEGARMO AND KEY (Benson 01073)	14 18
16 HEART & SOUL KATHY TROCOLI (Reunion SPCN 7-01-000512-5) Open	11 44
17 TENDER JAMES MICHAEL JAMES MURPHY (Milk and Honey MH 1055) "Believers"	12 24
18 WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124)	20 18
19 SEVEN DAVID MEECE (Myrrh 7016812065)	— 1
20 THE YELLOW AND BLACK ATTACK STRYPER (Enigma EC1064)	— 1
21 THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut	17 60
22 MAN IN THE MIDDLE WAYNE WATSON (Milk And Honey MH 1049) Open	18 64
23 I'VE JUST SEEN JESUS LARNELLE HARRIS (Impact RO 3732)	— 1
24 HE HOLDS THE KEY STEVE GREEN (Sparrow SPR 1104)	— 1
25 ART OF THE STATE A.D. (Kerygma KRR5401)	— 1
26 POWER OF PRAISE PHIL DRISCOLL (Sparrow SPR 1102)	— 1
27 PERSON TO PERSON LENNY LeBLANC (Hartland HR 38653) "He Is The One"	15 28
28 DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN 701680206-X)	21 18
29 NEW POINT OF VIEW THE NEW GAITHER VOCAL BAND (Dayspring 7014127012)	22 18
30 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	25 110

GOSPEL PICKS

- THE BEST OF WAYNE WATSON — Wayne Watson — Milk & Honey MH 5002 — Producers: various
- THE BEST OF MICHEAL CARD — Micheal Card — Milk & Honey MH 5001 — Producers: various
- TIL I MEET THE LORD — The Caravans — Nashboro NA 8660 — Producer: Ray Harris
- TODAY IS THE DAY — Robert Blair and the Fantastic Violinaires — Malaco MAL 4399 — Producers: Frank Williams, Leonard Williams
- A LAUGH AND A HALF — Grady Nutt — RiverSong ZLP8503 — Producer: Bill Traylor

Gospel Album Reviews

LOVE BEYOND REASON — Randy Stonehill — Myrrh 7-01-681106-9 — Producer: Barry Miller Kaye

Randy Stonehill's new album contains special supporting performances by Amy Grant, Bryan Duncan and Richie Furay. There are a lot of late-'70s, southern California influences here, especially on "Bells" and the often-covered "Until Your Love Broke Through," both of which feature Furay, and on "I Could Never Say Goodbye," a duet with Grant. There are also plenty of 1985-style songs on the album, notably the title cut (a reggae arrangement), "Angry Young Men" and "Judgement Day." The fine, orchestral synthesizer arrangement on "Hymn" is matched by the simple beauty of Stonehill's lyric.



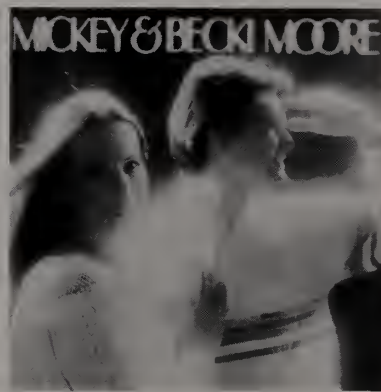
THE BEST OF TWILA PARIS — Twila Paris — Milk & Honey MH 1062 — Producers: various

Paris' clear soprano is featured on 10 of her best known original tunes, recorded while she was with Milk & Honey. The showpiece, of course, is "The Warrior Is A Child," but the others, which include "We Bow Down," "Keepin' My Eyes On You" and the artist's arrangement of "Leaning On The Everlasting Arms," provide an excellent introduction to her music and make this a valuable collection.



IT'S ALL ABOUT JESUS — The Fourth Of May — First Epistle PTL-E 7000 — Producer: Charles May

This album is an interesting mix of styles — large ensemble, old-fashioned quartet and modern, synthesizer-based sounds. The Fourth Of May is backed by a 16-voice choir on several numbers; their quartet expertise is best represented on a seven-minute tribute to their late father, Brother Joe May. Co-producing and playing synthesizer on four cuts is Billy Preston. The material is praise-oriented and uniformly upbeat in tone.



MICKEY & BECKI MOORE — Mickey & Becki Moore — Milk & Honey MH 1065 — Producers: Greg Nelson, John G. Elliott

The first Milk & Honey release for this duet features a lot of big arrangements that are built around excellent string and reed work, including the first single, "God Will Provide A Way." There are other kinds of songs also. "Kick, Shove And Maim" is an uptempo, country/gospel tune; "Never Gonna Let You Go" has a bright-eyed pop sound; and "Gimme, Gimme" has a calypso beat. The main attraction throughout is the smooth vocal blend of the Moores.

RiverSong Signs The Blackwood Brothers

NASHVILLE — Bill Traylor, president of RiverSong Records announced a recording agreement with The Blackwood Brothers last month. The premiere recording on RiverSong, titled "That Brighter Day" will be released this month. A single, "Only A Matter Of Mercy," will be a nationwide release to Christian radio stations.

Mark Blackwood, manager and producer for The Blackwood Brothers, said

concerning the new affiliation, "When we decided to make some changes in our organization with regards to the record label, Bill Traylor was the first person that came to mind to talk with. RiverSong Records, under Bill's leadership, has achieved primary attention in our field. We expect great things to happen with this association."

EMI Announces Plans For UK Compact Disc Plant

By Chrissy Iley

LONDON — EMI is to build the first CD plant in the UK to be owned and operated by a major record company. It will be sited in EMI's existing factory in Swindon. The plant is expected to cost over £4 million and should have a maximum annual capacity of 10 million discs.

EMI managing director Peter Jamieson says the company has been looking at the possibility of its own plant since CDs began to sell in significant numbers in the UK.

Two other CD plants, with an eventual combined annual production of around 20 million discs, are said to be under construction in the UK, but Jamieson is convinced there is room for EMI in the market. "If I didn't believe in the viability of the plant then we wouldn't be putting it up," he said.

He is, however, reluctant to reveal the exact cost of the project, although he confirms that it is definitely going to be well over £2 million. He also would not commit himself to the number of new jobs that would be created at the Swindon

plant.

The CD factory represents a substantial investment in Thorn EMI's music interests, and news of it came only four days after the group issued its poor results. It announced that they were due to "expensive problems" experienced in the music division only. Jamieson regards the investment as a sign of Thorn EMI's overall new confidence and hope for the music division.

EMI currently gets its CDs from Japan and Germany, but hopes to be using UK produced discs by early next year. It has yet to decide which equipment it will use for manufacturing and mastering at Swindon. EMI's decision to go ahead with the plant has come as a blow at least to one of the two other independent projects. Phil Race, whose company, Disc Technology is building a 12-million-discs-a-year factory says news of the Swindon plant has come too late for him to change his plans; he has already spent 5.5 million pounds on a factory that is due to begin production in the spring.



FETTING HAY WHILE THE SUN SHINES — CBS recording artists Colin Hay and Greg Ham of Men At Work were recently feted at a special function in their native Australia to launch the group's third album, "Two Hearts." Colin and Greg were honored with a CD Disc presentation of their first two albums "Business As Usual" and "Cargo" representing 100-million dollars worth of Men At Work music sold worldwide. Pictured at the presentation are (l-r): Hay; Denis Handlin, managing director, CBS Records Australia; and Ham.

Canada

TORONTO — The Canadian Academy of Recording Arts and Sciences (CARAS) — responsible for the JUNO Awards — and The Black Music Awards of Canada (BMAC) have jointly created two new categories for the awards ceremony, which take place later this year in November. They are the Reggae/Calypso categories and the R & B/Soul category.

The JUNOS have, in the past, been heavily influenced by record sales. "With many of the artists not economically capable of producing a full length album; they have turned to the 12" format. This in itself may have been a major factor in the lack of national recognition. The move between the two associations is a very positive one. Black music will now, through the national telecast of the JUNO Awards, gain the recognition that has been lacking for many years," says Trevor Shelton, President of BMAC.

The "CARAS Board was unanimous in adding the new R & B/Soul and Reggae/Calypso categories to reward excellence in these increasingly popular styles of music. CARAS looks forward to the continuing involvement of BMAC in the annual award presentation," says president Peter Steinmentz.

Trevor Shelton expects "the addition to act as a motivating force for new and established artists to strive for success and strengthen their dedication to the

music scene in general. Existing groups with followings in the metropolitan areas may now come into the limelight; such as Liberty Silver, Something Extra, Traffic Jam and Messenjah."

These two new awards brings the total of new categories to three, the last being the Best Video award added in the 1984 December JUNO ceremony.

Grant Lawrence

Argentina

BUENOS AIRES. — CBS melodic artist Orlando Netti, whose second album has been recently released in Argentina, is currently enjoying success in the charts of Ecuador, after gaining star status in Peru. His first LP has been released also in Chile, Bolivia and Spain, and Netti is currently taping several video clips for promotion in these and other Latin American markets.

Channel 9 hosted a special TV program to unveil an album released through RCA to benefit the people affected by the recent floods on the outskirts of Buenos Aires. The LP, tagged "Argentina is our home," contains two tracks recorded by thirty of the top local artists about a month ago, and songs from several diskeries by some of these artists. The guests, specially invited to the program, were asked to donate 100 australes (the new local currency, rated slightly higher than the U.S. dollar) as a contribution to the fund.

EMI is working on the development of

a fluent promotion network in the interior of the country, covering not only radio stations but also TV channels and cable outfits. The TV coverage is done through videos. Fifty one tapes have been already issued. The radio coverage amounts to 48 stations in fifteen provinces and has proven to be very effective on the launching of new artists and records.

Carlos Franzetti, who lived several years in the United States and is considered one of the best local musicians, will be the arranger of the new Victor Heredia LP, to be recorded August 22 through 24 at the Luna Park Stadium. The artist received recently several Golden and Platinum records and renewed his contract with PolyGram.

Alejandro Selasco of Music Hall reports very good results for the new volume of "FM U.S.A. Vol. 4," the new hit compilation, already mentioned in this column. The company is also working on several dance music albums, a field that is booming after the restrictions imposed on imports.

Miguel Smirnoff

Japan

TOKYO — The total revenue of R V C for the 10th fiscal term (Mar. 21, 1984 to Mar. 20, 1985) was 7,268,000,000 yen (\$29,000,000), a drop of 12 percent from the prior fiscal year. Breaking it down

according to configuration, records showed 4,361,000,000 yen (\$13,400,000), down 24 percent, and pre-recorded tapes indicated 1,955,000,000 yen (\$7,820,000), a decrease of 19 percent from the previous fiscal year. The main factor of the sales decrease was a severe drop of the domestic musics which occurred with the disengagement of Masahiko Kondo, the most saleable male singer of the company.

Crown Records has enjoyed growth of its total revenue in the 34th fiscal year (Mar. 21, 1984 to Mar. 20, 1985). According to the company, it made 7,478,000,000 yen (\$29,900,000), up 2.1 percent over the prior fiscal year. Records indicated 1,236,000,000 yen (\$4,940,000), pre-recorded tapes showed 4,342,000,000 yen (\$17,300,000) and new media reached 1,900,000,000 yen (\$7,600,000).

According to King Records, the total revenue of the 34th fiscal year (Mar. 21, 1984 to Mar. 20, 1985) showed 11,043,340,000 yen (\$44,100,000). Breaking it down according to configuration, records were 5,600,000,000 yen (\$22,400,000), down 21.4 percent while pre-recorded tape indicated 4,262,200,000 yen (\$17,000,000), a drop of 23.5 percent respectively from the previous fiscal year. CDs recorded high growth of 15 times over the prior fiscal year by 442,210,000 yen (\$1,770,000).

Kozo Otsuka

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

1. A View To A Kill — Duran Duran — EMI/Parlophone
2. We Are The World — USA For Africa — CBS
3. You Spln Me Round — Dead Or Alive — CBS/Epic
4. Se Nasco Un'Altra Volta — Pooh — CGD
5. Duel — Propaganda — Ricordi/ZTT
6. 19 — Paul Hardcastle — RCA/Chrysalis
7. Camel By Camel — Sandy Marton — CBS
8. Don't You — Simple Minds — Virgin
9. Samural — Michael Cretu — Virgin
10. Future Brain — Den Harrow — Baby

TOP TEN LPs

1. La Vita E' Adesso — Claudio Baglioni — CBS
2. Cosa Succede In Citta — Vasco Rossi — Carosello
3. Born In The U.S.A. — Bruce Springsteen — CBS
4. Quelli Della Notte — Renzo Arbore — Fonit Cetra
5. Festivalbar '85 — Various Artists — CGD
6. We Are The World — USA For Africa — CBS
7. Mixage (5) — Various Artists — Baby
8. 105 Estate — Various Artists — PolyGram/Polystar
9. Our Favourite Shop — Style Council — PolyGram/Polydor
10. Blimbo Mix — Various Artists — Baby.

Musica e Dischi

United Kingdom

TOP TEN 45s

1. There Must Be An Angel (playing with my heart) — Eurythmics — RCA
2. Frackle — Sister Sledge — Atlantic
3. Axel F — Harold Faltermeyer — MCA
4. My Toot Toot — Denise LaSalle — Epic
5. Cherish — Kool & The Gang — De-Lite
6. Live Is Life — Opus — Polydor
7. Into The Groove — Madonna — Sire
8. Round And Around — Jaki Graham — EMI
9. Crazy For You — Madonna — Geffen
10. Money's Too Tight (to mention) — Simply Red — Elektra

TOP TEN LPs

1. Born In The USA — Bruce Springsteen — CBS
2. Misplaced Childhood — Marillion — EMI
3. Brothers In Arms — Dire Straits — Vertigo
4. The Dream Of The Blue Turtles — Sting — A&M
5. Songs From The Big Chair — Tears For Fears — Mercury
6. Fly On The Wall — AC/DC — Atlantic
7. Boys And Girls — Bryan Ferry — EG
8. Cupid & Psyche '85 — Scritti Politti — Virgin
9. A Secret Wish — Propaganda — ZTT
10. Be Yourself Tonight — Eurythmics — RCA

—Melody Maker

Argentina

TOP TEN 45s

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

TOP TEN LPs

1. FM USA Vol. 4 — Various Artists (Music Hall)
2. USA For Africa — Various Artists (CBS)
3. 17 Hot Winners — Various Artists (EMI)
4. Flebre De Amor — Luis Miguel (EMI)
5. Cabralgando — Facundo Cabral (Interdisc)
6. Conclerto — Alejandro Lerner (Interdisc)
7. Give My Regards To Broad Street — Paul McCartney (EMI)
8. Make It Big — Wham! (CBS)
9. Plenamente — Maria M. Serra Lima (CBS)
10. Woman In Red — Soundtrack (Motown/RCA)

Prensario



HE DIGS IT — Chris Stone, president and owner of the L.A. Record Plant, digs the first shovelful of earth at a festive July 10th groundbreaking ceremony for his new recording studio complex at 1032 N. Sycamore Street in Hollywood. The new L.A. Record Plant, scheduled to open on November 15th, will house studios designed for film and video scoring as well as album recording.

WEA Heralds New Packaging

(continued from page 7)

the company's director of product marketing. In an interview with *Cash Box*, he first discussed the evolution of the CD package design since its initial usage on Prince's "Around The World In A Day."

"The original cardboard package was primarily experimental to begin with," Perper said. "We wanted to deal with the mobility of CDs, particularly with the advent of the portable CD player, the car player and the boom box player. We, and I especially mean Warner Bros., feel the jewel box makes CDs heavy, bulky and difficult to carry. As good as it looks, it's just not a practical mobile package."

Fearing that consumers would become too familiar and comfortable with only the jewel box concept of CD packaging, WEA wasted no time in launching its initial campaign to promote the cardboard version. Having done extensive research on the subject, the company determined its design would win plaudits which would quickly overshadow the predicted criticisms. WEA's confidence revolved around the portability of its package design, and its invulnerability to several of the dangers inherent in a plastic package, such as melting and cracking.

"What we found out, however," Perper mentioned, "is that research can't always take into account people's tastes. As we discovered with the CD packaging for Prince, people can't always perceive the value of the product without the fancier cover. It's like buying perfume, no matter how good it is, if it comes in a little rubber tube, you don't think it's worth much. The jewel box is admittedly a classier package, but not necessarily a better one."

The decision to release the Motley Crue CD with a cardboard package was made during the pre-"Around The World In A Day" strategy sessions, Perper said. When the Prince CD packaging resulted in a barrage of negative criticisms, however, certain key changes were made in the design, which are evident in the new release. "It's still in a 6 by 12 inch paperfold, gatefold package," Perper commented, "but the actual paper sleeve which holds the CD is a mini gatefold, different from the Prince package. This one contains a booklet with lyrics as you'd have in a jewel box. Also, the package features enhanced, more detailed graphics and is slightly smaller than the Prince package."

In gauging the potential reaction to the cardboard package, WEA concluded that

the most likely consumers would be the younger ones. Perper remarked, "The only acts that we would come close to considering for this kind of package would be heavy metal or hard rock bands, ones which appeal to younger consumers. We're not about to put Al Jarreau CD's in that kind of package. The younger buyers don't care as much about the quality of the package, they care about the quality of the music, and convenience."

WEA hasn't by any means abandoned the jewel box, though, Perper asserted. Instead, the company just wants to promote the CD in the best way possible. He admitted that mail has run about 4 to 1 against the cardboard packages, yet WEA is determined to give this second non-jewel box cover its utmost support. "The negative reactions haven't precluded us from continuing to experiment on finding the best package possible," Perper said.

Cassette Packaging

Meanwhile, WEA is also actively pursuing the standardization of a 4 by 12 inch cassette package. Using the Motley Crue recording once again as a basis for consumer testing, WEA has launched the new package design concurrent with the normal Norelco version in an effort to determine its appeal. As Perper sees it, the design's ability to show graphics and information prevents the need for consumers to check out record jackets to learn about the contents. "It's most definitely a standard we'd like to see the whole industry adopt," said Perper. WEA had tried a 6 by 12 inch cassette package several years back on a release by the group Asia, but that proved a failure. While Perper conceded that WEA "died with that one," he's confident one of its original problems is no longer a factor. He said retailers at the time were fearful of displaying the 6 by 12 inch packages, preferring to keep cassettes behind the counter. "Now that CDs, which are more expensive, are out in the open," Perper commented, "there's a real potential for cassettes to be merchandised in the same fashion."

Overall, then, WEA is in a wait and see situation, ready to continue or possibly abandon its design experimentation. As Perper noted, consumers, as always, will hand out the final verdict.

(Please see Shop Talk on page 26 for retailers' comments on WEA's packaging designs.)

Industry Veterans Find A Strong 'Middle Ground'

(continued from page 9)

great music. I like to draw that line because sometimes great records contain great music and other times they don't."

Another A&R staffer commented, "John Prine and NRBQ are two of my favorite artists, but don't forget we are in a business, and it is difficult for a label to be geared up to do one thing and then downshift to do another."

Though Prine is able to sell a substantial number of LPs on an indie label, simply from his reputation as a songwriter, most of these artists would opt for the backing of a major to achieve their success more fully. One contrast is flutist Weisberg, who has begun his own Desert Rock label as an alternative. "I've been on a label since 1971," he said, "and it seemed that they really didn't know what to do with my music. I know from my live shows and from sales of past LPs that there is an audience for my music, something of the same audience that has made the Windham Hill musicians so successful, but I just became very disillusioned with the label system and recording music in general. During that layoff, I came up with the idea for the label, and we're about to put out the first release in August." Using independent distribution, Desert Rock will feature LPs from Weisberg and other artists with the flutist and his business manager Barry Reynolds heading up the company.

Other performers, however, see the majors as the only viable way to realize their potential. NRBQ manager Baxter explained, "We would rather — morally and artistically — go with an independent, but we are looking for commercial success and they just can't do it for us. It takes a huge amount of money to break a hit, and we feel we definitely have the material, so we would like to go with a major. Unfortunately, the music scene now is more and more a case of the lowest common denominator, and when it comes down to that kind of conformity, NRBQ just won't play ball. They have maintained their integrity and their artistic growth." The band currently is extracting themselves from difficulties stemming from Bearsville's dissolution, though new vinyl is upcoming and PolyGram has recently rereleased its "Live At Yankee Stadium."

An artist who has opted for live performance over recording for an indie is Joan Baez. Able to fill the Universal Amphitheatre but without a major label deal, Baez clearly has the drawing power to sell a good number of records, yet Baez representative Peter Grosslight of Triad said, "Joan has a number of things she is



Joan Baez

involved with, and while she loves to play concerts and perform her music, having a deal and making records constantly is not essential."

Arista's Jamie Cohen noted, "Great talent is great talent, and you have to reassess it every time you hear it." That philosophy is obviously not uncommon, and has been substantiated with A&M's recent signing of Al Green and Sly Stone. Though Green has developed a good following to his religious recordings in the years since he left the pop mainstream, A&M's John McClain signed him with the idea of making Green's music less overtly religious and packaged more for pop audiences. "I felt if he had a sounding board to help him bridge the gap between the '70s soul thing and what is happening now, that he could still sell as many units as he ever did," explained McClain. "With Sly it was never a case of the creativity leaving him, it was just that problems in dealing with life in general overpowered him and he couldn't work. But we got together and I heard his demos; there is so much funk going on right now and Sly was really the innovator of funk. If we don't hit with him, it'll be okay, and if we do, everybody will think I'm a guru." McClain's idea of bringing Stone together with younger writers such as Bryan Loren also makes the project current, a key in working with an older artist.

While these artists continue to enjoy respectable sales from their independently released product and past catalog and consistently fill concert houses, the recognition of their music and the availability of their product is simply not commensurate with their talents. Though they may never achieve multi-platinum status, labels would do themselves, and the record-buying public, a service by taking another look at this already developed talent with more of an eye toward the long term instead of the short ride.



TALKING ON BANDSTAND — "American Bandstand" host, Dick Clark, chats with Katrina Leskanich of Capitol recording group Katrina and the Waves, on the August 17th edition of "Bandstand," airing on ABC-TV. On the show Katrina and the Waves perform their recent hit, "Walking on Sunshine," and their newest release, "Do You Want Crying."

EMI Taking A Visual Approach To Waite Promotional Campaign

By David Adelson

LOS ANGELES — There is no doubt that we are now in the age of the "visual" recording artist. Today, a successful marketing campaign for most any record must place a great deal of emphasis on what is seen as well as heard. Last week's release of the new John Waite album, "Mask Of Smiles" and the first single, "Every Step Of The Way," marks the initiation of a very visual marketing campaign by EMI America.

"John is a very visual artist," said Gilles "Frenchy" Gauthier, the label's vice president, creative services and marketing. "And this particular campaign reflects that."

Waite has been booked on numerous television shows including *Late Night With David Letterman*, *Live At Five*, *Good Morning America*, *Hollywood Close-Up*, *Entertainment Tonight* as well as an MTV interview, *Solid Gold*, *ATI Video Night Flight* and *American Bandstand*.

In addition, special footage of Waite's Japan concerts will be edited for possible broadcast in the future.

Gauthier heralded Waite's first video for its utilization of new techniques including

the use of stills and hand paintings in the clip. No specific air date has been set for the video.

The label is including a large 24x36, four-color poster in the album sleeve that will last for the life of the album. The single will be packaged in a four-color sleeve and the cassette package will feature two extra flaps with lyrics and pictures.

Among the merchandising tools used by the label will be 1x1s printed on both sides, posters, as well as an over run of the poster used for the album insert.

The consumer press campaign will be done in three stages (July-August, August-September, September-October). A strong editorial push will be complimented by consumer advertising booked to run between (approximately) October 15 to November 15, at that time the label feels it will be getting maximum airplay on the second single.

Waite's tour began July 19th. The first leg of the tour has the artist playing fairs and outdoor arenas and will end September 1.

The second leg begins September 15 and will encompass venues of 3,000 to 5,000 people.

WCI, Dealers In Price Fixing Settlement

LOS ANGELES — While admitting no liability, Warner Communications has agreed to settlement terms in the record and tape price fixing case brought by United National Record of Gary, Indiana. The class action suit was before Judge Nicholas Bua in Chicago.

Under the terms of the settlement, Warner Communications will pay \$5

million in cash, and \$3.5 million in advertising assistance to a group of record and tape wholesalers and dealers.

RCA, PolyGram, Capitol/EMI, CBS and MCA have already contributed \$17.1 million to the final amount that will be split up among the dealers.

The class action suit covers a twelve year period retroactive from 1982.

Moore Files Suit Against WEA

LOS ANGELES — Attorneys for Sam Moore, lead half of the 60's Grammy Winning duo "Sam & Dave" filed a \$1,000,000 plus Civil Suit in United States District Court last week in L.A. against Atlantic Recording Corporation; Warner Electra Atlantic (WEA) Corporation; C.N.R. Records of the Netherlands and Purple Eye Productions also a Dutch based company.

The Complaint charges the defendants with misuse of name; false labeling and false advertising of the accused record entitled "Stars on 45 featuring Sam and

Dave 'The SAM and DAVE Medley'."

The lawsuit seeks to enjoin the sale, distribution and promotion of the record as product associated with the real SAM and DAVE. According to filed papers the problem arose when Purple Eye, C.N.R., and Atlantic created a bogus Sam and Dave instead of the genuine Soulmen.

According to Moore's attorney Richard Bennett, there is only one true Sam and Dave, Sam Moore and Dave Prater, Jr. and any other performers acting as if they were "Sam and Dave" would be a fraud on the purchasing public.



SEEING RED — Personnel from Capitol Records and Red Label Records recently gathered to be photographed with *The Innocent*. Red Label, through Capitol, has released the group's new album, "Livin' In The Street." Pictured are: front row: (l-r) Jeff McGuire, Cathy Burns, Cathy Sabin, Len Marduesz, Albritton McClain, Trent Rexnor, Rodney Psyka, Kevin Valentine, Alan Greene, Gwyneth Lloyd. Back row: (l-r) Steve Shoen, James Boyce, Gene Rumsay, Chris Stimson, Charles Pachter, Ron Cotherine, Justin Fontaine, Terry Sautter, Keith Spittler, Rich Hathorne, Kathy Knapp, Phil Dempsey, Rich Tufo, Rich Girod.

MGM-UA Video Extends 'Musicals;' Readies 'Great Books' Campaign

By Peter Berk

LOS ANGELES — In light of the tremendous sales generated by the campaign since its launch June 1, "MGM Musicals-For-A-Song" has been extended through the end of August. MGM-UA Home Video's promotion of 10 musicals at \$29.95 each, half their usual price, was originally intended to last 60 days. A combination of aggressive marketing and obvious public interest, however, has resulted in the phenomenal success of the campaign and the continued chart-topping sales of many of the titles involved.

Eight of the classic films featured in the promotion had previously been available in the home video market. These include *Singin' In The Rain*, *Gigi*, *Seven Brides For Seven Brothers*, *Till The Clouds Roll By*, *The Band Wagon*, *Bells Are Ringing*, *On The Town* and *Royal Wedding*. Making their video debut were *High Society* and *The Unsinkable Molly Brown*. They're all being released on both VHS and Beta videocassettes.

One of the key executives involved in the promotion is Saul Melnick, MGM-UA Home Video vice president of sales and marketing. "I can't say stores bought the titles in huge numbers at first," he said. "We backed up the campaign, though, with a great deal of advertising across the country and featured many posters and other point of purchase materials. Very quickly, the sales started to really kick in."

Consumer reaction to the films in fact, has been even better than expected, which Melnick attributes to the enduring, nostalgic quality of the titles involved. "We knew we had desirable films and something very saleable," he mentioned. "Our only initial concerns were about getting stores to believe that also. You have to make sure that what you're asking retail-

ers to do is going to work. I think our track record in the past has made them believe in us. If you give people quality product at a price they feel is fair, you're bound to elicit a positive response."

After the sales momentum had built to a consistently high level, the decision was made to extend the campaign. "This has all been taking place during what people thought was a lean period in the home video industry," Melnick commented. "I think we've shown that even during a slow time, you can generate healthy sales. At the end of August, however, the 10 musicals, as well as the two *That's Entertainment* films, will be taken off the shelves. One of the reasons these titles are being removed indefinitely from the market is so they won't be competing with MGM-UA's next home video series.

Starting in September, the company will be asking consumers if they've 'watched any great books lately.' That's the theme of its next home video series, "Great Books On Video," which will feature the film versions of such literary works as *The Red Badge Of Courage*, *National Velvet*, *David Copperfield* and *The Three Musketeers*, among others. Some of the films also featured in the series, though previously released on videocassette, are *Mutiny On The Bounty*, *Treasure Island*, *Little Women* and *Pride and Prejudice*.

The films will sell for \$24.95 and come in leather-look packages. Once again confident in the public's interest in MGM classic films, Melnick remarked, "We're making a large commitment to this campaign because we hope and feel we have other classic titles people will also want to own. I think the book series, in fact, will do as well, if not better, than the musicals."

AFM Updates Bylaws

NEW YORK — During its 86th convention, held June 24-27 in Charleston, WV, the American Federation of Musicians revised and updated a number of its by-laws. The only change affecting the recording industry was in Recommendation No. 15, which was adopted by the delegates. Recommendation No. 15 states: "All contracts or agreements for live performances which Federation members sign

must contain the following provision . . . 'No performance on the engagement shall be recorded, reproduced or transmitted from the place of performance, in any manner or by any means whatsoever, in the absence of a specific written agreement with the American Federation of Musicians relating to and permitting such recording, reproduction or transmission.'



THEY'RE STOKED — Otis Stokes, producer and lead vocalist of Solar Records recording act Lakeside, has signed an exclusive co-publishing agreement with Screen Gems-Colgems-EMI Music, Inc. Pictured at the signing in Los Angeles are (seated l-r): Gerd Muller, vice president of talent acquisition; Otis Stokes; Fred Willms, President, Screen Gems-Colgems-EMI Music, Inc. (Standing l-r): David Landau, creative manager, motion picture and television music; Rick Joseph, attorney for Otis Stokes; Michele Elyzabeth, manager of Otis Stokes; Judy Stakeo, general professional manager, Screen Gems-Colgems-EMI Music, Inc., and Stan Winsten, director of legal affairs, Screen Gems-Colgems-EMI Music, Inc.

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Classified Ads Close TUESDAY

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Mixed Summer For Retailers

(continued from page 7)

"Motor City Tune-Up Sale," which puts everything in the store on sale in June; and Record Bar's classical and summer soundtrack promotions. Regional and "act of God" problems were also mentioned: Peaches, on the day we spoke, was seeing the retail effects of Tropical Storm Bob; Big Apple has been hurt by "the loss of high-tech industries" in Denver; and Moby Disc's Hawaii stores were "wiped out" by the United Airlines strike, while its L.A. store saw that "whenever the heat is at, like, 100 degrees . . . everybody heads for the malls."

Some stores, like Omaha's Homers, just seemed to be unable to find anything to complain about. Said Barry Bottger, "It seems like the economy must be up or something, it's a real up time for us now.

we even had to extend our hours to allow all the people who want to come in here to come in here. People are hanging out late, but, most of all, they're spending money. All parts of the store are doing well — albums are doing real well, CDs are doing very well, tapes are doing incredibly well. It isn't just one thing — we're selling a little bit of everything. We're just selling tons of stuff."

Geoff Mayfield, of Ohio-based Camelot, concurred, "We're up 15 to 20 percent from last summer. We can't seem to keep enough Ratt and Motley Crue in."

None of the retailers, however, had the temerity to suggest that they hoped for a baseball strike, ungluing millions of potential customers from TV sets throughout the land. But I'm sure those with outlets in New York, St. Louis, L.A. and other such locales had it in their brains.

Stewart Copeland

(continued from page 9)

of the imagery. And so I looked for another art form which does have that repeatability — the LP. What we ended up with is an LP for your eyes."

The Rhythmist is an engaging odyssey into the nether reaches of the African jungle, where the tempo of life is found in tribal rituals, the galloping of herds and the fright and flight of the jungle food chain. It is life lived on its cutting edge, driven by the heartbeat. In it, Copeland poses as the youthful Doctor Kent of the Philadelphia Institute of Rhythmism, a fictional character based on a bogus philosophy, who travels from tribe to tribe, gathering samples of rhythm.

Director Dutilleux is a pioneer in the art of archeological photography, known for his photographic essays on "first contact" tribes. His finesse in dealing with natives from New Guinea to the Amazon rainforests (Dutilleux's film *Raoni* helped save that tribe from modern encroachment) prompted Copeland to engage his services in what was to become a major expedition, much of it on foot, through the African bush. More than the director's expertise in dealing with indians, it was the music that bridged the cultural gap. "The director would get us in there," said Copeland, "but the thing that would really break the ice was to be able to play music with them. They were very polite, but

formal, up until that point."

The film deals with indians of varying degrees of modernization, and Copeland said that at least one tribe of Pygmies was an instance of first contact. He discovered the social value of music, from tribal to the modern Lingala of Zaire, and the binding force it has.

Beyond the music, however, Copeland learned a lesson in human nature from many of the tribes he visited. "Most of them were ready to lose their position as lord of the jungle and join our social ladder at the very bottom rung. It was really horrible to see. Immediately they want to drink beer, and they don't want to wear their traditional clothing. We sort of felt like the first tin can in the ocean. It's a big ocean, but it's still the first tin can."

The video is accompanied by an album which incorporates much of the music Copeland and crew found during their long trek across the continent. A patchwork of sounds from various tribes, including the Shanga, the Kamba, the Masai, the Samburu and the Giriama, are knitted together to form some of the most fundamental explorations of rhythm ever committed to vinyl by a popular artist. Both the video and the LP are unprecedented, and once the notion of a video album that goes beyond the mere linking of clips catches on, Copeland's efforts in the wilds of Africa may be viewed as seminal to a trend.

Behind The Bullets

(continued from page 7)

which are #1 reports. Among them are Tower Records in Campbell, Tower Records in Sacramento, Tower Records in San Diego, Lechmere in Massachusetts, Sound Video Unlimited in Chicago, Peaches in Cincinnati, Peaches in Kansas City, Round Up Records in Seattle, Dan Jay in Denver, C.M.L. in St. Louis, The Harvard Coop, Strawberries in Boston, Turtles in Atlanta, Eloys in New York, G.A.M. in Minneapolis, Mainstream Records in Milwaukee and Homers Records in Omaha. Top 10 reports came in from Tower Records in San Francisco, Tower Records in Fresno, Tower Records in Los Angeles, The Record Theatre in Cincinnati, The Record Bar in Durham, NC and

City One-Stop in Los Angeles. Top 15 reports came in from Scott's Wholesale in Indianapolis, Cavages in Buffalo, Richman Brothers in Philadelphia and Musical Sales in Baltimore.

"Money For Nothing," the tale of a layman's woe over rock overindulgence, takes a meteoric jump this week from 63 to 49 bullet. Radio is clear in its response to the single. In just four weeks the record has exploded from the lower regions of the chart into the Top 50. This week alone the single was added at Z106 WMLR, WAVA, B94, B104, WNYX, WPX, WLS, FM, WZUU, WNCI, WFSR, 95X, WLSR, Z93, 94Q, WNVZ, KAFM, Z98, WBBQ, WANS, B97, Z102, Q105, Y106, KSKD, KNBQ, KWSS, KPKE and KZZP.



GO WEST COME WEST — Chrysalis Records recently threw a gala reception for *Go West* at Private Eyes in New York City. The group was in the U.S. on a promotional tour. Pictured top row (l-r): Richard Drummie, *Go West*; Chris Wright, chairman, Chrysalis plc; Rick Dobbis, vice president, marketing, Chrysalis Records; Jeff Aldrich, executive vice president, Chrysalis Records; Jack Craig, president, Chrysalis Records and Peter Cox, *Go West*. Front row John Glover, manager, *Go West*.

Around The Route

by Camille Compasio

Sega Open House week was in progress as *Cash Box* went to press. Affair marked the official unveiling of Sega Enterprises, Inc. (USA) and the firm's full network of distributors were invited to participate. The program was arranged in two sessions — eastern area distributors came in on July 23-24, western area distributors on July 25-26, so that everyone could realize the full benefits of the sessions. Naturally, there'll be a new product revealed, namely, "Hang On," a "first of its kind," according to company exec Tom Petit. "Hang On" is a motorcycle game, realistically portrayed and available both as an upright and a large arcade piece attraction. Latter weighs in at about 540 lbs., is life size allowing the player to straddle up and enjoy the thrills of an actual motorcycle ride. Tom said it's been testing out superbly well. Sega Open House week was being held at the new 13,000 sq. ft. facilities located at 2149 Paragon Drive in San Jose, California, to give distributors an opportunity to tour the new digs; and at the Red Lion Hotel as well.

Vacation time. By tradition, it's that time of the year when most of the factories close down production for summer

(continued on page 41)

Joe Kaminkow Signs With Game Plan

CHICAGO — Joe Kaminkow, the creator and project manager of the highly successful Williams "Space Shuttle" pinball game, has joined forces with Game Plan on a consulting basis. As part of the agreement Kaminkow's partner, industry veteran Constantino Mitchel, will be working with him. "Artistically, Mitchel and I comprise a great team," said Kaminkow. Mitchel was responsible for the art work on such outstanding models as "Phoenix," "Gorgar," "Flash," "Fire Power I" and "Fire Power II" for Williams and is looking forward to creating another industry classic.

"You just can't place components in a shoe box, shake 'em up and hope to have a new

game," commented Kaminkow. "Designing a hit in today's market requires innovation, hard work, a strong theme and careful study of market trends to capture the player's interest," he continued. "The project we have been designing for Game Plan meets all the above criteria for success." Kaminkow would not disclose the name of the game at this point but did indicate it would be known as "the eighth wonder of the world" and should be ready for release around the time of this year's AMOA convention.

This move does not affect his current position with Memetron. Kaminkow will continue as the firm's director of marketing.

Ed St. Phillips To Memetron

CHICAGO — Ed St. Phillips, formerly of Bally Manufacturing, has joined Memetron as manager of shipping and receiving, a newly created traffic position which is geared to ensure smooth delivery of Memetron King Kits and other products.

"We want our customers to know just how

important we feel meeting a shipping schedule is," stated Joe Kaminkow, director of marketing, in announcing the appointment. "If we get a call with an order by noon and the product is in stock I guarantee that Ed and his team will have the product processed and on the way by 1:00 p.m."

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MANUFACTURING

THE JUKEBOX PROGRAMMER

*Indicates new entry

August 3, 1983

POP

- 1 **EVERYTIME YOU GO AWAY**
PAUL YOUNG (Columbia 38-04867)
- 2 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION
(Paisley Park/Warner Bros. 7-28972)
- 3 **SHOUT**
TEARS FOR FEARS (Mercury 880 294-7)
- 4 **IF YOU LOVE SOMEBODY SET THEM FREE**
STING (A&M AM-2738)
- 5 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 6 **GLORY DAYS**
BRUCE SPRINGSTEEN (Columbia 38-04924)
- 7 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 8 **VOICES CARRY**
'TIL TUESDAY (Epic 34-04795)
- 9 **SENTIMENTAL STREET**
NIGHT RANGER (Camel/MCA 52591)
- 10 **POWER OF LOVE**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)
- 11 **WOULD I LIE TO YOU?**
EURHYTHMICS (RCA PB-14078)
- 12 **GET IT ON (BANG A GONG)**
THE POWER STATION (Capitol B-5479)
- 13 **NEVER SURRENDER**
COREY HART (EMI America B-8268)
- 14 **A VIEW TO A KILL**
DURAN DURAN (Capitol B-5475)
- 15 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 16 **YOU SPIN ME ROUND (LIKE A RECORD)**
DEAD OR ALIVE (Epic 34-04894)
- 17 **HEAVEN**
BRYAN ADAMS (A&M 2729)
- 18 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
TINA TURNER (Capitol B-5491)
- 19 **ST. ELMO'S FIRE (MAN IN MOTION)**
JOHN PARR (Atlantic 7-89541)
- 20 **THE GOONIES 'R' GOOD ENOUGH**
CYNDI LAUPER (Portrait/CBS 34-04918)
- 21 **SUMMER OF '69***
BRYAN ADAMS (A&M AM-2739)
- 22 **WHAT ABOUT LOVE?**
HEART (Capitol B-5481)
- 23 **SMUGGLER'S BLUES**
GLENN FREY (MCA 52546)
- 24 **PEOPLE ARE PEOPLE***
DEPECHE MODE (Sire 7-29221)
- 25 **ROCK ME TONIGHT (FOR OLD TIMES SAKE)**
FREDDIE JACKSON (Capitol B-5459)
- 26 **YOU'RE ONLY HUMAN (SECOND WIND)***
BILLY JOEL (Columbia 38-05417)
- 27 **ANGEL**
MADONNA (Sire 7-29008)
- 28 **DON'T LOSE MY NUMBER***
PHIL COLLINS (Atlantic 7-89536)
- 29 **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)***
PAT BENATAR (Chrysalis VS4 42877)
- 30 **MONEY FOR NOTHING***
DIRE STRAITS (Warner Bros. 7-28950)

COUNTRY

- 1 **LOVE DON'T CARE**
EARL THOMAS CONLEY (RCA PB-14060)
- 2 **FORTY HOUR WEEK (FOR A LIVIN')**
ALABAMA (RCA PB-14085)
- 3 **OLD HIPPIE**
THE BELLAMY BROTHERS (MCA/Curb MCA-52579)
- 4 **I'M FOR LOVE**
HANK WILLIAMS, JR. (Warner Bros. 7-29022)
- 5 **HIGHWAYMAN**
KRISTOFFERSON, CASH, NELSON, JENNINGS
(Columbia 38-04881)
- 6 **SHE'S SINGLE AGAIN**
JANIE FRICKE (Columbia 38-04896)
- 7 **REAL LOVE**
DOLLY PARTON (DUET WITH KENNY ROGERS)
(RCA PB-14058)
- 8 **I DON'T THINK I'M READY FOR YOU YET**
ANNE MURRAY (Capitol B-5472)
- 9 **THE FIREMAN**
GEORGE STRAIT (MCA-52586)
- 10 **LOVE IS ALIVE**
THE JUDDS (RCA/Curb PB-14093)
- 11 **I DON'T KNOW WHY YOU DON'T WANT ME**
ROSANNE CASH (Columbia 38-04809)
- 12 **CAROLINA IN THE PINES**
MICHAEL MARTIN MURPHEY (EMI-America B-8265)
- 13 **LETTER TO HOME**
GLEN CAMPBELL (Atlantic-America 7-99647)
- 14 **I FELL IN LOVE AGAIN LAST NIGHT**
THE FORESTER SISTERS (Warner Bros. 7-28988)
- 15 **I WANT EVERYONE TO CRY**
RESTLESS HEART (RCA PB-14086)
- 16 **USED TO BLUE**
SAWYER BROWN (Capitol B-5477)
- 17 **MODERN DAY ROMANCE**
NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)
- 18 **DIXIE ROAD**
LEE GREENWOOD (MCA 52564)
- 19 **HELLO MARY LOU**
THE STATLER BROTHERS (Mercury 880 685 7)
- 20 **FORGIVING YOU WAS EASY**
WILLIE NELSON (Columbia 38-04847)
- 21 **LASSO THE MOON**
GARY MORRIS (Warner Bros. 7-29028)
- 22 **IT'S A SHORT WALK FROM HEAVEN TO HELL**
JOHN SCHNEIDER (MCA-52567)
- 23 **IT AIN'T GONNA WORRY MY MIND**
RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)
- 24 **SHE'S A MIRACLE**
EXILE (Epic 34-04864)
- 25 **MY TOOT - TOOT***
ROCKIN' SIDNEY (Epic 34-05430)
- 26 **HAVE I GOT A DEAL FOR YOU***
REBA McENTIRE (MCA 52604)
- 27 **IF YOU BREAK MY HEART**
THE KENDALLS (Mercury 880-826-7)
- 28 **DRINKIN' AND DREAMIN'***
WAYLON JENNINGS (RCA PB-14094)
- 29 **LITTLE THINGS**
THE OAK RIDGE BOYS (MCA 52556)
- 30 **COLD SUMMER DAY IN GEORGIA***
GENE WATSON (Epic 34-05407)

BLACK CONTEMPORARY

- 1 **HANGIN' ON A STRING (Contemplating)**
LOOSE ENDS (MCA 52575)
- 2 **I WONDER IF I TAKE YOU HOME**
LISA LISA AND THE CULT JAM with FULL FORCE
(Columbia 38-0448)
- 3 **SAVE YOUR LOVE (FOR #1)**
RENE & ANGELA (Mercury/PolyGram 880 731-)
- 4 **ROCK ME TONIGHT (FOR OLD TIMES' SAKE)**
FREDDIE JACKSON (Capitol B 5475)
- 5 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION
(Paisley Park/Warner Bros. 7-28972)
- 6 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 7 **ATTACK ME WITH YOUR LOVE**
CAMEO (Atlanta Artist/PolyGram 880 744-)
- 8 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-04896)
- 9 **19**
PAUL HARDCASTLE (Chrysalis VS4-42876)
- 10 **WHO'S HOLDING DONNA NOW**
DeBARGE (Gordy/Motown 1793G)
- 11 **IT'S OVER NOW**
LUTHER VANDROSS (Epic 34-04918)
- 12 **SAVING ALL MY LOVE FOR YOU**
WHITNEY HOUSTON (Arista ASI-9354)
- 13 **TOO MANY GAMES**
MAZE featuring FRANKIE BEVERLY (Capitol B 5475)
- 14 **GLOW**
RICK JAMES (Gordy/Motown 1796G)
- 15 **CAN YOU HELP ME**
JESSE JOHNSON'S REVUE (A&M 2739)
- 16 **ITCHIN' FOR A SCRATCH**
FORCE MD's (Atlantic 7-89555)
- 17 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 18 **IF YOU LOVE SOMEBODY SET THEM FREE**
STING (A&M 2738)
- 19 **STIR IT UP**
PATTI LABELLE (MCA 52511)
- 20 **TELEPHONE**
DIANA ROSS (HCA PB 1403)
- 21 **WHEN YOU LOVE ME LIKE THIS***
MELBA MOORE (Capitol B 5481)
- 22 **DEEP INSIDE YOUR LOVE**
READY FOR THE WORLD (MCA 52566)
- 23 **FIDELITY**
CHERYL LYNN (Columbia 38-04896)
- 24 **WILD AND CRAZY LOVE***
MARY JANE GIRLS (Gordy/Motown 1789G)
- 25 **SEXY WAYS**
FOUR TOPS (Motown 1790M)
- 26 **CHERISH***
KOOL & THE GANG (De-Lite/PolyGram 880 869-)
- 27 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
TINA TURNER (Capitol B-5491)
- 28 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 29 **DANCIN' IN THE KEY OF LIFE***
STEVE ARRINGTON (Atlantic 7-89536)
- 30 **SUDDENLY**
BILLY OCEAN (Jive/Arista JSI-932)

RECORDS TO WATCH

BODY SNATCHERS — Midnight Star (Solar/Elektra)
DARE ME — Pointer Sisters (RCA)
BETWEEN BLUE EYES AND JEANS — Conway Twitty (Warner Bros.)
HOMETOWN GOSSIP — The Whites (MCA/Curb)
PRETTY LADY — Keith Stegall (Epic)
HOTTEST "EX" IN TEXAS — Becky Hobbs (EMI-America)
WITH ONE LOOK IN YOUR EYES — Charly McClain (with Wayne Massey) (Epic)

POP LIFE — Prince And The Revolution (Paisley Park/Warner Bros.)
FREEDOM — Wham! (Columbia)
SMOKIN' IN THE BOYS ROOM — Motley Crue (Elektra)
NO LOOKIN' BACK — Michael McDonald (Warner Bros.)
SPANISH EDDIE — Laura Branigan (Atlantic)
YOU LOOK MARVELOUS — Billy Crystal (A&M)
SHAME — The Motels (Capitol)

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- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER _____

Coin Machine

AROUND THE ROUTE

(Continued from page 39)

vacation. In the past, the time period was usually two to three weeks; however, that has been extended in some instances in response to the current market climate. The Premier Technology plant began its vacation shutdown on June 28 and will resume production July 29. The Bally Midway plant will observe vacation shutdown from July 22 until August 9. With its recent move into new facilities, Rock-Ola is still getting settled and does not plan to close down this summer. Williams shut down for vacation July 3 and is scheduled to resume production in mid-August. Seeburg plans no summer shutdown this season, due to "current demand for equipment," said company exec **Bob Breither**. However, to accommodate employee vacation plans Seeburg will be working on a reduced schedule from July 22 thru Labor Day. Equipment parts and service will be available without interruption during that period.

ICMOA, at its recently held annual state convention, drew the largest attendance in its history, and is also currently enjoying the best financial status since its inception. This is great news when you consider that not too many state groups reported heavy attendance at their annual conventions this year. What's more, ICMOA sponsored its most successful pool tournament to date and concluded what could be the trade's largest dart tournament, with

about 725 participants and some 1850 spectators! Executive director **Art Seeds** advised that the group established a Political Action committee (PAC) at their aforementioned annual conclave in Springfield and thus far have a war chest of \$3,700. ICMOA, by the way, is the state organization representing Illinois ops.

With regard to the rumor that Rowe has closed all but maybe a small handful of its distributorships, this is not true. *Cash Box* contacted Rowe exec **Jerry Gordon**, just prior to his departure for the Lieberman showing in Minneapolis and he started naming the currently existing Rowe distributors, which number a lot more than rumored.

JVW Electronics, Inc. has moved into new offices at 1000 Skokie Blvd., (Suite 170) in suburban Wilmette, Illinois. Firm was organized in March of this year by three former Mylstar executives and has worldwide rights to certain of Mylstar's microprocessor-based graphic technologies (including M.A.C.H. 3). JVW is engaged in the design and integration of a new CD-ROM combining full motion video with sound. Company officials are **William R. Jacobs, John C. von Leesen and Ronald A. Waxman**.

Memetron, Inc. of Elk Grove Village, Illinois recently signed a licensing agreement with Namco for a new game which is slated for release this fall . . . Memetron also just signed up as a member of AAMA.

DCI Developing Skill Poker Game

CHICAGO — Digital Controls, Inc., originator of the countertop video poker market and manufacturer of the popular "Little Casino" countertop game, will introduce a new non-video countertop poker game. According to DCI national sales manager **Tom Siemieniec**, the new draw poker game will be based on skill play.

"The new game represents an exciting evolution in what has become an industry standard, the video poker game," said

Siemieniec. "Early earnings reports on our prototype models show almost twice the earnings of standard video card games in the same locations. With earnings like that, the new game could revolutionize the coin-op card game business."

DCI will introduce the new game, which was developed in-house by **Michael Pace**, engineering vice president, co-founder of the company and creator of "Little Casino," in early fall, according to Siemieniec.

New Equipment

The Race Is On

The latest release from Sega Enterprises, Inc. (U.S.A.) is "Hang On," a unique motorcycle racing video game, described by the firm as the "first product of its kind in the world."

"Hang On" provides the realism of racing and is comprised of five stages of game play — Alps, Grand Canyon, City Night, Seaside and the Circuit. All high action levels of play are vividly depicted through the high resolution video graphics which make the racing experience even more realistic.

The model is equipped with four built-in stereo sound speakers so that the exhaust sound and the roar emitted when passing competitors are extremely authentic.

"Hang On" has displayed "overwhelming earning power" on test, according to Sega officials and is one of an exciting new



diversified product line coming from the company.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, San Jose, California 95131.

A Thriller

"Inferno," the latest Williams video game, was designed in-house and is priced for today's market; besides which, the game plays like "Joust," a previous Williams hit, in that one person can play alone but when two play, the game becomes even more intriguing.

Taking to the controls as a "Born Hero," and armed with a laser in a fight for survival against the evil worlds of the Grand Lizard, the player maneuvers his way through a "hell raising" maze enjoined in an all-out battle against creatures of the Netherworld.

Among the myriad creatures encountered is a Cyclop. Once the player shoots it, he can capture its blackened soul before it escapes into the Grand Lizard's mouth; with the captured soul, the player can brush the Nymph, frozen in stone, and give her life. As the graceful Nymph flies over the maze, she tranquilizes all enemies for the hero. For an even more unusual experience, when the player follows a soul into the Grand Lizard's mouth, he enters the bonus INFERNO wave where flames consume the maze a piece at a time and souls with demon masks try to destroy him.

In some worlds an added challenge faces the player in the form of the deadly Tankov which can only be destroyed by a two-level attack. There is also the psychological enemy to be overcome. He is Boom-Bird, the ultimate baiter, hovering above, continuously dropping fire bombs which forces the player to



move around into possibly dangerous paths of the maze.

Inferno offers lively animation and thrilling play action. It is available through factory distributors. Further information may be obtained by contacting Williams Electronics, Inc., 3401 N. California, Chicago, Illinois 60618.



NSM DART TOURNAMENT — Top steel-tip dart players from throughout Germany tested their skill on the IDEA "Royal Darts" games during the first European soft-tipped dart tournament sponsored by NSM Apparatebau recently at the firm's Bingen, Germany headquarters. Ulli Kunnecke, NSM's product manager, organized the event and is pictured here (photo 1, r) with Colin Rice, who ranks number one among German

steel dart players and (photo 2, r) with Martin Schwunk, who was the first place winner in the Royal Darts competition. "These players liked our Royal Darts games very much," commented Kunnecke. "They were interested in the way the games are like the bristle boards and found playing fun."

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor

Weeks
On
7/27 Chart

1	BROTHERS IN ARMS	DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	1	10
2	BORN IN THE U.S.A.	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	15.98	4	47
3	SONGS FROM THE BIG CHAIR	TEARS FOR FEARS (Mercury 824 300-2) POL	15.98	3	16
4	THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001) CAP	15.98	5	47
5	NO JACKET REQUIRED	PHIL COLLINS (Atlantic 81240-2) WEA	15.98	2	13
6	A DECADE OF STEELY DAN	(MCA MCAD-5570) MCA	15.98	6	8
7	LIKE A VIRGIN	MADONNA (Sire 25157-2) WEA	15.98	7	36
8	AROUND THE WORLD IN A DAY	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	8	13
9	BROTHER WHERE YOU BOUND	SUPERTRAMP (A&M CD 5014) RCA	15.98	10	7
10	BUILDING THE PERFECT BEAST	DON HENLEY (Geffen 24026-2) WEA	15.98	11	27
11	CENTERFIELD	JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	12	24
12	BEVERLY HILLS COP	ORIGINAL SOUNDTRACK (MCA MCAI-5553) MCA	15.98	13	14
13	RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	15.98	15	26
14	SHAKEN 'N STIRRED	ROBERT PLANT (Es Paranza 2-90265) WEA	15.98	14	7
15	SPORTS	HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	15.98	16	7
16	DIAMOND LIFE	SADE (Portrait RK 39581) CBS	15.98	9	14
17	CAN'T SLOW DOWN	LIONEL RICHIE (Motown 6059MD) MCA	15.98	18	47
18	THE WALL	PINK FLOYD (Columbia C2K 36183) CBS	15.98	17	10
19	BEHIND THE SUN	ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	19	11
20	WE ARE THE WORLD	USA FOR AFRICA (PolyGram 824 822-2) POL	15.98	—	1

Weeks
On
7/27 Chart

21	DREAM INTO ACTION	HOWARD JONES (Elektra 2-60390) WEA	15.98	23	6
22	THE DREAM OF THE BLUE TURTLES	STING (A&M CD 3750) RCA	15.98	—	1
23	BOYS AND GIRLS	BRYAN FERRY (Warner Bros. 25082-2) WEA	15.98	24	5
24	CALIFORNIA PROJECT	PAPA DOO RUN RUN (Telarc CD 70501) IND	15.98	—	1
25	BE YOURSELF TONIGHT	EURYTHMICS (RCA PCD1-5429) RCA	15.98	29	2
26	SOUTHERN ACCENTS	TOM PETTY AND THE HEARTBREAKERS (MCAD 5486) MCA	15.98	25	6
27	PRIVATE DANCER	TINA TURNER (Capitol CDP-46041) CAP	15.98	22	44
28	MAKE IT BIG	WHAM! (Columbia CK 39595) CBS	15.98	28	23
29	VOICES IN THE SKY — THE BEST OF THE MOODY BLUES	THE MOODY BLUES (Threshold 820 155-2) POL	15.98	30	23
30	CHICAGO 17	CHICAGO (Warner Bros. 25060-2) WEA	15.98	20	39
31	FRESH AIRE V	MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	15.98	32	11
32	AGENT PROVOCATEUR	FOREIGNER (Atlantic 81999-2) WEA	15.98	21	25
33	HOUSES OF THE HOLY	LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	26	7
34	VOICES CARRY	TIL TUESDAY (Epic RK 39458) CBS	15.98	—	1
35	WISH YOU WERE HERE	PINK FLOYD (Columbia CK 33453) CBS	12.98	27	11
36	VOLUME ONE	THE HONEYDRIPPERS (Es Paranza 2-90220) WEA	15.98	31	8
37	THE CONFESSOR	JOE WALSH (Warner Bros. 25281) WEA	15.98	34	3
38	BREAK OUT	POINTER SISTERS (Planet PCD1-4705A) RCA	15.98	33	41
39	WEST SIDE STORY	LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL	15.98	35	8
40	QUADROPHENIA	THE WHO (MCA D2 6895) MCA	15.98	36	10

THE COMPACT DISC COLUMN

The gulf between classical and popular music compact disc releases in the use of the digital master recording process is particularly noteworthy at present. While virtually all new classical CDs are made from digital masters, pop recordings (with the exception of jazz) by-and-large continue to employ the older analog process. Given the considerably higher profits likely with popular releases, logic would seem to dictate that the more expensive, state-of-the-art recording process (i.e. digital) would be chosen by the genre's artists and production personnel on a liberal basis by the labels. But there is more here than initially meets the eye.

Van Webster, president of **Digital Recording Studio**, in Los Angeles, notes that vast differences in the respective production styles of the two musical styles results in notable cost variances. Classical ensembles are likely to have rehearsed for a considerable length of time prior to the recording sessions. Therefore, the actual time spent in the studio is relatively short in duration, whereas pop musicians typically pass many hours composing, experimenting with new sounds, and even rehearsing tracks. While the digital recording process employed by classical artists is more expensive than analog, the fact that a comparatively simplified two-channel system is preferred over the multi-track variant utilized by pop stars helps in keeping costs down.

Webster added that cost is also a deterrent to digital recording because digital tape equipment for studios runs approximately three times as much as its analog equivalent. The lack of standardization in professional digital equipment from one studio to another poses further problems because many pop artists record in multiple locations in order to fit their sessions into tight promotional/touring schedules.

Webster notes, however, that the key reason behind this lag on the part of pop artists in employing digital techniques is simply one of resistance to change. Artists, record producers and the labels themselves are locked into a hitmaking mentality. Any deviance from a successful formula is perceived with distrust. In addition, those inherent quirks in the analog recording process must be relearned in the digital changeover where a new set of factors exist. The fact that most pop engineers and producers have been schooled on the job exacerbates this inherent conservatism.

Despite this situation, signs of change are already on the horizon. A recent **Ampex Corporation** study has predicted that by 1989 over 50 percent of the new equipment being purchased for recording studios will be digital and that by 1993 digital recording will be the dominant method. A number of pop stars such as Stevie Wonder, Frank Zappa, Giorgio Moroder and Nile Rodgers have already invested in digital equipment for their home studios. Webster feels that technological developments rendering the digital equipment cheaper will play a large role in its increasing acceptance. Of course, the bottom line is the consumer. If purchasers of CDs are perceived to favor the digital pop releases over the analog variety, then the changeover will be speeded up considerably.

Frank Hoffmann

Monster Cable Connects Compact Discs With Home Equipment

LOS ANGELES — Monster Cable of San Francisco has announced Interlink CD, a high resolution compact disc interconnecting cable.

Monster Cable's marketing manager, Roy Gattinella, stated, "While the sound of compact disc hardware and software is presented as being an absolutely perfect form of music reproduction, there are several shortcomings in the technology."

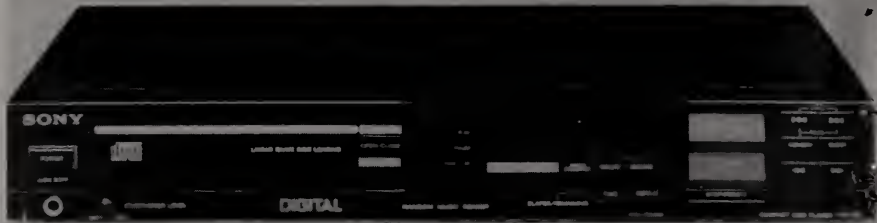
Gattinella cited a relatively low signal sampling rate and the required analog filtering technique used in all compact disc players as representative of inherent flaws.

As a result, he noted, Monster Cable has designed Interlink CD, which utilizes the firm's "bandwidth balanced technology." Interlink CD offers significant improvements in the sound of any com-

act disc player, according to Gattinella, enhancing the wide dynamic range, resolution of transients, and incredibly low bids which characterize the new medium.

Specially wound to compensate for the transient and phase distortions of the digital process, as well as the "group delay" distortions encountered in the filtering process, Interlink CD is said to provide more coherent sound, tighter bass and quicker transients. Gattinella also pointed out that use of Interlink CD minimizes the "harshness" typical of some CD program material, while bringing the sound closer to the original performance than was previously possible.

Suggested retail prices: \$3/foot; \$40/1/2-meter pair; \$50/1-meter pair; \$70/2-meter pair; \$150/20-foot pair.



EQUIPMENT SPOTLIGHT — This is Sony's CDP-70 (B). It offers Random Music Sensor (RMS) which allows the listener to program up to 16 songs for playback in any sequence. A headphone jack with output level control is also provided. A full remote control operation is also possible on the CDP-70, with the addition of the optional RM-DIK remote control unit that has a suggested retail price of \$50.00. The CDP-70 comes in either black or silver and carries a suggested retail price of \$350.00.

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

A View (Blackwood/Tritec/United Lion—BMI)6	Never (Lesse—ASCAP)8
Adebadango (Moonwindow/Hitchings—ASCAP) 86	19 (Ovel)21
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/ Black Lion—ASCAP)50	No Lookin' (Genevieve/Milk Money/ Edspose—ASCAP)61
Axel F (Famous—ASCAP)94	Not Enough (Cess County/Kortchmer—ASCAP) 29
Bit By Bit (MCA/Kleuea/Rightsong/Frenne Golde—ASCAP—BMI)91	Oh Shoile (Ready For The World/Excalibur Lace/Trix- ie Lou—BMI)84
Black Cars (Black Keys/Screen Gems—BMI)100	Only For (Tritec)58
Black Kisses (Peer-Southern—ASCAP)82	People Are (Sonet edm. by Werner- Temerlene—BMI)19
Burning Flame (Chappell—ASCAP)79	People Get (Werner-Temerlene—BMI)52
Cell Me (ATV—BMI)55	Pop Life (Controversy—ASCAP)40
Cannonball (Silver Cab/Almo—ASCAP)68	Possession (Hot-Cha/Unicheppell/Fust Buzze—BMI)76
Centerfield (Wenehe—ASCAP)74	Power Of (Hulex/Red Admiral—BMI)7
Cherish (Delightful—BMI)37	Respberry (Controversy—ASCAP)4
Crazy In (Kim Carnes/Moonwindow—ASCAP)60	Rock Me (Bush Burnin'—ASCAP)24
Cry (Men-Ken—BMI)72	Sentimental (Kid Bird/Rough Play—BMI)11
Dere Me (WB/Bob Montgomery/Restless Heert—ASCAP)31	Sheme (Cleen Sheets—BMI)44
Do You Went (Screen Gems-EMI/ Megasongs—BMI)59	Shout (Virgin/10 Music edm. by Nymph—BMI)2
Don't Lose (Phil Collins/Pun/Werner Bros.—ASCAP)27	Smokin' In the (Big Leaf—ASCAP)42
Everybody Wants (Virgin/10 Adm. by Nymph—BMI)48	Smuggler's (Red Cloud/Night River—ASCAP)78
Everytime (Unicheppell/Hot Cha—BMI)1	Spanish Eddie (Glory—ASCAP)65
Find (Bug & Bear/O'Ryan—ASCAP)28	St. Elmo's (Gold Horizon/Foster Frees—BMI)16
Forever (Milk Money—ASCAP/Foster Frees—BMI) 56	State Of (Chappell & Co.—ASCAP)30
Frankie (Not Listed)96	Stir It (Unicity/No Pain No Gain/Off Beckstreet/ Streamline Moderne—ASCAP/BMI)43
Freedom (Chappell—ASCAP)38	Summer Of (Adems Communications/Calypto Toonz- Proc/Irving—BMI)17
Freeway (Gratitude Sky/Polo Grounds—BMI)14	Summertime (Facemolting adm. by Irving—BMI)64
Get It On (Tro-Essex—ASCAP)13	Sussudio (Phil Collins Limited/Pun—ASCAP)22
Getche (Deywin edm. by Careers—BMI)75	Sweet, Sweet (Little Diva/Werner-Temerlene/Safes- pace—BMI/Blue Midnight/Blue Getor—ASCAP)90
Glory Days (Bruce Springsteen—ASCAP)9	Take No (Chappel—ASCAP/Rightsong/ Sookloozy—BMI)92
Hengin' On (Virgin/Brampton Ltd.—ASCAP)66	Take On Me (ATV—BMI)77
Heaven (Adems Communications/Calypto Toonz—PROC/Irving—BMI)46	The Goonies (Werner-Temerlene—BMI)39
I Got You (Cotillion/Chris Merc—BMI)83	The Seerch (Rude—BMI/WB/Easy Action—ASCAP)23
I Wonder (Personal—ASCAP/Mokojumbi—BMI)41	There Must Be (RCA/Blue Network—ASCAP)71
If You Love (Megnetic Rep. by Reggette edm. by Illegal—BMI)5	Things Cea (Howard Jones/Warner Bros. Ltd. cont. and edm. by Werner-Temerlene—BMI)62
In And Out (Famous/Bon Jovi—ASCAP)89	Thinking About (Island/Lrry Spier/Memory Lene—ASCAP)80
In My House (Stone City Adm. by Jay Werner—ASCAP)63	Through The (Dyed/Foster Frees/Neroph/Tom John—BMI)97
Invincible (Meliki/Arista/Rere Blue—ASCAP)33	Tired Of (Screen Gems-EMI/Shifrylepole—BMI)95
It's Gettin' (Murry-Gege/Schilling/ Welbeck—ASCAP)87	Tonight It's (Adult—BMI/April—ASCAP)88
Jesse (Virgin—ASCAP)85	Tough (John Cafferty—BMI)67
Just As (Don Kirshner/Blackwood/Rightsong/Mys- tery Men—BMI)34	Voices (Intersong-USA/til tunes edm. by Intersong- USA—BMI)12
Lay It (Ret/Time Coast/Rightsong—BMI)53	Walking On (Screen Gems/Megasongs—BMI)98
Let Him Go (Big Wed/Famous—ASCAP)35	We Don't (Irving—BMI/Myaxe-PRS)20
Life In (Howard Jones/Werner-Temerlene/Warner Bros.—BMI)36	What About (Welbeck/Irving/Calypto Toonz—ASCAP/BMI/PRO)25
Like A (Billy Steinberg/Denise Berry—ASCAP/ Brigitte Beby/Polifer—BMI)51	When Your (Edwin Ellis/Nurk Twins—BMI)47
Little (Talk Time—ASCAP)70	Who's Holding (Foster Frees/Garden Rake—BMI/ April/Random Notes—ASCAP)15
Live Every (Fete—ASCAP)45	Wild And (Stone City edm. by Netional League—ASCAP)54
Love & Pride (April—ASCAP)73	Willie And The (Eldorado—BMI)93
Love Resurrection (J&S edm. by Almo—ASCAP) 81	Would I (Blue Network—ASCAP)10
Make It (Gone Getor/Blue Network—ASCAP)99	You Give (Not Listed)3
Money For (Chariscourt LTD. edm. by Almo/ Virgin—ASCAP)49	You Look (Face—BMI/Postvelda—ASCAP)69
Mystery (Zomba/Willesden)32	You Spin (Chappell—ASCAP)18
	Your Love (Silver Angel—ASCAP)57
	You're Only (Joel—BMI)26

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