

CASHBOX

July 20, 1985

T.M.

NEWSPAPER \$3.00



The Nitty Gritty Dirt Band
Still Partners, Brothers And Friends

NAACP ADDRESSES 'AIRS' ARE' CONTROVERSY
NARM 'GIFT' CAMPAIGN TO BE EXPANDED
BEHIND THE BULLY: SPRINGSTEEN'S 5 WEEKS IN THE TOP TEN
DISCOVERY NETWORK LAUNCH POSTPONED INDEFINITELY
GUEST EDITORIAL: DAVID FISKOF

THE FUTURE IS NOW

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

BACK TO THE FUTURE



FEATURING

***THE POWER OF LOVE* by HUEY LEWIS and the NEWS**
and cuts by **LINDSEY BUCKINGHAM** and **ERIC CLAPTON**

CASH BOX

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Guest Editorial

In Entertainment and Sports, Agents Help Ensure Longevity

By David Fishof

As an agent whose business involves representation of athletes and entertainers, I'm frequently asked whether there are differences in the representation of performers in those two diverse fields.

Within that question lies the answer. Athletes and entertainers are both performers; both are blessed with talents, whether it be special physical skills, a distinct vocal or instrumental quality or the ability to make an audience laugh. They share several common bonds: they're both paid in accordance with the interest an audience shows in their performance and they both need effective representation to ensure they're paid commensurately with that interest.

In both sports and entertainment, too, careers have a marked tendency to be relatively short-lived. True, there are many exceptions: in athletics today, there are gray-haired pitchers still in top form, pro golfers nearing social security eligibility and a handful of greats in other sports who defy age barriers. And more frequently in the entertainment business, evergreen performers draw audiences from one generation to the next. Nevertheless, neither athletes nor entertainers can count on perpetual stardom; career moves must be planned carefully to ensure longevity, and contracts must be carefully negotiated to ensure a future beyond the spotlight or the playing field.

In fields where recording contracts can run out with the drop of a chart bullet or where one's locker can be cleaned out after an unavoidable injury, the bottom line is financial security. And the winner is not necessarily the artist with the best set of stats, but those with the best contracts.

Neither athletes nor entertainers can practice their professions to their maximum capability when burdened with financial and other business related worries. Hence, the importance of an agent skilled in the art of negotiation — and negotiation, I believe, is an art. The agent's responsibility is to translate every great play, every hit record, every sellout performance into money. When athletes and artists produce,

they should get what they deserve.

In recent years, such ancillary sources of income as endorsements and commercial sponsorships have further linked the stars of athletics and entertainment. In addition to our firm's representation of over 30 professional athletes — including Vince Ferragamo, Phil Sims, Jack "Hacksaw" Reynolds, Lou Pinella, Juan Beniquez, Gary Jeter and many others — we also created and produce the "Happy Together Tour" which has proven successful in 1984 and 1985. The tour, which this year features the Turtles, the Grass Roots, the Buckingham and Gary Lewis and the Playboys, is sponsored by sportswear manufacturer Members Only, that shares a good deal of credit for making this undertaking possible. Our firm's relationship with Members Only was initiated when Lou Pinella became their spokesman, and underscores the effectiveness our firm enjoys as a result of our dual ties to sports and entertainment.

Corporate sponsorship, which has long played a key role in the promotion of professional tennis and golf and racing — as well as in amateur athletics — is a potentially vast resource whose surface has only been scratched by the entertainment field. Similarly, commercial endorsements, which have provided added income to athletes for decades, is a field that awaits further exploitation by artists and entertainers.

In the entertainment field — as in sports — there are always new horizons to be considered and new elements to note when entering into negotiations. Keeping abreast of new opportunities while maintaining a keen awareness of clients' abilities and worth in the market is essential. With that awareness, the successful agent can bypass tried-and-true formulas and find new and lucrative opportunities. It's only through keen market awareness and creative bargaining that the agent can send players to the U.S.F.L. or Canadian Football League, or produce four acts without a record deal (and book them in SRO shows around the country).



David Fishof, president of David Fishof Productions, is a personal manager and sports agent with clients in the athletics and entertainment fields. He is also the author of *Putting It On The Line: The Negotiating Secrets, Tactics and Techniques of a Top Sports and Entertainment Agent.*

TOP POP DEBUTS

SINGLES

48

DON'T LOSE MY NUMBER — Phil Collins — Atlantic

ALBUMS

70

BOY IN THE BOX — Corey Hart — EMI America

POP SINGLE

#1

RASPBERRY BERET

Prince And The Revolution
Paisley Park/Warner Bros.

B/C SINGLE

#1

HANGIN' ON A STRING

(CONTEMPLATING)
Loose Ends
MCA

COUNTRY SINGLE

#1

DIXIE ROAD

Lee Greenwood
MCA

JAZZ

#1

SODA FOUNTAIN SHUFFLE

Earl Klugh
Warner Bros.

COMPACT DISC

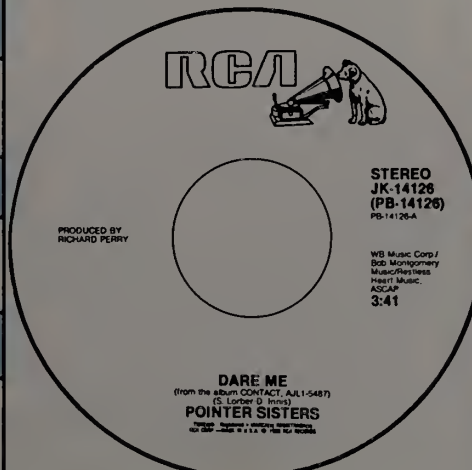
#1

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

WOULD I LIE TO YOU?

Eurythmics
RCA

12" SINGLE

#1

19/ASYLUM (IT'S WEIRD)

Paul Hardcastle
Chrysalis

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CASH BOX TOP 100 SINGLES

July 20, 1985

	Weeks On Chart
1 RASPBERRY BERET	2 10
2 A VIEW TO A KILL	1 10
3 SUSSUDIO	3 11
4 EVERYTIME YOU GO AWAY	6 11
5 YOU GIVE GOOD LOVE	8 11
6 WOULD I LIE TO YOU?	7 13
7 SHOUT	14 6
8 VOICES CARRY	9 15
9 IF YOU LOVE SOMEBODY SET THEM FREE	12 7
10 GLORY DAYS	11 8
11 HEAVEN	4 14
12 THE SEARCH IS OVER	13 14
13 EVERYBODY WANTS TO RULE THE WORLD	5 19
14 THE GOONIES 'R' GOOD ENOUGH	15 10
15 SENTIMENTAL STREET	17 9
16 NEVER SURRENDER	21 7
17 JUST AS I AM	19 9
18 GET IT ON (BANG A GONG)	24 7
19 ANGEL	10 13
20 POWER OF LOVE	30 4
21 WHO'S HOLDING DONNA NOW	23 8
22 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	22 13
23 19	26 8
24 FREEDAY OF LOVE	28 5
25 PEOPLE ARE PEOPLE	27 10
26 THINGS CAN ONLY GET BETTER	18 18
27 YOU SPIN ME ROUND (LIKE A RECORD)	31 8
28 SUMMER OF '69	32 4
29 WHAT ABOUT LOVE?	33 8
30 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	37 3
31 ROCK ME TONIGHT (FOR OLD TIMES SAKE)	39 7
32 FIND A WAY	35 10
33 NOT ENOUGH LOVE IN THE WORLD	9
34 ST. ELMO'S FIRE (MAN IN MOTION)	43 4

	Weeks On Chart
35 YOU'RE ONLY HUMAN (SECOND WIND)	41 2
36 STATE OF THE HEART	40 7
37 FOREVER	38 9
38 IN MY HOUSE	16 19
39 LET HIM GO	42 8
40 TOUGH ALL OVER	20 11
41 LIKE A SURGEON	45 5
42 MYSTERY LADY	51 3
43 DARE ME *	56 2
44 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	52 3
45 PEOPLE GET READY	50 6
46 CANNONBALL	46 9
47 LIFE IN ONE DAY	59 3
48 DON'T LOSE MY NUMBER *	— 1
49 CALL ME	54 7
50 I WONDER IF I TAKE YOU HOME	55 7
51 GETCHA BACK	25 19
52 STIR IT UP	57 6
53 YOUR LOVE IS KING	58 5
54 CHERISH	68 3
55 POSSESSION OBSESSION	29 8
56 WHEN YOUR HEART IS WEAK	63 5
57 LITTLE BY LITTLE	34 10
58 CENTERFIELD	44 9
59 LIVE EVERY MOMENT	74 2
60 SMUGGLER'S BLUES	47 16
61 WILLIE AND THE HAND JIVE	62 5
62 AXEL F	49 17
63 TIRED OF BEING BLOND	64 4
64 SHAME	— 1
65 WALKING ON SUNSHINE	48 17
66 SMOKIN' IN THE BOYS ROOM	81 2
67 LAY IT DOWN	76 3

	Weeks On Chart
68 MAKE IT BETTER (FORGET ABOUT ME)	53 7
69 BLACK CARS	61 11
70 SUDDENLY	60 18
71 BURNING FLAME	71 5
72 EVERYTHING I NEED	65 9
73 EVERYTHING SHE WANTS	67 18
74 ALL YOU ZOMBIES	66 9
75 (CLOSEST THING TO) PERFECT	70 7
76 BIT BY BIT (THEME FROM "FLETCH")	85 2
77 MONEY FOR NOTHING	87 2
78 TAKE NO PRISONERS (IN THE GAME OF LOVE)	86 2
79 WILD AND CARZY LOVE	— 1
80 SUMMERTIME GIRLS	90 2
81 LOVE & PRIDE	89 2
82 ONLY FOR LOVE	— 1
83 FRANKIE	79 5
84 HANGIN' ON A STRING (CONTEMPLATING)	— 1
85 FRESH	69 18
86 REACTION TO ACTION	72 8
87 THE NEVER ENDING STORY	73 18
88 WE ARE THE WORLD	75 18
89 THROUGH THE FIRE	92 3
90 THINKING ABOUT YOUR LOVE	— 1
91 CRAZY FOR YOU	77 21
92 WAKE UP (NEXT TO YOU)	78 12
93 SMOOTH OPERATOR	82 21
94 ANIMAL INSTINCT	80 9
95 DON'T YOU (FORGET ABOUT ME)	83 22
96 ONE NIGHT IN BANGKOK	84 22
97 SOME LIKE IT HOT	88 19
98 DANGEROUS	91 12
99 SAY YOU'RE WRONG	93 14
100 RHYTHM OF THE NIGHT	94 23

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A View (Blackwood/Tritec/United Lion—BMI)	2	Frankie (Not Listed)	83	Newer (Liesse—ASCAP)	16	Summertime (Facemelling adm. by Irving—BMI)	86
All You (Dub Notes/Human Boy—ASCAP)	74	Freeway (Gratitude Sky/Polio Grounds—BMI)	24	19 (Oval)	23	Sussudio (Phil Collins Limited/Pun—ASCAP)	3
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/Black Lion—ASCAP)	19	Fresh (Delightful—BMI)	85	Not Enough (Cass County/Kortchmar—ASCAP)	33	Take No (Chappell—ASCAP/Rightsong/Sookloozy—BMI)	78
Animal (Zomba—ASCAP)	94	Getcha (Daywin adm. by Careers—BMI)	51	One Night (MCA—ASCAP)	96	The Goonies (Warner-Tamerlane—BMI)	14
Axel F (Famous—ASCAP)	19	Get It On (Tro-Essex—ASCAP)	18	Only For (Tritec)	82	The Never (Giorgio Morodor—ASCAP)	87
Bit By Bit (MCA/Kilauea/Rightsong/Franne Golde—ASCAP—BMI)	76	Glory Days (Bruce Springsteen—ASCAP)	10	People Are (Sonet adm. by Warner-Tamerlane—BMI)	25	The Search (Rude—BMI/WB/Easy Action—ASCAP)	12
Black Cars (Black Keys/Screen Gems—BMI)	69	Heaven (Adams Communications/Calypto Toonz—PROC/Irving—BMI)	11	Possession (Hot-Cha/Unichappell/Fust Buzza—BMI)	55	Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Warner-Tamerlane—BMI)	26
Burning Flame (Chappell—ASCAP)	71	I Wonder (Personal—ASCAP/MokoJumbi—BMI)	50	Power Of (Hulex/Red Admiral—BMI)	20	Thinking About (Island/Larry Spier/Memory Lane—ASCAP)	90
Call Me (ATV—BMI)	49	If You Love (Magnetic Rep. by Reggatta adm. by Illegal—BMI)	9	Raspberry (Controversy—ASCAP)	1	Through The (Dyad/Foster Frees/Nerpub/Tom John—BMI)	89
Cannonball (Silver Cab/Almo—ASCAP)	46	In My House (Stone City Adm. by Jay Warner—ASCAP)	38	Reaction (Somerset Songs/Evansongs/Stray Notes—ASCAP)	86	Tired Of (Screen Gems-EMI/Shifryleopole—BMI)	63
Centerfield (Wenaha—ASCAP)	58	Invincible (Makiki/Arista/Rare Blue—ASCAP)	44	Rhythm (Edition Sunset adm. by Arista—ASCAP)	100	Tough (John Cafferty—BMI)	40
Cherish (Delightful—BMI)	54	Just As (Don Kirshner/Blackwood/Rightsong/Mystery Man—BMI)	17	Rock Me (Bush Burnin—ASCAP)	31	Voices (Intersong-USA/til tunes adm. by Intersong-USA—BMI)	8
(Closest Thing To) (Golden Torch/See This House—ASCAP/Gold Horizon/Sudano Songs/Black Stallion—BMI)	75	Lay It (Ratt/Time Coast/Rightsong—BMI)	67	Say You're (Charisma/Chappell—ASCAP)	99	Walking On (Screen Gems/Megasongs—BMI)	65
Crazy For You (WB—ASCAP/Warner-Tamerlane—BMI)	91	Let Him Go (Big Wad/Famous—ASCAP)	39	Sentimental (Kid Bird/Rough Play—BMI)	15	We Are (Mijac—BMI/Brockman—ASCAP)	88
Crazy In (Kim Carnes/Moonwindow—ASCAP)	22	Life In (Howard Jones/Warner-Tamerlane/Warner Bros.—BMI)	47	Shame (Clean Sheets—BMI)	64	We Don't (Irving—BMI/Myaxe-PRS)	30
Dangerous (Wellbeck/Anidraks/Stephen Mitchell—ASCAP)	98	Like A (Billy Steinberg/Denise Barry—ASCAP/Brigitte Baby/Polifer—BMI)	41	Shout (Virgin/19 Music adm. by Nymph—BMI)	7	What About (Wellbeck/Irving/Calypto Toonz—ASCAP/BMI/PRO)	29
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP)	43	Little (Talk Time—ASCAP)	57	Smokin' In the (Big Leaf—ASCAP)	66	When Your (Edwin Ellis/Nurk Twins—BMI)	56
Don't Lose (Phil Collins/Pun/Warner Bros.—ASCAP)	48	Live Every (Fate—ASCAP)	59	Smooth Operator (Adm./St. John—MCPS)	93	Who's Holding (Foster Frees/Garden Rake—BMI/April/Random Notes—ASCAP)	21
Don't You (MCA—ASCAP/MCA—BMI)	95	Love & Pride (April—ASCAP)	81	Smuggler's (Red Cloud/Night River—ASCAP)	60	Wild And (Stone City adm. by National League—ASCAP)	79
Everybody Wants (Virgin/10 Adm. by Nymph—BMI)	13	Make It (Gone Gator/Blue Network—ASCAP)	68	Some Like It (Tritec)	97	Willie And The (Eldorado—BMI)	61
Everything I (Blackwood—BMI)	72	Money For (Chariscourt LTD. adm. by Almo/Virgin—ASCAP)	77	State Of (Chappell & Co.—ASCAP)	36	Would I (Blue Network—ASCAP)	6
Everything She (Morrison Leahy/Chappell—ASCAP)	73	Mystery (Zomba/Willesden)	42	St. Elmo's (Gold Horizon/Foster Frees—BMI)	34	You Give (Not Listed)	5
Everytime (Unichappell/Hot Cha—BMI)	4			Stir It (Unicity/No Pain/No Gain/Off Backstreet/Streamline Moderne—ASCAP/BMI)	52	You're Only (Joel—BMI)	35
Find (Bug & Bear/O'Ryan—ASCAP)	32			Suddenly (Zomba/Willesden)	70	Your Love (Silver Angel—ASCAP)	53
Forever (Milk Money—ASCAP/Foster Frees—BMI)	37			Summer Of (Adams Communications/Calypto Toonz-Proc/Irving—BMI)	28	You Spin (Chappell—ASCAP)	27

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

* Indicates Winner's Circle

• Indicates Highest Debut

BREAKFAST IS READY.

One of the year's hottest box office hits is now available on MCA Home Video. Five of today's most exciting young stars, Emilio Estevez, Anthony Michael Hall, Molly Ringwald, Judd Nelson and Ally Sheedy team up in this hilarious and touching comedy directed, written and produced

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Five teenage students with nothing in common spend a Saturday detention together in their high school library. What happens between seven a.m. and four p.m. changes their lives forever.

Join the Club. It could change your life, too.



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THE BREAKFAST CLUB



THE INTERNATIONAL MUSIC-RECORD WEEKLY

**MEMO
TO: THE INDUSTRY
FROM: CASH BOX
RE: A STRONG AND VIABLE TRADE ALTERNATIVE**

We have been changing — a lot. We know you've noticed because you've been calling and writing letters. Your comments have been most gratifying and favorable. There are many, many more changes and innovations coming. Newly designed chart pages, features, more regional seminars, additional radio and retail information pages and many more new and creative ideas are planned for the coming months. We know our ideas are valid. Some of them have already been copied elsewhere. Our circulation is up dramatically. The credibility and confidence at radio and retail grows stronger every day.

You've told us you **need** a strong alternative, a full service trade that is responsive and responsible to radio, retail **and** the manufacturer. We are working day and night to give you just that. Right now, **CASH BOX** is easily the most accessible of the myriad of publications directed toward the music industry. Our information pages are easy to read and absorb. They give you more information at a glance than you can obtain through hours of wading through other sources. The addition of piece count information to radio reports has made our chart methodology accurate to a degree previously unheard-of in the industry. More and more people in radio and retail are telling us that every day. Our editorial commitment is dedicated to the benefit of our **entire** industry, accurate, timely, comprehensive **and** fair. We offer exposure, not only to established acts but exposure and assistance in developing the new, baby acts who need it the most. Our research calls are not only used to gather information but also disseminate positive and useful information to radio and retail about new and developing acts and records regardless of the label.

Every day we continue to examine our progress. We add, subtract, refine, change, improve, delete and look for new ways in which we can serve you better. If there are ways **you** feel we can better serve your needs, tell us. We will explore the possibilities together.

We thank you for your forty-three years of support and look forward to continued and increased support. We are sensitive to your needs and constantly seek new and better ways to fill them. You've told us that you need **CASH BOX**. Well, we are here, and here to stay.

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NAACP Says 'Campaign' Was A Misunderstanding

By David Adelson

LOS ANGELES — The National Association for the Advancement of Colored People (NAACP) has denounced what it terms a misunderstanding and a misrepresentation of its initiation of an effort to reach fair share agreements with individual recording artists and major record labels.

The story first broke in the July 3 issue of the *Los Angeles Times* which quoted Los Angeles chapter coordinator Melanie Lomax as saying the campaign was targeted against Tina Turner, Michael Jackson, Lionel Richie, Diana Ross and Prince as well as Capitol/EMI, RCA, MCA, CBS, PolyGram and Warner Bros.

Lomax noted in the *Times* article that these artists were charged with "hypocritical discrimination" against black photographers, video makers and other black professionals. She also announced a campaign to reach fair share agreements with the major record labels.

Fair share agreements are written covenants designed to ensure a corporation's commitment to more black jobs, contracts and a return on the profits extracted from the black community. Such agreements have been settled in the past with companies such as McDonalds, Coors and Kentucky Fried Chicken.

Following the story, the Hollywood-Beverly Hills branch denounced the "unauthorized press release" stating, "It is not the policy of the National Association for the Advancement of Colored People to negotiate fair share agreements in the media. Since the investigation is incomplete, the NAACP is not in a position at this time to target or identify any record company or entertainer. A preliminary investigation reveals the major concern is with the record industry and not the entertainers, such as those named in the July 3 issue of the *Los Angeles Times*."

The release went on to say, "Neither the Beverly Hills/Hollywood chapter or the national branch authorized any press or media statement on this subject. Further, our national office has informed us that they have not authorized any press or media campaign on this issue. We therefore apologize to those entertainers named in the unauthorized press release."

A spokesperson from the NAACP's national branch in New York told *Cash Box* that fair share campaigns are never targeted against individuals, only industries and that many of Lomax's comments were misunderstood. The spokesperson noted the presence of representatives of Black Business for Equity in Entertainment.

(continued on page 42)



FUNKAPEPPERS — EMI America recording group *The Red Hot Chili Peppers* recently completed recording their first full-length album in Detroit, entitled "Freaky-Styley." Backing up the band on several numbers are James Brown's horn section, "The Horny Horns" and members of Parliament/Funkadelic. George Clinton produced the LP. Pictured (l-r): Michael "Flea" Bayer, Anthony Kiedis, Clinton, Cliff Martinez and Hillel Slovak.

Discovery Music Network Postpones Launch Indefinitely

By Gregory Dobrin

LOS ANGELES — The Discovery Music Network (DMN), an L.A.-based music programming service with an eye on the 24-hour cable music video market, has postponed plans to launch a full-fledged 24-hour service. According to company spokespersons, the network has shifted its focus toward providing music programming for syndicated television.

Though a launch date for the cable (and broadcast) music video "channel" had

been slated for as recently as July 4, 1985, swift corporate restructuring late this spring has resulted in an "indefinite" postponement of these plans, according to newly appointed DMN vice president of programming Ellen Berkowitz.

Part of that restructuring involved the departure of former chief operating officer and executive vice president Dain Eric. Though Eric's position with the company has not as yet been specifically filled, DMN corporate headquarters at L.A.-based Discovery Broadcasting Corporation have stated that Eric's termination was due to the company's decision to replace the radio veteran with television industry professionals.

The postponement signals a stall in the rivalry once posed by DMN and Ted Turner's now defunct Cable Music Channel to the 24-hour cable music video market built and maintained by MTV. A law suit brought to federal court against MTV by DMN further challenged MTV's empire with allegations that charged the network with monopolistic business arrangements with record companies which all but stifled free enterprise. Launch dates for DMN had been tentatively announced on several occasions beginning January 1, 1985.

While DMN insiders could give no rough time parameters as to when the 24-hour service will debut, company spokespersons said there has been no lag in momentum toward the music programming for which a newly-equipped west L.A. facility has been outfitted to produce. Non-cable airings are tentatively scheduled for fall of this year. "In an effort to meet the needs and interests of affiliates who wanted our programming," explained Berkowitz, "we will be offering between two and six hours of music related programming."

Berkowitz said DMN is currently in preproduction and development on several projects, the details of which she could not disclose for reasons of secrecy. "The shows we are producing, are unlike any music shows currently on television or that have ever been on television in the past," she declared.

According to Discovery Music Network manager of acquisitions Joseph Garcia, the company is now concentrating on its programming, with less emphasis on any established competition with MTV. "Right now we're shifting gears and reorganizing

(continued on page 42)

'Gift Of Music' Campaign To Expand

LOS ANGELES — The "Give The Gift Of Music" campaign by the National Association of Recording Merchandisers (NARM), which according to the group has increased sales of records and tapes for the past several years, is being expanded to include new promotional vehicles.

One promotion will center around stores' gift certificate programs. This year's NARM survey included a question asking retailers if they have such a program. The results, presented at the NARM Merchandising Committee's meeting in Chicago earlier this month, indicate that 92.6 percent of stores have a gift certificate program, and 88.9 percent have a customized program. Therefore NARM has decided to produce snipes, bag stuffers and counter cards indicating that a store offers gift certificates.

The Merchandising Committee also agreed to expand the "Dads & Grads" campaign to include Mother's Day. Shelf talkers designed for cassette merchandising and bin cards will also be added. Also

to receive specific focus will be a new Christmas promotion. The current "Grammy" campaign will be expanded to include CD divider cards. And the Valentine's Day promotion will also be continued, the Committee decided.

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Behind The Bullets

Bruce: 57th Top Ten Week!

By Stephen Padgett

In its 57-week span on the chart Bruce Springsteen's LP "Born In The U.S.A." has never left the Top Ten. In addition, Springsteen scores his fifth consecutive Top Ten single as "Glory Days" crosses the line to 10 bullet this week. The single "Dancing In The Dark" was the first single lifted from "Born In The U.S.A.." The anticipation for a full-band Springsteen work had been growing. His previous effort, "Nebraska," a solo/acoustic album, was well received, but there hadn't been

a "rocking" Springsteen record since 1982's "The River." The release of "Dancing In The Dark" was perfectly timed to capitalize on this growing anticipation. It quickly shot up the singles chart and hit #1, June 30, 1984.

The second single, "Cover Me," peaked three months later at #10 on September 29, 1984. "Born In The U.S.A." was next and climbed to #8 on January 26, 1985. The fourth single, "I'm On Fire," joined its predecessors on April 27, 1985, reaching #8 as well.

"Glory Days" becomes the fifth single to crack the Top 10. This week it bullets from 11 to 10. Top 10 retail reports supporting the record include Richman Brothers in Philadelphia, Radio Doctors in Milwaukee, G.A.M. in Minneapolis, Peaches in Cincinnati, Peaches in Kansas City, Oz Records in Atlanta, Central One Stop in Nashville, Tower Records in San Francisco, City One-Stop in Los Angeles and Show Industries in Los Angeles.

The romance between Bruce Springsteen and American radio continues. The CHR embrace of "Glory Days" is exhibited in the number of Top 10 reports. Among them are KMBQ, 95X, WABB, Q94, K107, WSKZ, KJYO, KAFM, KEGL, Q101, WBBQ, K98, WDCG, FM100, WRNO, WBLY, WZLD, WANS, B97, Z102, WKXX, WJZR, KHTX, KKRZ, KNBQ, KMJK, KNNQ, KRSP, KRQ, KLUC, KKXX, KUBE, KF95, Z106, WGF, WKRZ, WBEN, Q107, WAVA, B104, WCIR, WXKS, WNYS, WHTX, WPRO, WPXY, Q92, WGCL, KWK, KQKQ, WLS-AM/FM, WBBM, WMEW, WSPT and WGRD. The Album "Born In

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CRYSTAL LOOKS MAAHVELOUS!! — Billy Crystal had reason to smile following his two sold-out shows at the Bottom Line in New York. The comedian/actor has now turned recording artist and is mixing his debut album for A&M Records. The LP will feature his live comedy performances as well as his debut single entitled "You Look Maahvelous." Pictured backstage are: Michael Leon, vp of East Coast Operations A&M Records; Paul Schaeffer; Crystal; Arthur Baker, producer of the single "You Look Maahvelous;" and Bob Tischler, producer of Crystal's forthcoming LP.



POLYGRAM SETS SALES — PolyGram Records recently gathered its entire sales force to review upcoming product. The meeting included all branch managers, sales managers and regional classical managers. Pictured at the meeting in New York are (standing l-r): Paul Wennik, branch manager, Boston; Bill Schulte, branch manager, Cleveland/Detroit; Jeff Brody, vice president, national accounts; Paul Lucks, branch manager, Dallas; Guenter Hensler, president and chief executive officer; Bill Follett, branch manager, Los Angeles; Shelly Rudin, senior vice president, sales; Curt Eddy, branch manager, Baltimore/Washington, D.C. and Philadelphia; Jack Iacchei, sales manager, Philadelphia; Larry Hensley, branch manager, Atlanta/Miami. Pictured (seated l-r): K.P. Mattson, director of album sales; Sheila DeJohn, national sales coordinator; Maryann Harper, administrative assistant, sales; and Dee Ferrick, sales manager, Atlanta.

BUSINESS NOTES

CBS Records Profits Declines 38 Percent From '84 In Second Quarter

NEW YORK — CBS Inc.'s second quarter 1985 income from continuing operations declined 12 percent compared to the same period in 1984, with net income from the period declining 22 percent. The CBS/Records Group profits declined 38 percent from 1984's second quarter, from \$305.3 million to \$281.7 million, with revenues declining eight percent. CBS attributes the profit decline in the Records Group to "softening conditions in the domestic record marketplace and a reduced quarterly schedule of releases from major artists compared to the prior year."

According to Thomas H. Wyman, CBS chairman and chief executive officer, "More than half of the decline in the second quarter net income reflected one-time-only charges. On the plus side, we are particularly pleased with the performance of the CBS/Broadcast Group which not only set a record in operating profits for any quarter in its history (increasing 14 percent), but has also reported the largest quarterly operating profit of any broadcasting entity ever. The decline in income from continuing operations was due to ongoing softness in the recorded music business, the previously anticipated effect of the Ziff-Davis acquisition on CBS/Publishing Group results and on interest expense, as well as disappointing toy sales and cost associated with the ongoing restructuring of CBS Toys."

Unique Triple-Headlining Package On 'Monsters' Tour

NEW YORK — When Geffen Records' Illusion, Elektra Records' Rogue Male, and Atlantic Records' Savatage decided to hit the road together this summer — on their "Monsters of the Universe Tour '85" — they couldn't decide who the headliner would be, since they are all popular heavy metal bands with new LPs on the market. So, as a solution, the tour — in smaller venues — will feature each band headlining every three days. In addition, there is one road crew for all three bands, made up of two members of each band's individual crews, as well as one tour manager and one set of equipment. Sounds like the neatest arrangement since Ethel Merman and Mary Martin co-headlined the Palace — with two different Playbill covers announcing each one as the headliner.

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

NEW YORK — Rockamerica's "Video Music Seminar" will take place at N.Y.'s Roosevelt Hotel, Aug. 4-6; write to 27 E. 21st St.; New York, NY 10010, or call (212) 475-5791 for info . . . Eric Anderson, the folk singer and composer, has formed Wind and Sand Records to distribute his recent European albums by mail order. "Tight in the Night," recorded for EMI Sweden and "Midnight Son," recorded for CBS International, are the first titles available. 50 W. 34th St.; New York, NY 10001 is the address . . . Elektra Records has retained Morton Dennis Wax & Assoc. to coordinate the p.r. for Starpoint's new LP "Restless" . . . Black Uhuru has signed with Associated Booking Corp. for worldwide representation . . . Pop Shots by Harry Hammond and Gered Mankowitz features an array of rock and pop stars smiling for the camera (\$14.95, Harper Colophon).

EXECUTIVES ON THE MOVE



Smith Upped — Larry Smith has been named national director of marketing, urban contemporary, at PolyGram Records, it was announced by Harry Anger, senior vice president, marketing, of the company. Smith is a 14-year veteran of PolyGram. He joins the national marketing team in New York from San Francisco, where he was branch manager for the past four years.

Changes At I.R.S. — I.R.S. Records president Jay Boberg has announced the promotion of the label's national sales director, Barbara Bolan, to the post of vice president of sales. Bolan, who joined I.R.S. in 1981, will continue to oversee distribution of I.R.S. product as well as directing I.R.S.'s field staff in the label's five North American offices. In addition, the company has appointed Ann Kinney as administrative assistant/international coordinator/A&R coordinator. The company has also named Lavonne Meyer to the newly-created position of coordinator — sales, marketing & merchandising.

A&M Adds Corson — A&M Records has announced the appointment of Tom Corson to the newly-created post of product manager. Corson began his career at IRS Records, where he served as west coast sales director and most recently, as west coast promotion director. He will report to Bob Reitman, vice president of marketing services and will headquarter at A&M's Hollywood lot.

RCA Names Baird-Taylor — Pat Baird-Taylor has been appointed to the newly-created position of director, publicity, RCA Records. The announcement was made by Michael Vallone, director, video and publicity operations, to whom she reports. Baird joined RCA late last August as a publicity consultant. She will oversee the label's day-to-day contemporary publicity activities. The members of the publicity staff on both coasts will report to her.

Hoffman Appointed — Rand Hoffman has been appointed vice president, business affairs, CBS Songs Division, CBS/Records Group, as announced by Harvey Shapiro, vice president, general manager, CBS Songs. Hoffman will be responsible for the worldwide business affairs activities of the CBS Songs Division including contract negotiation, licensing and copyright administration.

CBS U.K. Announces Appointments — CBS Records U.K. has announced a restructuring of top management of the company's sales department. John Mair is appointed senior director — commercial division, responsible for all commercial activities of CBS Records in the U.K. John Aston increases his responsibilities as sales director. He will now be responsible for catalog marketing and product control in addition to his existing responsibilities for the company's sales activities. Nigel Walmsley is appointed field sales manager, singles sales force. In other appointments at CBS Records U.K., the following are announced: Colin Barlow is named A&R manager, A&R U.K.; Ronnie Fischer is named product manager, E/P/A marketing; and Paul Northcoll is named artist relations manager, E/P/A.

RCA Elevates Goldner, Becce

LOS ANGELES — RCA Records has promoted two members of its national promotion staff with the appointments of Mike Becce as director, national promotion and Bonnie Goldner as director, promotion and trade relations. The announcements were made by Ed Mascolo, division vice president, contemporary promotion, to whom they report.

In making the announcements, Mascolo said, "Much of the credit for RCA's recent chart successes is due to the tireless efforts of Mike and Bonnie. Their new positions will permit even greater communication with the best promotion team

in the business."

Becce, a member of RCA's national promotion department for 10 years, will direct the company's four regional promotion managers. In addition, he will continue to assist Mascolo in the overall direction of the pop promotion department.

Goldner, while continuing her adult contemporary and trade related activities, will now be working closely with Mascolo in all aspects of the pop promotion department. She will also serve as the pop promotion liaison to RCA's Nashville office.



Bonnie Goldner



Mike Becce

Radio City Enters Management Game With Ashford And Simpson First Act

By Rusty Cutchin

NEW YORK — After rescuing one of America's best-known venues from the brink of destruction and diversifying its services to include concert promotion, television and theatrical production and special events, Radio City Music Hall productions has expanded once again to include an artist management division. The formation of Radio City Music Hall — Artist Management Division was announced at a press conference here last Tuesday (9). RCMH Productions vice president and executive producer Scott Sanders will head up the division, it was announced by Richard Evans, president and CEO. First client signed to the company is Ashford & Simpson.



SCOTT SANDERS — Radio City Music Hall Productions' executive producer takes the reins of the company's new management division.

In an interview with *Cash Box* Sanders emphasized the company's desire to add new acts at a deliberate pace. "We are going to be very selective in the type of talent that we sign. We're not looking to in six months have 10 clients on our roster. We're going to be very slow and methodical and selective in who we choose." Sanders is not closing the books on which acts the company will pursue, however. "I'm not going to rule anything out," he said, "I don't see any reason for us to make any written—in—stone rules about who we would sign but for the most part I think we're going to be more interested in established acts . . . in all probability we will end up not getting involved with as many people as probably would like to be involved with us, but we're not looking to take an attitude that we're not interested in various talents. It's very likely that we could sign acts of less stature than Nick and Valerie if it were the right situation."

Sanders also announced that Patricia Kellert, formerly of Management Three and most recently executive vice president of MG Media, will join the division as director of artist management. She will report directly to Sanders.

Although no details of specific projects for Ashford and Simpson under the new agreement were announced at the press conference, the duo did acknowledge the continuing development of a production for Broadway on which they have been known to be working for some time. Ashford and Simpson have performed frequently at Radio City Music Hall through the concert division. The duo have some 20 gold and platinum albums as a result of their own work and their compositions for other artists. They have written for Diana Ross, Marvin Gaye, Chaka Khan, Gladys Knight and others during their 20-year—plus career, and last

year scored their biggest success as a performing duo with the hit "Solid." A television production, through RCMH's TV production arm, is also rumored to be in the works.

Radio City Music Hall Productions was formed to expand and promote the Music Hall's position in the entertainment field and to develop diversified projects that would increase the company's growth in the business arena both in the metropolitan area and on a national scope, according to the company. The first order of business after the company's formation in 1979 was the multimillion dollar restoration project that returned the hall to its original art deco splendor. A corporate division structure was established to include theatrical productions and concert promotion as well as television and special services productions, including industrial shows, special events and television projects.

In addition, Radio City Music Hall Productions has expanded its efforts into the business arena by seeking corporate sponsorships for its concert series and theatricals. Promotional tie-ins have given the Music Hall increased marketing support and in return, the Music Hall recognizes its sponsors in advertising, promotional and publicity campaigns and offers them other benefits as well. Currently, American Airlines is the official airline of the Music Hall, L'eggs is the official pantyhose of the Rockettes, Coca-Cola is the official soft drink and Anheuser Busch and Sergio Valente have sponsored the 1983 and 1984 Concert Series.



BMI HONORS FILM COMPOSERS — Some of today's top film composers took a moment for a photo at the recent BMI Motion Picture and Television Dinner. Pictured (l-r): Dean Pitchford (*Fame* and *Footloose*); John Williams (*Close Encounters*, *Star Wars*, *Raiders Of The Lost Ark* and many others); Frances Freston, senior vice president, Performing Rights, BMI; Michael Gore (*Fame* and *Terms of Endearment*) and Ron Anton, vice president, California, BMI.

Prism Files For Public Offering

LOS ANGELES — Prism Entertainment Corporation has announced it has filed a Registration Statement with the Los Angeles Regional Office of the Securities and Exchange Commission for the initial public offering of its Common Stock. The company will be offering 623,000 shares and 77,000 shares will be offered by one of its shareholders. Prism is a home entertainment company which acquires by license home video rights to theatrical and television films, animated and live action features, concert performances of music and comedy artists and other programming. Prism designs packaging for its videocassettes, contracts for their duplication, and markets and sells the completed cassettes to distributors and certain large retailers in the United States and Canada.

Furman, Selz, Mager, Dietz & Birney Incorporated will act as the managing

underwriter of the offering. Copies of the Prospectus relating to the offering can be obtained from the Company or from Furman, Selz, Mager, Dietz & Birney Incorporated, 230 Park Avenue, New York, New York 10169, (212) 309-8285.

According to the company, a registration statement relating to the securities has been filed with the Securities and Exchange Commission but has not yet become effective. These securities may not be sold nor may offers to buy be accepted prior to the time the registration statement becomes effective. The communication does not constitute an offer to sell or the solicitation of an offer to buy, nor shall there be any sale of these securities in any state in which such offer, solicitation, or sale would be unlawful prior to registration qualification under the securities laws of any state.

KMET Brings AOR To The Older Demographic In L.A.

By David Adelson

LOS ANGELES — There was an interesting tag at the conclusion of KMET Los Angeles' advertisement for its 17th birthday party at the Hollywood Palladium recently. At the end of the spot, which urged listeners to "dress to impress," was a soft voice that added, "over 21 please."

That simple request is indicative of the turn Los Angeles' oldest AOR has taken. The days of K-metal are gone, replaced with a list of recurrents and new music readily identified by the older demographic. Artists like Elton John, Crosby, Stills and Nash and Billy Joel are returning to a station that for years passed them by in favor of the head banging sounds of heavy metal. The push is on at KMET for the 25- to 40-year-old — the listener that used to tune in but was alienated by a playlist that catered to a 15-year-old with a taste for AC/DC tee shirts and leather bracelets. KMET is growing up.

"The format is called Adult Rock," explained George Harris, program director at the station. Harris had implemented the same format at WMMR in Philadelphia, KMET's sister metromedia station. "I'm meaning a little higher here than in Philadelphia," said Harris, who still consults WMMR. "In 1985, an AOR listener can be 40 years old."

KMET's rival for the AOR crown in Los Angeles in ABC's KLOS which has traditionally aimed for and attained the lower tier. "KLOS seems to be maintaining its 'Party Animal' position," said Harris.

"They're also still playing metal and we're not."

For two stations that have for years been accused (and accused each other) of cloning each other, the differences have never been clearer. With just .9 separating the two on the dial, it will be interesting who comes out the winner in the game of demographics. KLOS currently holds the edge in the 25-34 men but Harris says his station will take that demographic away — but it's going to take some time.

"Metal was the problem and that's what accounts for the turnover time," said Harris. "It may take up to a year to get the older audience back to the station. During the last 14 months when we were K-metal, we not only stopped being cued by the 25- to 40-year-old but we might have lost the button on their car radios."

Harris added, "that demo is still very much aware of the station and still gives it a chance every once in a while but it's going to take word of mouth, high visibility and a retail by these people to come back to the radio station. They will come back. It's beginning to happen now."

According to the PD, there is a way to attract the older audience without losing the younger demographic. "There's still a way to stay on top of the new material and there's still a way to stay in touch with the younger demo," he said. "But the 25- to 40-year-olds are prime AOR listeners who haven't listener who grew

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GOODNIGHT L.A. SHOWCASES SPOKEN WORD — Freeway Records "Spoken word" exploits will be aired beginning July 12 on KABC channel 7 in Los Angeles on the video show Goodnight L.A. Featuring Exene Cervenka, Shredder, Michael C. Ford, Wanda Coleman and others. The spoken word excerpt was filmed in and around Hollywood and will be shown on Goodnight L.A. through the summer. Seen at one of the tapings at the Lhasa Club are (l-r): Freeway's Harvey Kubernik, Ivan Roth, Jill Fraser, Michael C. Ford and Drew Steele.

ALBUM RELEASES

OUT OF THE BOX

CONTACT — Pointer Sisters — RCA NFL AFL1 8056 — Producer: Richard Perry — List: 8.98 — Bar Coded

The Pointers first RCA release, "Contact" is the follow-up to the sisters' hugely successful "Breakout" album which has spawned five hit singles. With producer Richard Perry still behind the board, the quality of the material and the contemporary sound of "Contact" intact and with the first single "Dare Me" already breaking out on the pop and urban charts, look for this album to be one of the summer's fastest sellers out of the box.



7 DAY WEEKEND — The C.S. Angels — Jive/Arista JL8-8379 — Producer: J. Mtume-C. Tsangarides-The C.S. Angels-M. Howlett — List: 8.98 — Bar Coded

England's Comsat Angels (in America d.b.a. The C.S. Angels due to a conflict with the satellite company) releases its second Arista LP. This band has had great success abroad and even cut a path through American airwaves two years ago with "Independence Day." Unexpected and enigmatic twists of melody yield an interesting listening experience.

OUT OF THE BOX

BACK TO THE FUTURE — Original Motion Picture Soundtrack — MCA 6144 — Producer: Various — List: 9.98 — Bar Coded

With the first of two Huey Lewis and the News cuts ("Power Of Love") already taking off on *Cash Box's* singles chart, the soundtrack to Steven Spielberg's latest film *Back To The Future* is a good bet to be one of the summer's hottest releases. Other contributors include Lindsey Buckingham, Eric Clapton, Etta James and others. Look for fast retail action and a number of singles.



9.9 — RCA NFL1-8049 — Producer: Dimples — List: 8.98 — Bar Coded

This Boston trio of girls have a special charm about their vocal delivery which is enhanced by strong vocal arrangements and production touches from Dimples. With top tracks including "All Of Me For All Of You," "I Like The Way You Dance" and "Hooked On You," look for B/C and urban radio to jump on this debut from 9.9 with extensive album cut play.

SOME OF MY BEST JOKES ARE FRIENDS — George Clinton — Capitol 12417 — Producer: George Clinton — List: 8.98 — Bar Coded

Funkmeister George Clinton brews up a powerful funk mix on this new LP, with the first single "Double Oh-Oh" already taking off on radio and at retail. High energy and complete with a strongly characteristic production sound.

WRAP YOUR BODY — One Way — MCA 5552 — Producer: Irene Perkins — Al Hudson — Dave Roberson — List: 8.98 — Bar Coded

This long-awaited One Way LP fulfills all expectations with a handful of excellent tunes and solid production. Look for good retail action and album cut play on several tracks.

LIFEBOAT — Dolphin 2007 — Producer: Steve Gronback — Lifeboat — Bob Pfeifer — List: 8.98

Bands continue to spring up from the southeast at an amazing rate, and as a result, only those with the best material will survive. Lifeboat seems likely to be among that group; driving rock rhythms and jangling guitars are the base, but evocative lyrics and unison vocals provide a distinctive sound.

ELECTRIC AFRICA — Manu Dibango — Celluloid 6114 — Producer: Bill Laswell — List: 8.98

Ultimately funk-oriented modern African music which is given sheen and polish by the likes of producer Bill Laswell, Herbie Hancock, Bernie Worrell and others.

SYLVESTER — Original Motion Picture Soundtrack — MCA 39026 — Producer: various — List: 9.98 — Bar Coded

A soundtrack with a new twist, *Sylvester* focuses on roots music and L.A. bands. With cuts from the Cruzados, Los Lobos, Rank & File and others, look for good retail response.

THE RETURN OF THE LIVING DEAD — Original Motion Picture Soundtrack — Enigma 72004-1 — Producer: various — List: 8.98 — Bar Coded

New material from The Cramps, TSOL, 45 Grave gives this horror soundtrack extraordinary a punkish look and sound.

CULTURE SHOCK — Chain Reaction — Elektra 9 60408-1 — Producer: John Luongo — List: 8.98 — Bar Coded

Made from the sounds of the times, Chain Reaction's debut recalls work from Duran Duran to Oingo Boingo and others. Strong CHR album cuts include "Physical Graffiti," "Be With Me" and "Round Your Body."

MOOSEMANIA! — Bull Moose Jackson and the Flashcats — Bogus 6-0214851 — Producer: Carl M. Grefenstette — List: 8.98

The first R&B artist to ever receive a gold record is back with a strong collection of blues, jump and good time music. When Bull Moose Jackson says, "Get Off The Table Mabel, The Two Dollars is For The Beer," he means it.

SCENE FROM A DISTANCE — RCA NFL1 8046 — Producer: Elliott Scheimer — List: 8.98 — Bar Coded

Sultry modern rock with emphasis on commercially appealing vocals and material bound by a consistent dance beat.

6 SHARP CUTS — The Spikes — Big Time 003 — Producer: The Spikes-Bob Allan — List: 8.98

One in the first series of Australian label Big Time's American releases, the Spikes offer '60s guitar rock with a slice of psychedelia and hint of Doors manic energy. Look for good college radio response.

MILESTONES — Jerry Lee Lewis — Rhino RNDA 1499 — Producers: Various — List: 12.98

This may very well turn out to be the definitive collection among definitive collections of tunes by the killer. From 1956 to 1977, Jerry Lee Lewis' musical evolution is showcased on this two record set. Art Fein's detailed liner notes and accompanying booklet make this more than just a greatest hits collection.

MOJO NIXON AND SKID ROPER — Enigma 72056-1 — Producer: Mudbone — List: 8.98

Hootin' and hollerin' gospel-tinged talking blues-meets-humor with distinctively modern imagery. Mojo Nixon (guitar, vocals) and Skid Roper (washboard, percussion) team on this eclectic alternative radio release.

LOVE YOU TO PIECES — Lizzy Borden — Enigma 72057-1 — Producer: Lizzy Borden — List: 8.98

ONLY THE STRONG — Thor — Enigma 72044-1 — Producer: Tom Doherty — List: 8.98

THE PURPLE ROSE OF CAIRO — Original Motion Picture Soundtrack — MCA 6139 — Producer: Dick Hyman — List: 9.98 — Bar Coded

THE VOICE OF DR. DAVE — David St. George — Malaco 7425 — Producer: Kandor Walter Kahn — List: 8.98 — Bar Coded

TOO HOT TO HANDLE — Duke Robillard and the Pleasure Kings — Rounder 3082 — Producers: Scott Billington-Duke Robillard — List: 8.98

BULLETIN . . . WE INTERRUPT THIS RECORD — Tom Paxton — Hogeye Records HOG004 — Producer: Bob Gibson — List: 8.98

SON OF A GUN — Carey & Lurrie Bell — Rooster Blues R2617 — Producers: C. Bell-L. Bell — List: 8.98

BAD SITUATION — Big Daddy Kinsey & The Kinsey Report — Rooster Blues Records R2620 — Producer: Donald Kinsey — List: 8.98

HAMMER DULCIMER MUSIC — Guy & Evan Carawan — Flying Fish FF329 — Producers: E. & G. Carawan — List: 8.98

ABOVE THE TOWER — Magical Strings — Flying Fish FF-360 — Producer: Michael O Domhnaill — List: 8.98

RECORDS TO WATCH

SINGLE RELEASES

LAURA BRANIGAN (Atlantic 7-89531)
Spanish Eddie (4:06) (Glory Music/ASCAP) (Palmer-Cochran) (Producer: Jack White)

The first single from vocalist Laura Branigan's "Hold Me" LP is this mid-tempo dance number which should continue the artist's appeal in the clubs and on CHR and A/C radio. "Spanish Eddie" is an appealing narrative which is made more authentic with well placed percussion touches from producer Jack White and Branigan's own sympathetic interpretation. Look for fast CHR adds.



THE MOTELS (Capitol B-5497)
Shame (4:04) (Clean Sheet Music-BMI) (Davis) (Producer: Richie Zito)

Martha Davis' sultry vocals and the moody hooks of "Shame" make this cut prime Motels material and a first choice for CHR radio and AOR alike. With subtle synth and guitar shadings filling in the single's spaces, the broken hearted lyric theme is delivered with passion and finesse. Look for fast radio adds on this track from the band's upcoming "Shock" LP.

MARVIN GAYE (Columbia 38-05442)
It's Madness (3:22) (Jobete Music/ASCAP) (Gaye) (Producer: Marvin Gaye-Gordon Banks-Harvey Fuqua)

The second single from the first posthumously released Marvin Gaye LP, "It's Madness" is an emotions-laid-bare track which features Gaye at his vocal best. Orchestrated backing is tempestuous but emotive, and look for "It's Madness" to be a B/C and pop breaker.



GODLEY & CREME
CRY

Produced by Trevor Horn,
 Godley & Creme

GODLEY & CREME (Polydor 881 786-7)
Cry (3:55) (Man-Ken Music/BMI) (Godley-Creme) (Producer: Trevor Horn-Godley & Creme)

The lushness of 10CC meets the sonic intensity of Trevor Horn on this densely layered single. Already a fast breaker on AOR and CHR, look for "Cry" to establish Godley & Creme as substantial artists under their own names. A very sensitive theme and a beautiful arrangement are highlights.

PHIL COLLINS (Atlantic 7-89536)
Don't Lose My Number (4:11) (Phil Collins Ltd.-Pun Music-Warner Bros Music/ASCAP) (Collins) (Producer: Phil Collins-Hugh Padgham)

Phil Collins' commercial success and knack for pop/R&B melodies is undeniable, and this latest single merges a Motown drive with the singer/songwriter's own charm and vocal urgency. Sure to be an instant urban and CHR radio pick, Collins seems to have the market cornered in both pop and dance formats.

HAROLD FALTERMEYER (MCA 52641)
Fletch Theme (3:48) (MCA Music-Kilaua Music/ASCAP) (Faltermeyer) (Producer: Harold Faltermeyer)

"Axel F" established Faltermeyer as a formidable commercial radio force as well as already being tagged an exceptional songwriter and producer, and this instrumental theme from *Fletch* could continue the artist's love affair with CHR.

HOWARD HEWETT (Elektra 7-69620)
Obsession (4:03) (Tree Intl.-OPC Music Pub./ASCAP) (Guidry-Martin) (Producer: George Duke)

Shalamar leader Howard Hewett's first solo venture is marked by this single which has all the earmarks of a crossover cut. Strong grooving production from George Duke and Hewett's own vocal power make this track a radio pick.

OSBORNE & GILES (Red Label 71000)
Stranger In The Night (3:57) (Red Writer Music-Billy Osborné Pub.-Capt. Z Pub./ASCAP) (Osborne-Giles) (Producer: Billy Osborne-Zane Giles)

Taking off fast on B/C and urban radio, this upbeat track combines a pop melody with a slick club beat. Look for fast-moving radio adds on this first track from Osborne & Giles.

MELISSA MANCHESTER (MCA 52616)
Energy (3:36) (Tunnellian Productions-Tenacious Tunes/ASCAP, BMI) (G. Elian, J. Tunnel, C. Halstead) (Producer: Trevor Veitch)

Manchester delivers a searing techno-rocker with this vibrant cut from her new "Mathematics" LP for MCA. Expect strong CHR add activity for this zesty tune.

ROB TRO (Jamex 45-022)
Let Me Be The Knight (3:57) (Tro Songs-Pick Us-Music-Yoriko Music/BMI) (Tro-Pickus) (Producer: Stephen Boyd)

URGENT (Manhattan B50005)
Running Back (3:55) (Kehr Bros. Music/BMI) (Kehr-Kehr-Kehr) (Producer: Ian Hunter-Mick Ronson)

TARGET (Cruise 004)
Small Town Girl (2:58) (Baby Ryan Music-CAPAC/Trouser Worm Music-PROCAM) (Armes-Tickner) (Producer: Robert Armes-Tim Tickner)

RICH DODSON (Marigold 727)
She's Comin' Back (3:59) (Sleepy Cat Music/CAPAC) (Dodson) (Producer: Rich Dodson)

NEW EDITION (MCA 52627)
My Secret (Didja Gitit Yet?) (3:59) (MCA Music/Bobby Hart Music/ASCAP) (Eastman-Hart) (Producer: Vincent Brantley-Bobby Hart-Rick Timas)

Tight as a drum teen dance-rock from New Edition's highly successful debut LP. Look for fast B/C and urban radio adds.

THE MANHATTAN TRANSFER (Atlantic 7-89533)
Ray's Rockhouse (3:55) (Progressive Music Pub./BMI) (Hendricks/Charles) (Producer: Tim Hauser)

This classic Ray Charles and Jon Hendricks composition is given an eclectic and seamless treatment bringing it up to date while retaining the innate groove and style.

SANDRA BERNHARD (Mercury 880 950-7)
Everybody's Young (4:17) (Island Music-Simply Bernhard Music/BMI) (Reynolds-Maslow) (Producer: Barry Reynolds)

Working with renowned producer Barry Reynolds, comedian Bernhard delivers and admirable and engaging track which uses a lilting melody and a fresh lyric to form an accessible CHR cut.

HOWARD JOHNSON (A&M 2752)
Stand Up (3:40) (Hojo Music — Irving Music-BMI/Almo Music — Crimsco Music-ASCAP) (Johnson-Knight) (Producer: Howard Johnson-Monte Moir)

Vocalist Howard Johnson's debut is a smoothly romancing track with a popular dance beat and an appealing melody line. Strong track which should positively introduce Johnson to B/C radio.

FULL FORCE (Columbia 38-05395)
Girl If You Take Me Home (3:38) (Forceful Music/BMI) (Full Force) (Producer: Full Force — J.B. Moore — Robert Ford)

Response to the lyric on Full Force's cut with Lisa Lisa and the Cult Jam, this track should continue hard-edged dance music's assault on the CHR charts. Look for fast urban radio adds and crossover attention.

MONIQUE K.C. (Premo 733)
Baby You Make My Day (3:30) (Multimill Music-Baby Boo Music/ASCAP) (Baker-Chambers) (Producer: Lee "Dino" Chambers)

CHAD (Sutra 141)
I Want You To Be My Girl (3:38) (Levy-Barrett) (Big Seven Music) (Producer: Aldo Mariub)

CAROL CUFF (Triple C 4)
I Wanna Be The One You Hurry Home To (2:00) (On The Cuff Music/ASCAP) (Cuff) (Producer: Carol Cuff-Ruth Nagle)

T.C. WATERS (MNF 8402)
Helpless (2:39) (MNF Music/ASCAP) (Waters) (Producer: T.C. Waters)

POINTS WEST

THE NEW NEW WAVE — Contrary to many recent reports that there is stagnation in clubland, there is a bevy of new vinyl which attests to the continuing vitality and diversity of the Californian and national club scene. First on the list is the debut from **Kat Arthur and Legal Weapon**. After being courted by various majors and given a little too much slack, the group figured it would go it alone for the time being, and the result is "Interior Hearts," a scintillating LP which captures the ominous and rough hewn sound of the band. Though lead vocalist Arthur and Legal Weapon shine most bright during live performance, "Interior Hearts" does the band justice and should go a long way in delivering the label deal they deserve. . . also just received is a four-song EP from the **Living Daylights**. After

gaining local airplay (on KROQ and others) the group's 1983 single "Colleen" appears here in both single and a new extended form and is an excellent showcase for guitarist **Rusty Anderson**, yet the real gem on the EP is "Kat Box Beach." Hailing from behind the Orange Curtain, the band has been a staple at local venues and with this release should find some commercial fuel to add to its head of steam. . . from the San Francisco area, the hottest group to surface in some months is **Yo**. The three-piece group has a very street-oriented sound, but its lyrics have a sophisticated sort of dada feel to them. A new album out on Deadbeat called "Charm World" and added live dates are going to create quite a following for the band, and look for "Charm World" to compete with many of the best indie releases of the year. . . also keep an eye out for the **Rave-Ups'** new single and LP on Fun Stuff tastefully produced and entertaining.

NEW LABELS MARK THE SPOT — The infamous SST (and various other indie labels) engineer and producer **Spot** is starting his own labels entitled **No Auditions** and **Unseen Hand**. Renowned for his work with the **Meat Puppets**, **Black Flag**, **Big Boys**, **St. Vitus**, the **Tail Gators** and many others, Spot is creating these labels for the release of product with "entirely more personal motivations." The first release from Unseen Hand will be **Raszebrae** set for August 10 while the first vinyl from No Auditions will be "Artless Entanglements" a collection of "vintage Spot." Further info can be had by writing P.O. Box 875724, L.A., CA 90087.

AUSTIN'S THE PLACE — IRS' always interesting and always noteworthy *Cutting Edge* "video/variety" show which airs the final Sunday of each month on MTV is spotlighting a variety of west coast bands on its July 28 edition—the **Knitters**, **Fishbone**, the **Bobs**, **Circle Jerks** and **What Is This?** performing new material from its upcoming — and Todd Rundgren - produced — MCA LP among others and the August edition travels to Austin, TX for a look at the always burgeoning scene there. With cooperation from Austin's Chamber of Commerce, the *Cutting Edge* shot various Austin, Texas based groups such as the **True Believers**, **Zeitgeist**, **Dharma Bums**, **Poison 13**, **South Bank** and others. With a reported 15-16 clubs that regularly book bands playing original material, Austin is a prime example of a relatively small area fostering some of the hottest bands currently on the rise in America.

KRONOS SCHEDULE — **Kronos Quartet**, which is finding new exposure through its Landmark LP of **Thelonius Monk** tunes performed with **Ron Carter** and others, has just released its 1985/86 performance schedule for its home town of San Francisco. The "Sudden Exposure" season features 13 premieres and 11 works written for Kronos along with the complete string quartet works of **Elliott Carter** and **Arnold Schoenberg**. The series opens on Sept. 13 in the Herbst Theater and continues on October 25, December 13, January 31, 1986, March 13 and April 25. Other west coast dates include performances at UCLA listed here in past weeks.



POISON GIRLS ROMP — Britains **Poison Girls** are set with their first-ever American tour after a nine-year career in the U.K.

last week, and as of presstime, it looks like the winner will be *Playboy*. After *Penthouse* publisher **Bob Guccione** announced that his mag would be the first, *Playboy* immediately announced that it would hit the stands early with photos of America's number one female teen idol in the buff from her pre-superstar modeling days.

CLOSE TO THE EDIT — Sounds Good Import Co. — which recently added the Suite Beat Music Group to its list of distribution/product business also recently released **Derek Taylor's** book written with **Beatle George Harrison** *Fifty Years Adrift*. . . Frontier Records, which helped break the L.A. music scene with bands such as **Circle Jerks**, **TSOL**, **Choir Invisible**, **The Three O'Clock** and **Long Ryders**, has signed a non-exclusive, worldwide licensing pact with Island.

Peter Holden



SEEING SOME LIGHT — The **Living Daylights'** new EP which features the single "Colleen" is just one of the top local releases of the season.

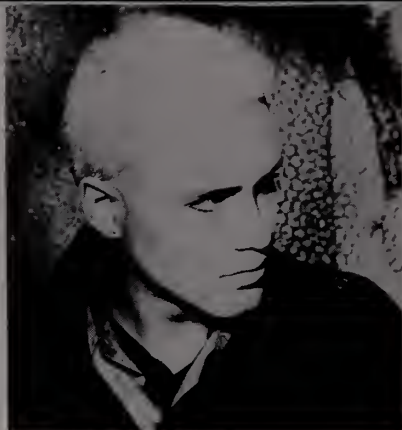
NEW FACES TO WATCH

Despite the 'new American revolution' taking place in the music world presently, record buyers are still, as always, ready to welcome promising foreign talent to this country, as Tears For Fears and Wham! have convincingly evidenced. One group hoping to join the list of successful British exports is **Belouis Some**, which skillfully merges such influences as pop, reggae and R&B. Listening to the band's debut album, "Some People," on Capitol Records, more than a few hints of David Bowie and Van Morrison can be heard on cuts which are marked by dynamic vocals and infectious dance-oriented instrumental grooves.

The driving force behind **Belouis Some** is **Neville Keighley** (who goes by his first name), a London-born singer/songwriter. Despite years of rejection, he managed to develop solid working relationships with such noteworthy performers/producers as **Bernard Edwards**, **Tony Thompson**, **Earl Slick** and **Carlos Alomar**, who in fact all contributed instrumental tracks to "Some People." The album was produced by **Steve Thompson** and **Michael Barbiero**, however, with cuts also produced by **Ian Little**, **Neville** and **Peter Schrier**.

After years of playing local clubs and doing extensive studio work, **Neville's** career was truly launched when he was opening for **Nik Kershaw** in early 1984. It was then that label representative **Dave Ambrose** signed the performer, and soon after, **Belouis Some** was born. Discussing his early attitude toward a career as a pop artist, **Neville** recently commented, "I think I reckoned I could do it as well as anyone else. Seriously, though, it just seemed the only really challenging field to me, and it would have been pointless to spend the rest of my life doing something I didn't enjoy."

With so many people confident about his commercial viability, **Neville** quickly set about writing and recording songs which he describes as "harder than pop, but still geared



Belouis Some

toward dance. I'm quite pleased with the way the album finally turned out," he mentioned, "because I think it covers all the musical areas I wanted it to cover. I don't like heavy songs that are too moody, so I wanted to write emotional songs with strong, honest, unpretentious lyrical themes, dealing with people and relationships." This approach is most clearly demonstrated in the LP's first single, "Imagination," which has a powerful sensual tension and pulsating rhythmic drive to it.

In terms of musical inspirations along the way, **Neville** said, "I think I was most influenced, and I'm almost embarrassed to say this, by fairly mainstream music from the '70s. I have a broad spectrum of tastes, actually, but I consistently tend to like songs that aren't trite and have thought behind them and substance."

After recently wrapping up a tour as the opening act for **Frankie Goes To Hollywood**, **Belouis Some** is in Europe, working on the video to the second single, the album's title song. The single and video should be out by September. For the moment, though, **Neville** is feeling a tremendous sense of fulfillment and optimism. As he put it, "I have now what I've always wanted to have and I'm really very, very, lucky."

For Cafferty And Beaver Brown Band Success Was "Tough All Over"

By Peter Holden

LOS ANGELES — One of the most surprising and successful film/music phenomena of 1984 was **Eddie And The Cruisers** and its soundtrack by **John Cafferty** and the **Beaver Brown Band**. As a first-run release, the film enjoyed only minor box office returns, and the album did at best, fair sales. Yet, the cable run of **Eddie And The Cruisers**, which began early last summer, spawned new interest in the motion picture and its soundtrack, which eventually led the **Beaver Brown**

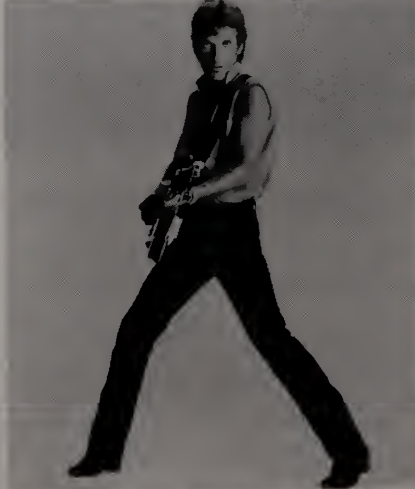
Band debut effort to double platinum status in the wake of a Top 10 single from the movie, "On The Dark Side."

The story is a typical rags-to-riches climb for the Providence-based group, which is often tagged with a Springsteen-soundalike label. For **Cafferty** and the other bandmembers, it is a well-deserved peak in a music career that spans over 13 years. "Tough All Over" is the group's second release, and, out nearly two months, it affirms the public's appreciation of the **Beaver Brown Band's** sound and style.

Currently out on the road in support of its **Scotti Bros./CBS** release "Tough All Over," the band's lead vocalist and songwriter **John Cafferty** spoke to *Cash Box* about his group's long career and unexpected smash with the **Eddie And The Cruisers** soundtrack as well as its latest material. "At the time we got the chance to work on the **Eddie** soundtrack, we had been playing in bars for almost 10 years straight. We had constantly tried to get a record deal, but most of the record companies told us that our sound wasn't commercial enough. We are basically a working class band and the idea of working on a film seemed exciting and also a way to get a deal," says **Cafferty**.

Asked if the music on the **Eddie And The Cruisers** soundtrack was a departure for the band's sound, **Cafferty** responded,

(continued on page 40)



John Cafferty

EAST COASTINGS

KING OF THE ROAD (BROADWAY, THAT IS) — There's no more pleasant surprise in the music industry than an established star rising to the top again after years of relative obscurity. And although **Roger Miller** may not possess the contemporary excitement of a **Tina Turner** or **Bob Dylan**, he has nonetheless turned his career around in a big way — a way that should result in at least modest success for MCA, which will release the original cast recording of Miller's *Big River* as well as a new record by Miller himself. *Big River*, the only certifiable hit of the waning Broadway season, will see its cast album released by MCA Nashville, in a first for a major Broadway production, perhaps a sign of other changes to come for the art form that dominated popular music before the advent of rock and roll.



SOUL GENERATIONS — At the first public concert at the reopened Apollo Theater in New York, **Daryl Hall** and **John Oates** ended the show with a half-hour of songs sung with two original members of the *Temptations* — **Eddie Kendricks** and **David Ruffin**. At a party after the show, **Philip Bailey** (*standing*) came by to congratulate (*sitting l-r*): **John Oates**, **Kendricks**, **Daryl Hall** and **Ruffin**.

The score that Roger wrote will be around for a long time after us. This music will live on forever."

Big River, a musical adaptation of Mark Twain's *The Adventures of Huckleberry Finn*, won seven Tony Awards in June, including best musical of the year and best score. Bowen and MCA Nashville senior vp **Bruce Hinton** pursued the recording after going to New York to see the show and meeting the next day with the producers. Once the contracts were finalized, logistics were worked out to bring the principals to Nashville for the major part of the recording. The show musicians, who comprise a "country band" rather than a traditional Broadway orchestra, also went to Nashville for the recording. The entire cast spent almost 24 consecutive hours in the studio before whisking away to New York for an evening performance. Additional songs from the show will be completed at the Power Station in New York. The cast and musical crew include **Ron Richardson**, **Rene Auberjonois**, **Patti Cohenour**, **Bob Gunton** and **Daniel Jenkins**, with **Linda Twine** (musical director and vocal arrangements), **Danny Troob** (musical supervisor) and producer **Edward Strong**. The producers of *Big River* are **Rocco Landesman**, **Heidi Landesman**, **Rick Stelner**, **M. Anthony Fisher** and **Dodger Productions**.

The album is scheduled for release this fall on LP and CD. There is a possibility of a single release geared to country and A/C. All details of marketing, releasing and publicizing the cast album are being handled by MCA Nashville.

BEATNIC CHIC — The **Washington Squares** have finally nailed a record company to immortalize their brand of neo-beat era folk. **Danny Goldberg** last week announced the signing of the critically acclaimed New York group to his Gold Mountain (A&M) label. The trio will begin work on their new album soon. The group — **Tom Goodkind**, **Lauren Agnelli**, and **Bruce Paskow** — has been the most unique of the wave of revivalist groups in the '80s, copping the feel of the early '60s folk scene but injecting it with their own brand of wit and musicality, both impressive. The group has performed across the country, headlining or opening for **Joan Jett**, **Billy Crystal** and others in urban centers where Kennedy-era acoustic, socially-conscious music still commands an "underground" following. The group has also been profiled on MTV's *Liner Notes* show, all without benefit of a record deal.

ODDS AND ENDS — New York's **WNEW-FM** has filmed an ad spot based on *Miami Vice*. On-air personalities **Richard Neer**, **Mark McEwen** and **Lisa Glasberg** have frequently portrayed the lead characters from the popular TV drama on their weekday 6-10 a.m. morning show and can now

be seen emulating officers **Crockett** and **Tubbs** around local screens. The spot began airing June 7 . . . **Patti Peavey** of Novi, Michigan was the grand prize winner in the VH-1 "Dreamland Express with John Denver" contest. The contest drew some 80,000 entries . . . **Don** and **Phil Everly** will launch their 1985 world tour in Dallas July 19. The legendary duo will perform coast to coast throughout the summer and into September, and will tour Australia and Britain in October and November respectively. The duo's new LP, again produced by **Dave Edmunds**, will be released by PolyGram midway through the tour . . . I.R.S.'s *The Cutting Edge* will spotlight the music scene in Austin, the birthplace of progressive country and one of the hottest and least-publicized music scenes outside the two coasts, on its MTV-carried show Sunday, August 25. No less than 12 original new music bands (not country!) from the south Texas area will be spotlighted.

Rusty Cutchin



Cover Story

Still Partners, Brothers And Friends

By Bill Fisher

The friendship is obvious in their work, the brotherhood apparently continues to grow stronger, and the partnership stands on the verge of its greatest success in almost 20 years. The principals involved in this happy scenario are the members of the Nitty Gritty Dirt Band. They and their manager, **Chuck Morris**, believe that the group's newfound success in the country field is the beginning of a much wider acceptance than the band has ever enjoyed, and the just-released album, "Partners, Brothers And Friends," backs up that conviction handsomely.

The stir created by the band's first number one single in a 19-year career, last year's "Long Hard Road," has brought the Dirt Band back into view for many country fans who remember the history-making collaboration between the group and Nashville's country pioneers which resulted in the "Will The Circle Be Unbroken" album. As **Morris** puts it, "Country radio had changed so that the acoustic kinds of sounds that the Dirt Band had been famous for were starting to happen on country radio."

Jeff Hanna, guitarist and singer for the group, credits **Morris** and producers **Marshall Morgan** and **Paul Worley** with a lot of responsibility for the band's recent chart inroads. About the two producers, **Hanna** said, "I love what they've done for our voices and our acoustic instruments. They really know how to record an acoustic guitar; they're real good at getting a great vocal blend with us." Of **Morris** he commented, "He's very excited about lyrics, and he's a great song man."

The new album contains the kind of varied material and consistent musical excellence that the band is famous for. So why this sudden surge of interest? **Morris** believes that the key is marketing. He commented that during the '70s, when the Dirt Band was with **EMI**, they were still being directed toward the pop audience. "I felt that it was absolutely wrong for them," said the manager. "These guys were and are an excellent country group that plays wonderful folk and country music, but they were being marketed in the pop world . . . they were losing their audience . . . losing some record sales, and not really happening in that kind of environment."

Now that the group has evidently found the correct environment, a fact attested to by nominations from both the **CMA** and the **ACM**, it has released a polished country album that will surely continue to increase the band's popularity. The current single, "Modern Day Romance,"

is one step below the Top 20 country singles after only seven weeks. Choices for succeeding singles from the album are many and varied — there are cuts by writers such as **Josh Leo**, **Wendy Waldman**, **Steve Goodman** and **Don Schlitz**; additionally, the songs written by Dirt Band members have equal potential. One of them, the title cut, is a rousing anthem that is nothing less than a theme song for the band — a four-minute autobiography that is honest and amusing, and a statement of purpose and dedication at the same time. **Jimmy Ibbotson**, the group's bass player and main vocalist these days, says that the song has been getting tremendous responses from concert audiences, although **Morris** commented that not everyone at **Warner Bros.** is crazy about the song — the thinking is that it's too "inside." Inside or not, the words of the tune reveal a lot about the band's perception of itself and its future. There is a line that expresses the group's determination — even after nearly two decades of touring and recording — to press forward "because we're sure we're gonna be big time before it all ends." While just staying together for so long is an accomplishment that proves impossible for nearly every act in the business, and in spite of the enormous respect that the Nitty Gritty Dirt Band commands among fellow musicians and critics of music, there is still a lot to be done, according to **Ibbotson** and **Hanna**. **Hanna** remarked, "It's like some people used to say 'You guys are great -- when are you going to go national.'" **Ibbotson** said, "I have a feeling that of all the household name entertainers out there, the Nitty Gritty Dirt Band is not one of them."

The band is now in a perfect position to become a household name in a short time, and its support system is working in a variety of ways to accomplish that. **Warner Bros.** is releasing a 12-inch single with two songs from the new album to all public radio stations in the country in an attempt to connect with the folk-loving, specialty label-type consumer, and a six-minute video/documentary has been completed on the song "Telluride" and will be sent to public TV stations as part of the same strategy. **Warner Bros.** is also releasing "Modern Day Romance" to the pop market, according to **Morris**, in an effort to re-connect with the pop listeners who still enjoy country-based sounds.

And the Dirt Band? They are working as hard or harder than they ever have — touring tirelessly, doing television work, and writing and singing the kind of music that sounds like instant heritage.

MOST ADDED



STRONG ADDS

Shame — The Motels — Capitol
 Dare Me — Pointer Sisters — RCA
 You're Only Human (Second Wind) — B. Joel — Columbia
 Cherish — Kool & The Gang — DeLite/PolyGram

STATION ADDS

WBLI — Long Island — Bill Terry
 B. Adams
 Pointer Sisters
 P. Collins

WCAU — Philadelphia — Scott Walker
 Limhal
 Pointer Sisters
 Sade
 Kool & The Gang
 Ratt
 Motley Crue
 Y&T
 P. Collins
 Mary Jane Girls
 The Motels

WHTX — Pittsburgh — Keith Abrams
 Heart
 Pointer Sisters
 Kool & The Gang
 P. Collins
 B. Crystal

WPRO — Providence — Tom Cuddy
 B. Ocean
 P. Benatar
 Lisa-Lisa and Cult Jam
 Pointer Sisters
 P. Collins
 The Motels

WPXY — Rochester — Tom Mitchell
 Kool & The Gang
 REO Speedwagon
 Ratt
 P. Collins
 The Motels
 Sheila E.

ZZ99 — Kansas City — Todd Chase
 P. Hardcastle
 P. Benatar
 Pointer Sisters
 Kool & The Gang

WLS-AM — Chicago — John Gehron
 H. Jones
 Dire Straits

WLS-FM — Chicago — John Gehron
 Air Supply
 H. Jones
 Wham!

WBBM — Chicago — Buddy Scott
 H. Jones
 Dire Straits
 Mary Jane Girls
 Prince (Pop Life)

WCNI — Columbus — Rich Meyer
 A. Franklin
 B. Joel
 Animotion
 Pointer Sisters

Q104 — Kansas City — Pat McKay
 Pointer Sisters
 REO Speedwagon
 P. Collins
 The Motels

Y100 — Miami — Robert W. Walker
 J. Parr
 H. Jones
 P. Bryson
 Sheila E.
 Menudo

I95 — Miami — Keith Isley
 Night Ranger
 B. Joel
 J. Parr
 P. Collins
 Limhal
 B. Crystal
 Menudo

WWKX — Nashville — Murphy/Cook
 Cock Robin
 P. Collins
 The Motels
 Godley & Creme
 Limhal
 Taxi
 Lone Justice

B97 — New Orleans — Kris O'Kelly
 J. Parr
 P. Collins
 Mary Jane Girls
 The Motels

KITY — San Antonio — McGee/
 Upton
 B. Joel
 REO Speedwagon
 Y&T
 P. Collins
 Mary Jane Girls
 The Motels
 Limhal
 Sheila E.

KIMN — Denver — Doug Erickson
 P. Hardcastle
 B. Joel
 Pointer Sisters
 P. Collins

KPLX in Arlington, Texas is looking for an anchor, reporter. It's a growing market and experience is required, send all writing samples to: KLIF/KPLX, News Dept., 411 Ryan Plaza Drive, Arlington, TX 76011. EOE/MF . . . WRVR-FM/AM is also accepting applications for their news dept. "Good air sound is a must along with having news skills," says Patrice McCarron, 5904 Ridgeway Parkway, Memphis, TN 38119 . . . a morning person with production skills is needed over at WAJX-FM. Jim Marshall says, "I'm also accepting T&R's for future openings. Send salary requirements and resume to me," WAJX Radio, P.O. Box J, Titusville, FL 32781 EOE/MF . . . KY 102 in Kansas City is still in the market for a production oriented air talent. T&R to, KY 102, 3020 Summit, Kansas City, MO 64108 EOE/MF . . . Greg Sherlock of WTPB in Vero Beach states, "We're looking for adult communicators for our up tempo MOR station," T&R to Greg Sherlock, WTPB, 2015 38th Street, Vero Beach, FL 32960. EOE/MF or call (305) 569-9882 . . . "magic 104" is looking for a bright sounding jock. You must be conversational and appealing. T&R to Al Carson, 699 N. Valley Road, Beavercreek, OH 45385, EOE/MF. Females are encouraged to apply . . . Flint, MI's number one country station WKMF is seeking a PM drive talent. "Relatability is a must," says Mark Thomas, operations mgr. T&R to P.O. Box 1470, Flint, MI. 48501. EOE/MF . . . WCNV is looking for an experienced program director. "Must work well with people, production skills and air shift is a must," says Roger Ingram. T&R to WCNV Radio, P.O. Box 522, Amherst, VA 24521 EOE/MF . . . oldie formatted station in Houston is accepting tapes for future openings. T&R to Bruce Nelson, KNUZ, P.O. Box 3030, Lafayette, Houston, TX 77001. EOE/MF . . . WHMD is looking for experienced professionals with CHR/AOR experience. "Great station, great living in a competitive market." T&R to Mark Seger, WHMD, P.O. Box 1829, Hammond, L.A. 70404. EOE/MF . . . 92FM has an opening for their morning drive. T&R to Michael Stewart, WYNU-FM, Jackson Plaza, Jackson, TN 38305 . . . Bob Linden says, "Why would anyone want to wake up to you?" T&R to 106-FM P.O. Box 20107, San Antonio, TX 78220. EOE/MF . . . KRNA has an opening for an assistant program director/personality. The format of the station is AOR. Bob Norton explains, "We want someone who has at least five years of experience in radio along with strong production skills and remote skills too. T&R to Bob Norton, 2105, A.C.T. Circle, Iowa City, IA 52240. EOE/MF . . . K-LITE is seeking someone who is warm and creative for their PM drive slot. "Only professionals need to apply," says Pam Finn, 2814 Quail Plaza, Oklahoma City, OK 73120 . . . country powerhouse KWRE in St. Louis is looking for a morning man/music director. T&R to Steve Beeny, KWRE, P.O. Box 220, Warenton, MO 63383 . . . an AOR market leader in Oklahoma City has a fulltime opening for a personality. No beginners please! T&R to KATT, P.O. Box 25787, Oklahoma City, OK 73125. EOE/MF . . . KZ103 is looking for an afternoon jock to handle its mature listeners. T&R to KZ103, 1413 W. Main #H, Tupelo, MS 38801 EOE/MF . . . WGBR is looking for an experienced afternoon personality for the MOR formatted station. Applicant should also have good production skills. T&R to WGBR Radio, P.O. Box 207, Goldboro, NC 27533 EOE/MF . . . an experienced morning man is needed at WEQR. Send resume to P.O. Box 207, Goldboro, NC 27533 . . . WKHX in Atlanta is expanding. "We're seeking individuals who are good at writing news cast and have on-air skills," says Nell McGinley, WKHX, 360 Interstate N., #104, Atlanta, GA 35209. EOE/MF . . . KZ93 has an opening for the right person to handle its morning slot. Job duties also might include some work on the AM station. Applicants must be conversational in writing and on delivery. T&R to Duane Wallace, WMBD, 3131 North University, Peoria, IL 61604 EOE/MF . . . Ginny Welsch of KOKE-FM says, "I'm looking for a talented, warm personality who can relate to an adult demo. Jock must have at least two years of experience behind him or her." T&R KOKE-FM, P.O. Box 1208, Austin, TX 78767 EOE/MF No calls please . . . WTRC is in the market for a late night jock. Two years of commercial experience is necessary. T&R Allen Strike, WTRC, P.O. Box 699, Elkart, IN 46515.

Darryl Lindsey

AIR CHECK

Station: KOAQ (Q103)
 Market: Denver
 P. D.: Jack Regan



Program director Jack Regan and assistant PD Allan Sledge put Denver's Q103 on the air in 1979 from an automated basis, and in the six years since, the FM adult-CHR station has had a good share of the booming Denver radio market.

Owned by Belo Broadcasting, which also oversees four other radio stations, six midwestern television stations and the Dallas Morning News, Q103's power base is 100,000 watts. Its sister station KOA on the AM band is an all-news talk station Q103's air personality line-up lists: Jack Regan, 5:30-9 am, Scott Morrison, 9-noon; Barry James, noon-3 pm; Allan Sledge, 3-6 pm; Bill Blaine, 6-10 pm; K.C. Fox 10-2 am; and Rich Beall 2-5:30 am.

Assistant PD Sledge told Cash Box, "Q103 runs basically an adult-hits type of format, though we still identify ourselves as a CHR with an emphasis on the female 25+ demo. We mix in some older music, hits from the late 70's and early 80's, because through our research we found that was what the market was looking for."

"As far as out-of-format programming, we have one oldies show daily from noon to 1 pm which reaches back to 60's catalog that has been very successful over the six years we have aired it, and Jack also runs the "Q103 Dateline" on Friday mornings. Though it is an established type of show, we have found a good response to it," said Sledge. "As far as the station's place in the Denver market is going through an interesting situation right now where everything is pretty much up for grabs. It seems that AOR is building up its young male base and that CHR is going through a phase."

POP PROGRAMMER'S PICK

Programmer	Station	Market
Rich Bailey	WKXX	Birmingham, AL

Song: "Power Of Love"
 Artist: Huey Lewis And The News
 Label: Chrysalis

Comment:

"It has exploded from day one; it has been in our Top Six countdown every night. The single has been getting a good response from both males and females 18-25, with males a little heavier. The long waiting period between singles for Huey Lewis has helped this record."



STONESTREET AT BRE — Total Experience Records recording artist Joe Stonestreet took a break from recording his album to visit with WTLG, Indianapolis program director Kelly Katson at the the BRE convention. Pictured (l-r): Stonestreet; Karson and Jonah Ellis one of the writers and producers of Stonestreet's album.

Randal-English To Represent Drake-Chenault In Canada

LOS ANGELES — Randal-English will represent Drake-Chenault as the firm expands to cover the Canadian market. "We want to bring Drake-Chenault into Canada for Canadians and by Canadians," said Ted Randal, of Randal-English Radio Enterprises (RERE), recently named exclusive representative of Drake-Chenault in Canada.

"Canada needs the Drake-Chenault quality and programming expertise, using Canadian standards while conforming to CRTC regulations," said Randal. Drake-Chenault's clients have the highest ratings in America," added Randal, a Canadian citizen and veteran of 37 years in broadcasting.

According to RERE's Howard English, this is the "first time that formats from the United States entering Canada will meet, in all ways, CRTC regulations so that

Canadian broadcasters need not be concerned about that aspect of their programming."

NAB Hosts Seminar

LOS ANGELES — The National Association of Broadcasters and Broadcast Capital Fund, Inc. (BROADCAST) will co-sponsor a four-day training forum for minorities, the "Minority Broadcast Management and Ownership Seminar," July 28-August 1, 1985, at the S.I. Newhouse School of Communications, Syracuse University, NY.

Up to 75 selected participants are expected to attend the seminar, the most comprehensive program on broadcast management and ownership ever developed for minorities.



RE-CYCLED — WIOQ morning personalities Harvey-In-The-Morning and David Dye spent some time recently on the Ben Franklin Parkway covering the Corestates Pro-Cycling Championship. No, Harvey and David are not the guys on the bikes. Harvey is at the far left and David is on the far right.

AIRPLAY

IT'S OVER — The Live-Aid rift between Westwood One and the ABC Radio Network is over, with Westwood One dropping a \$10 million lawsuit against the radio network. The suit sought to block the appearance of nine artists whose exclusive broadcast rights belong to Westwood One. Those rights were waived under a previous agreement with the network, but Norm Pattiz, Westwood One's chairman and president filed the suit when ABC denied them backstage access that was allegedly included in the waiver. Pattiz noted that he would drop the suit if a Westwood One reporter was allowed backstage to file an hourly report to any station wishing to carry it. The folks over at Westwood One have told us that the storm is over. The suit has been dropped and a Westwood One reporter will indeed be backstage.



MAGIC BUS — K-Earth continues its 9th annual summer camp fund with Los Angeles busboards donated by Winston Network.

CHANGES — Michael Lonneke is now vice president and general manager of KHOW Denver. Previously, Lonneke was general manager in Des Moines for KRNT & KRNQ... Some management moves at Pittsburgh's WAMO. Ronald Davenport is now the president of Sheridan Broadcasting Corporation after the resignation of Glenn Mahone. Station manager Roger Fairfax has been promoted to vice president and general manager of WAMO AM&FM. Mahone will continue to consult the station... Stan Shields has been named general manager of WELI New Haven. Shields has been with the station for 29 years... Simona McCray has been named vice president/sales at WQXR AM&FM New York. Also at the classical station, Tony

Rudel becomes vice president/programming... Tom McMillan moves from the national sales manager at KNX Los Angeles to station manager/general sales manager at KROQ Pasadena... KYUU, NBC Radio's San Francisco FM outlet has a new production director. He is Tim Bedore who previously worked at KLOL Houston, KGAB, Ventura, and KZAP Sacramento... Mike Kirtner becomes the general manager at WRKA Louisville. Kirtner held similar position at WAEB & WSKW Allentown... WAEB & WSKW have replaced Kirtner with Jeff Frank as general manager... the new general sales manager at WYHY Nashville is Brad Wasmund. He arrives from WEBN Cincinnati... KQIN Burien will soon be booming into the nearby Seattle market as it increases its power from 500 to 50,000 watts. Helping the station make the transition to the big time will be new program director Greg McClure and new general manager Bill Jensen... Robert A. Van Buhler has been named director of engineering at WBAL & WIYY Baltimore... Ken Klein has been elevated to vice president at Metromedia Radio... Matthew Field, vice president and general manager of WNCN New York has been elected executive vice president of the Association for Classical Music... KKSJN Portland announces that it intends to purchase KCNR AM & FM in the same city. The company then intends to sell KCNR AM. No format changes are planned...

Glenn Harris joins WLS AM&FM Chicago as account executive... former KMET Los Angeles music director Sue Steinberg has been named operations manager of Kris Stevens Enterprises, producers of special programming for radio... Jay Berman has been promoted to vice president midwest division manager for Weiss & Powell... Robert A. Knight joins Blair Radio's San Francisco sales force... Abbie Argov joins McGavren Guild Radio in New York as an account executive while Felice LaMarca does the same in the Atlanta office. Lee Bullis has been named director agricultural division at the company... Gary Rodriguez is the new vice president and general manager of KHTT & KSJO San Jose while former KOME San Jose assistant program director Dana Jang becomes KSJO's new operations manager and program director. Former general manager Fred Schumacher moves from the San Jose stations to take the general manager post at KMPS AM&FM Seattle... Steve Rivers moves from being the program director of WRBQ AM&FM Tampa to take a similar position at San Francisco's KMEL... Jack Merker has been named program director at KSDO San Diego... Jim Williams has been program director of WJYL Louisville...



CHOW TIME — CHOW Radio Welland, Ontario presents a \$1,470 check to the winner of its Lotto 7:45 contest. Pictured (l-r): Betty Gorman, contest winner; Rick Woodward, CHOW program director.

CBS ALL STARS — CBS Radio begins its tenth year exclusive network radio play-by-play coverage of Major League Baseball's All-Star Game on Thursday July 16 from Hubert H. Humphrey Metrodome in Minneapolis. Audiences for the mid-season classic have reached as high as 27 million... speaking of sports, Jack Spector, former WMCA "Good Guy" will host a new weeknight sports variety program on WNBC New York beginning on August 5...

BEAM ME UP SCOTTY — WIOQ presented the "Great Science Fiction Concert Spectacular" this past weekend as part of Philadelphia's 1985 Freedom Festival. The outdoor event featured a gigantic laser light show along with Peter Nero conducting the Philly Pops performing such classics as the themes from 2001: A Space Odyssey, Close Encounters of the Third Kind, Star Wars, and other science fiction favorites.

Bob Shulman

MOST ADDED



P. COLLINS — *Don't Lose My Number*
 B. DYLAN — *Clean Cut Kid*
 MOTELS — *Shame*
 THE TRUTH — *Exception Of Love*
 REFUGEE — *Listen To Your Heart*

KYYS — *Kansas City, MO* — Joe McCabe
 H. LEWIS AND THE NEWS — *Back In Time*
 SUPERTRAMP — *Brother Where You Bound*

WIOT — *Toledo* — Teh Roz
 GODLEY & CREME — *Cry*
 SUPERTRAMP — *Brother Where You Bound/Cannonball*
 H. LEWIS AND THE NEWS — *Back In Time*
 P. BENATAR — *Invincible*
 D. HENLEY — *Not Enough Love In The World*
 J. WALSH — *The Confessor*

WXKE — *Ft. Wayne, IN* — Hal Brandt
 BON JOVI — *In And Out Of Love*
 THE FIRM — *Satisfaction*
 P. COLLINS — *We Said Hello, Who Said I Would*
 B. SPRINGSTEEN — *Stand On It*
 R. PLANT — *Pink And Black/Too Loud*
 MOTLEY CRUE — *City Boy Blues*
 FULL NELSON — *Humiliation*

KILO — *Colorado Springs* — Alan White
 MOTELS — *Shame*
 X — *Burning House Of Love*
 URIAH HEEP — *Poor Little Rich Girl*
 GODLEY & CREME — *Cry*
 B. ADAMS — *Diana*
 MOTLEY CRUE — *City Boy Blues*
 H. LEWIS AND THE NEWS — *Back In Time*

KROQ — *Pasadena, CA* — Larry Groves
 X — *Burning House Of Love*
 MOTELS — *Shame*
 POWER STATION — *Murderess*
 GODLEY & CREME — *Cry*
 ADAM ANT — *Viva La Rock*

KZAP — *Sacramento* — Tom Cale
 JOHN CAFFERTY & THE BEAVER
 BROWN BAND — *C-I-T-Y*
 J. PARR — *St. Elmo's Fire (Man In Motion)*
 K. MITCHELL — *All We Are*
 MOTELS — *Shame*
 H. LEWIS AND THE NEWS — *Back In Time*
 R. PLANT — *Pink And Black*
 B. SPRINGSTEEN — *Stand On It*

STRONG ADDS

H. Lewis And The News — *Back In Time*
 Godley & Creme — *Cry*
 P. Collins — *Don't Lose My Number*
 Fixx — *Letter To Both Sides*

STATION ADDS

WZZO — *Allentown, PA* — Rick Straus
 STING — *Fortress Around Your Heart*
 R. BALLARD — *Fire Still Burns*
 GODLEY & CREME — *Cry*
 DIRE STRAITS — *Money For Nothing*

WNEW — *New York* — Amy Grosser
 POWER STATION — *Murderess*
 GODLEY & CREME — *Cry*
 FIXX — *Letter To Both Sides*
 MOTELS — *Shame*

WCCC — *Hartford* — David Grossman
 MOTELS — *Shame*
 FIXX — *Letter To Both Sides*
 H. LEWIS AND THE NEWS — *Back In Time*

WKLC — *Charleston, WV* — R.G. Jones
 BON JOVI — *In And Out Of Love*
 MOTLEY CRUE — *Smokin' In The Boys Room*
 DIRE STRAITS — *One World*
 H. LEWIS AND THE NEWS — *Back In Time*
 Y&T — *Summertime Girls*

WKLS — *Atlanta* — Bob Bailey
 B. ADAMS — *Diana*
 B. FERRY — *Slave To Love*
 H. LEWIS AND THE NEWS — *Back In Time*

WLSQ — *Montgomery, AL* — Tony Lawson
 TALKING HEADS — *Television Man*
 J. BECK — *Ambitious*

It's hard to believe that the decade is half over. The phrase, "the '80s" still seems new, yet it's more than halfway into the history books. Musically, when you review the previous 10-year cycles, certain artists stand out as having made the most influential contributions. Music historians and aficionados can point to a rich heritage of blues, rhythm and blues, jazz and country artists who have undeniably left their mark on today's rock music. But for most of us the '50s bring to mind Elvis, Chuck Berry, Bill Haley and the Comets, Buddy Holly, Little Richard as well as a few others. When we think of the '60s, among the flood of names that emerge are the Beatles, Jimi Hendrix, Bob Dylan and the Stones. The '70s may not have been as explosive as the previous decade was but it did give us artists like Led Zeppelin, David Bowie, Elton John and Bryan Ferry.

The most influential artists don't necessarily mean those who achieved the greatest number of record sales. Fabian, 1910 Fruitgum Company, and the Archies sold millions of units, but certainly didn't alter the course of popular music forever. It's easier to remember who Jimi Hendrix was and what his music sounded like, even though he never had a top 10 single; while it's much harder to recall the name of the singer who had the number one smash hit "Kung Fu Fighting."

When people look back on the '80s, who will they remember? Instead of waiting for 1990 to roll around, we decided to get a sneak preview by asking rock programmers who they believe are this decade's most influential artists so far: RAD MESSICK, WDIZ, ORLANDO — Phil Collins. He has a very distinctive drum sound that everybody has tried to steal for the past five years. Through all of his solo stuff and his work with Genesis he has created a niche in the pop music sound. He's been able to maintain a great rock base, and still become a mass appeal artist. He's also produced half the world; everybody wants his sound.

ROLAND WEST, KNAC, LONG BEACH — Prince is obviously the big mover. Here is a black artist who brought funk to so many white people and has been a big crossover artist. He's put his own stamp on pop music. Also important are the Talking Heads. Coming out of their '77 underground status, they have now garnished a large audience. REM is a major '80s act. They have set fire to the homegrown roots sound in America like the Sex Pistols did in England in the '70s.

FRANK JAXON, KWXL, ALBUQUERQUE — The Police are certainly one of the most important bands. They carefully think out their lyrics, are politically oriented, are not bubblegum top 40 music and yet they are popular. Most of the bands that I feel have made the greatest contributions in the '80s have been a little politically oriented. U2 is one of them. For up and coming bands I like 'til tuesday. Prince and Cyndi Lauper are also obviously important.

TED EDWARDS, KGB, SAN DIEGO — The person who has had the biggest impact on the media is Madonna but Peter Gabriel is the person that I'll always remember the past five years for. That's the music that I've enjoyed the most. What's so special to me about Peter Gabriel is his humanity and his intelligence. He really cares about people and the things that they go through. Also, Bruce Springsteen comes to mind, even though his music existed the decade before.

RON SORENSEN, KBLE, DES MOINES — The Police for legitimizing and popularizing third world rhythms and styles paving the way for the future success of groups like General Public, UB40, Madness etc., U2 for continuing to make content important in contemporary rock and roll, and of course, Bruce Springsteen. Listening to the hostage families chanting "Born In The USA" shows how much Springsteen is part of the new patriotism.

JANICE TAYLOR, KMBY, SALINAS/MONTEREY — I would say that Bruce Springsteen is the most important. He isn't burning out like Michael Jackson, Prince or Cyndi Lauper, who have been too much in the public eye. He doesn't have any gimmicks and has more of a chance to be recognized as a real person. His lyrics mean more than most of the rest of the other artists lyrics do, and he does a lot for other people without blowing his own horn.

Bob Shulman

AIR CHECK

Station: KVRE
 Market: Santa Rosa/Sonoma County
 PD: Cindy Paulos



KVRE recently celebrated its 10th anniversary as a radio station, the last six and a half of which have been as one of the most unique album rock stations in the country.

"KVRE maintains a loyalty to the music and the DJ. We feel that the station is fulfilling the promise of album radio into the '80s," said program director Cindy Paulos. "The station has the freedom to take chances and we allow our disc jockeys freedom that no other station that I know of is allowing. We have a much wider variety of music than most stations. We try not to draw boundaries with the music. We play jazz and blues, but we play the hits, too. We play what we think is quality music that our audience would enjoy, including Billie Holiday, Fats Domino and a lot more new music than most stations. We balance the old with the new so the audience, who has grown along with us knows that even though they are hearing an old song that a new one will be coming right up."

The station has a commitment to bring live music to the area so the residents won't have to travel to San Francisco to see music. KVRE has recently presented \$1.01 concerts with Fishbone, Chris Isaak, Los Lobos and the Blasters.

Station owner John Detz was a founding member of Detroit's pioneering album rock station WABX and was also responsible for making KWST Los Angeles a rock station in 1975. Program director Cindy Paulos is also a major market veteran having worked at KWST, KMET and KROQ in Los Angeles.

"Most of the DJs that come here stay and I like that loyalty," said Paulos, "They have years of experience but they like the choices they have here and that's why they stay."

The station tripled its ratings in the last period and does well in a wide range of age demographics.

The station broadcasts with 3,000 watts at 101.7 Mhz and covers a rapidly growing market of 325,000 people. The current line up includes: Cindy Paulos 6-10 a.m., Scott Murray 10-3 p.m., Bill Bowker 3-8 p.m., Dred Scott 8-1 a.m., Rick Bell 1-6 a.m.. Bob Sala and Laurie Z appear on the weekends.

ROCK PROGRAMMER'S PICK

Programmer	Station	Market
Rick Straus	WZZO	Allentown, PA

Song: "And We Danced"
 Artist: Hooters
 Label: Columbia

Comments:

"We've been playing 'And We Danced' as an album cut for about two months, and its been getting an excellent response. We are currently getting requests for the song from people who are not familiar with the band but are hot on the song. 'And We Danced' seems to have the potential to be an even bigger hit than 'All You Zombies.'"

BLACK CONTEMPORARY

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

	Weeks On 7/13 Chart	Weeks On 7/13 Chart
1 ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404)	1	12
2 THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	2	17
3 WHITNEY HOUSTON ★ (Arista AL8-8212)	3	14
4 AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	4	11
5 DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	6	8
6 ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	5	20
7 JESSE JOHNSON'S REVUE (A&M SP 6-5024)	7	18
8 GLOW RICK JAMES (Gordy/Motown 6135 GL)	10	11
9 SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 824 546-1)	21	3
10 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	11	11
11 AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	9	11
12 U.T.F.O. (Select SEL 21614)	12	8
13 READY FOR THE WORLD (MCA 55940)	13	9
14 EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	14	33
15 CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	16	19
16 A LITTLE SPOCE LOOSE ENDS (MCA 5588)	18	10
17 SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)	15	55
18 STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-607-1 M-1)	29	5
19 DIAMOND LIFE ■■ SADE (Portrait/CBS 39581)	8	22
20 MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	20	27
21 ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	19	15
22 RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL)	17	18
23 KING OF ROCK ★ RUN D.M.C. (Profile PRO-1205)	22	29
24 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	23	29
25 BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA-5547)	24	26
26 NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 7 81240-1)	25	9
27 NEW EDITION ★■ (MCA 5515)	26	41
28 WATCHING YOU WATCHING ME BILL WITHERS (Columbia FC 39887)	27	11
29 NIGHTSHIFT ★□ COMMODORES (Motown 6124 ML)	28	24
30 MATERIAL THANGZ THE DEELE (Solar/Elektra 960410)	33	5
31 STARCHILD ★□ TEENA MARIE (Epic FE 39528)	30	30
32 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	31	8
33 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS 8286)	—	1
34 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	32	11
35 DO YOU WANNA GET AWAY SHANNON (Mirage/Atlantic 90267-1)	34	10
36 DANCING IN THE SUN GEORGE HOWARD (TBA/PALO ALTO 205)	35	12
37 SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009)	38	45
38 TAKE NO PRISONERS PEABO BRYSON (Elektra 60427)	42	4
39 RAIN FOREST PAUL HARDCASTLE (Profile PRO-1206)	39	13
40 RADIO M.U.S.C. MAN WOMACK & WOMACK (Elektra 60406)	40	6
41 KLIQUE (MCA 5532)	45	9
42 READ MY LIPS MELBA MOORE (Capitol ST 12382)	41	15
43 SEEKRET KLEEEER (Atlantic 81254-1)	47	4
44 MAGIC FOUR TOPS (Motown 6130 ML)	43	6
45 20/20 ★ GEORGE BENSON (Warner Bros. 9 25179-1)	37	25
46 GAP BAND VI THE GAP BAND (Total Experience/ RCA TEL8-5705)	46	45
47 SOME OF MY BEST JOKES ARE FRIENDS GEORGE CLINTON (Capitol SG-12417)	52	2
48 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 81245-1)	48	15
49 PLANETARY INVASION □ MIDNIGHT STAR (Solar/Elektra 9 6039-1)	49	38
50 WHEN THE BOYS MEET THE GIRLS SISTER SLEDGE (Atlantic 812550)	50	4
51 WE ARE THE WORLD □ USA FOR AFRICA (Columbia USA 40043) CBS	36	13
52 LIFE GLADYS KNIGHT & THE PIPS (Columbia FC 39423)	44	18
53 TRULY FOR YOU ★ THE TEMPTATIONS (Gordy/Motown 6119 GS)	51	16
54 IT'S GONNA BE ALRIGHT CHERYL LYNN (Columbia FC 40024)	—	1
55 THE COMPLETE STORY OF ROXANNE . . . THE ALBUM (Compleat/PolyGram 671014-1)	61	2
56 SODA FOUNTAIN SHUFFLE ★ EARL KLUUGH (Warner Bros. 92562-1)	54	9
57 DANGEROUS NATALIE COLE (Modern/Atlantic 90270)	55	6
58 LIKE A VIRGIN ★■ MADONNA (Sire/Warner Bros. 9-25157-1)	53	27
59 SO GOOD ★ THE WHISPERS (Solar/Elektra 60382-1)	57	39
60 THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7- 90281-1)	—	1
61 WORLD CLASS THE WORLD CLASS WRECKIN' CRU (Kru-Cut KC 004)	—	1
62 THE DREAM OF THE BLUE TURTLE STING (A&M-SP 03750)	—	1
63 HORSIN' AROUND CARRIE LUCAS (Constellation/MCA 5513)	—	1
64 I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25162-1)	65	34
65 SEXY THING TRYONE DAVIS (Future 1001)	—	1
66 FINESE GLENN JONES (RCA AFL 1-8036)	59	43
67 B-MOVIE MATINEE NILE RODGERS (Warner Bros. 1-25290)	63	3
68 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	58	4
69 BE YOURSELF TONIGHT EURYTHMICS (RCA AJL 1-5429)	62	3
70 DREAM INTO ACTION ★ HOWARD JONES (Elektra 60390-1)	60	4
71 IF LOOKS COULD KILL THE REDDINGS (Polydor/PolyGram 823 324-1)	56	9
72 THEY SAID IT COULDN'T BE DONE GRANDMASTER FLASH (Elektra 9 60389-1)	68	14
73 ESCAPE □ WHODINI (Jive/Arista JL8-8251)	66	38
74 SECRETS WILTON FELDER (MCA 5510)	64	22
75 CHINESE WALL ★□ PHILIP BAILEY (Columbia BFC 39541)	72	37

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

THE RHYTHM SECTION

COLUMBIA TAKES 'EM HOME — Did Columbia simply bide its time until it found the best street record to release, or did the label's clout turn a mediocre record into a CHR hit? Although New York airplay alone does not a number one record make, the speedy and practical simultaneous ascent of **Lisa Lisa** and **Cult Jam's** "I Wonder If I Take You Home" up the dance, black and Top 100 charts illustrates the impact the record is having. The song's rapid move into rotation at a CHR powerhouse like **WHTZ** echoes the crossover success of earlier **Full Force** productions for **UTFO**, "Roxanne Roxanne" and "The Real Roxanne." So there is clearly a sound there that the public has locked on, although many observers feel that Columbia's promotional savvy is the real winner in this case, turning



WHODINI & DON — Jive recording artists Whodini recently appeared in Los Angeles at the *Brotherhood Crusade's Tribute To Don Cornelius*. The group performed songs from their gold album "Escape." Shown at the ceremony are (l-r): *Jalil (Whodini); Don Cornelius; Grand Master Dee (Whodini); Ecstasy (Whodini); and Tony Rome.*

an otherwise so-so production and performance into a summer phenomenon. The number of technically sophisticated and honestly-performed street records available to a label like Columbia is high, and the hope here is that with the label's success now extending to bona fide street sounds, we will see more new talents being picked up by the powerhouse label.

Meanwhile, LL&CJ has been out on a series of east coast dates with **Kurtis Blow**, **UTFO**, **Grandmaster Flash** and others. The group's first LP, featuring the trio of Lisa Lisa, percussionist **Mike Hughes** and **Alex "Spanador" Moseley** and produced by the six-man **Full Force**, is scheduled for release August 8. Full Force's first LP will also be released that week. In the "Roxanne" tradition, the group has just released "Girl If You Take Me Home," the knock-off answer record to the Lisa Lisa single.

NEW TONS OF FUN — **The Weather Girls** are another new Columbia entry (on the Entertainment Company label) on the 12-inch scene. The release, "Well-A-Wiggy," is not exactly high-energy but it is infectious, and CHR should make some room for it. The single is the first release from "Big Girls Don't Cry," the girls' new LP produced by **Hank Medress (Tony Orlando, Melissa Manchester, Frankie Valli)** and **Jeff Kent (Pierce Arrow)**. The album will feature arrangements by **Leon Pendarvis**, previously unrecorded compositions by **Michael Bolton** and **Terry Britten**, who gave us "What's Love Got To Do With It," and covers of "Laughter In The Rain," "Down On The Corner" and the title track. The video was shot last week in New York by **Peter Israelson (Centipede, I Feel For You)**. It features **Gene Anthony Ray of Fame** fame in the role of Wiggy, the debonair playboy who dashes the hopes of **Martha Wash** and **Izora Armstead** — the Weather Girls — to seduce him at a party. The Weather Girls also made it to the *Tonight Show* last week.

NOTES IN THE NIGHT — Speaking of TV, **James Ingram** turned up on labelmate **Jack Wagner's** home turf of *General Hospital* last week. Playing himself, the **Quincy Jones** protege performed at a telethon for underprivileged kids in mythical Port Charles . . . **Bobby Womack** co-wrote "Strange and Funny" with brother Cecil and sister-in-law Linda for the latter's new LP, and he has plenty of other relatives around if he needs them. Grandma **Cora Bell Womack** had 50 grandchildren, 120 great-grandchildren and 30 great-great-grandchildren at her death in 1979 . . . Producer **J.R. Bailey** is finishing up a solo album for release in August.

Rusty Cutchln

DANCE ACTION

VIDEO MARCHES ON — Telegenics has developed a new series of "ambient video concept reels" titled IPM, to be added to the company's monthly video programs. IPM (Images Per Minute) features animation and Hollywood film clips edited to an original "beat box" style audio track without vocals. The original audio track is composed and produced by **Scott Blackwell**, the resident programming whiz at New York's Private Eyes who has also remixed for Sire, MCA and Disconet. Each month's IPM's 30-minute edit will feature different tempos. The audio track is designed so that DJs will be able to mix their own record selections creating layers of sound that are perfectly synchronized to special video edits. The company feels this will aid the programming of new records that have no promo video clip. The first IPM clip when out July 1.

PHILLY FUNK — **Mark Liggett** and **Chris Barbosa** are it again. This time they've done the remix bit for Philly World's **Veronica Underwood** and come up with another dance burner to go with their productions for **Shannon**, **Nolan Thomas** and others. The new one's called "Victim of Desire" and was produced in Philadelphia by **Donald R. Robinson**. Underwood has been a well-known singer in the Philadelphia area for years, singing with a family group and eventually doing national ad spots and backups for stars like **Patti LaBelle** and **Eugene Wilde**. A drummer as well as a singer and writer, she's got a solid debut effort as a solo artist, thanks to the up-to-the-minute style of Liggett and Barbosa.



BOYSCOTT, BOY GEORGE — That ever-present denizen of the night, **Boy George O'Dowd** (right) brought his just-completed Marilyn-production "Spirit In The Sky" to DJ/VJ **Scott Blackwell** at Manhattan's Private Eyes for a debut spin. It's the same song as the original **Norman Greenbaum** recording in the late '60s.

Rusty Cutchln

BLACK/URBAN RADIO

MOST ADDED



STRONG ADDS

Mystery Lady — Billy Ocean — Jive/
Arista
We Don't Need Another Hero — Tina
Turner — Capitol
I Want My Girl — Jesse Johnson's
Revue — A & M
Oh Sheila — Ready For The World
— MCA
Saving All My Love — Whitney Hous-
ton — Arista

STATION ADDS

XHRM-FM — San Diego — Duff Lind-
sey — PD
Mai Tai
Ready For The World
S. Lattisaw
Newcleus
Pointer Sisters
B. Withers
Padlock
Con Funk Shun
J. Jackson

WMYK — Norfolk — Steve Crumbley
— PD
9.9
Newcleus
J. Johnson's Revue
Klymaxx
Ready For The World
B. Ocean
T. Turner
B. Some
The Reddings

WCIN — Cincinnati — Sid Kennedy —
PD
A. O'Neal
B. Ocean
Sting
Atlantic Starr

KMJM — "MAGIC 108" — St. Louis
— Mike Stratford — PD
Newcleus
N. Cole
The Reddings
New Edition
Kool & The Gang

WPLZ — Richmond — Hardy Jay Lang
— PD
Fat Boys
Con Funk Shun
New Edition
Kool & The Gang
D. Edwards
N. Thomas
T. Turner
Newcleus
W. Houston
Conway Bros.

WGCI — Chicago — Graham Arm-
strong — PD
Kool & The Gang
Tears for Fears
B. Ocean
B.T. Express
Starpoint
A. O'Neal
Ready For The World

WDIA — Memphis — Bobby O'Jay —
PD
A. Cymone
S. Arrington
B. Ocean
Sam & Dave
Pointer Sisters
5 Starr

WQMG — Greensboro — Doc Foster
— PD
A. Barnes
Starpoint
N. Cole
Sade
Rock Master Scott & The Dynamic 3
Collage
Madonna
A. Robotnik
Kool & The Gang
B. Withers
T. Turner

WDMT "FM108" — Cleveland — Dean
Dean — PD
A. O'Neal
N. Cole
Con Funk Shun
M. Lovesmith
A. Robotnik
Jonzun Crew
B. Ocean
Kool & The Gang
Aleem
Pointer Sisters
C. Lucas

WDAO — Dayton — Lankford Ste-
phens — PD
Sister Sledge
The System
B. Withers

M. Gaye
J. Johnson's Revue
S. Edwards
Mai Tai
Sting

KGFJ — AM 1230 — Los Angeles —
Kevin Fleming — PD
Sugar Foot
Juicy
A. Robotnik
Mai Tai
Ready For The World
Pointer Sisters
Kool & The Gang
Gap Band

WXYV — Baltimore — Mark Williams
— MD
W. Houston
B. Ocean
Pointer Sisters
Mary Jane Girls
H. Johnson
Kleer

WILD — FM — Boston — Elroy Smith
— PD
Sting
B. Ocean
Third World
T. Turner
G. Guthrie
The Reddings

KUKQ — Phoenix — Robert Wideman
— MD
Atlantic Starr
G. Baer
Force MD's
G. Clinton
C. Lynn

KDKO — Denver — Jay Johnson —
PD
M. Moore
Klymaxx
T. Turner
S. Lattisaw
E. John & M. Jackson

WOKJ 1550-AM — Jackson, MS —
Julian Davis — MD
Atlantic Starr
The System

Osborne & Giles
Bridge
A. O'Neal
Con Funk Shun
P. Swinnie
S. Arrington
C. Lucas

WPAL — Charleston — Don Kendricks
— PD
R. Shante
T. Pendergrass
Starpoint
J. Burton
One Way
N. Cole
W. Hutch
M. Gaye

WUSL "Power 99" — Philadelphia —
Jeff Wyatt — PD
Klymaxx
Pointer Sisters
Whodini
Full Force

WRKS "Kiss 98.7" — New York — Tony
Quatertone — PD
Loose Ends
B. Ocean
A. Robotnik

WWDM — Sumter — Scotty "B" — MD
Fat Boys
Duran Duran
New Edition

KJLH — Los Angeles — Doug Gilmour
— MD
Pointer Sisters
B. Ocean
Full Force
A. Robotnik

WUFO — Buffalo — Jeff Grant — PD
V. Young
Ready For The World
J. Johnson's Revue
The Reddings
The System
Pointer Sisters
A. Robotnik
M. Lovesmith
Boogie Boys

AIR CHECK

Station: **WEAS**
Market: **Savannah, GA**
P.D.: **Don Jones**

WEAS

For the past five years WEAS has held the number one position in its market while maintaining a varied and often progressive playlist.

"What we do is integrate rhythm and blues, Top 40, disco with gospel blues and jazz and that gives us an all around sound," said program director Don Jones, who has been with the station since 1972 (except one year when he programmed a South Carolina outlet).

While some may find it strange for an urban contemporary outlet to put such an emphasis on gospel, jazz and down home blues, Jones sees it as a natural move for a station in his market. "We don't forget we are black," said Jones. "And as long as you don't forget that and program to the black market then I don't see how you can get around programming blues, jazz and gospel in addition to urban contemporary. To ignore this music would mean losing the 35+ audience."

Indeed, the 35+ listener is very important to a station that describes its target audience as 12+. The 100,000-watt powerhouse reaches listeners in both southern South Carolina and Northern Florida in addition to the Savannah area. Travellers on Route 95 have been known to pick up the station's signal as far north as North Carolina on some nights.

Jones noted that one of the station's most popular features is an oldies program every Sunday night where a cross section of music from the '50s, '60s and late '70s is played in a three-hour block. Twice a month the station broadcasts the show from a local hotel. According to James, by doing the live remote, he realized how popular the feature was. "We were receiving a lot of positive phone calls about the program," said Jones. "But it wasn't until we went to the public that we really knew how popular it was."

A native of Savannah, James attributes his tenure at the station and the success of WEAS to the station's responsiveness to the needs of the market.

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Eric St. James	WAAA	Winston-Salem, NC

Song: "Stir It Up"
Artist: Patti LaBelle
Label: MCA

Comments:

"Without question Patti is one of our greatest female singers of today. The energy she expressed in concert also carries over to her recordings. MCA has just released a re-mix by Louil Silas, Jr. and it's really jumping in this market. It moved from 28 in medium rotation to 13 in hot. It's really big with the adults here especially the mature female demo 25+. The record seems to be as fast retail as it is on WAAA's chart. It's a hot record for the hot summer we have ahead of us."

BLACK/URBAN RETAIL

HOT NEW SELLER



Loose Ends
M. Gaye

Record Theatre — Cincinnati — Mary Ann Morgan
M. Gaye
Cameo
Klique
F. Jackson
Sting

Radio Doctor — Milwaukee — Paul Keshecki
F. Jackson
G. Howard
W. Houston
Mary Jane Girls
L. Vandross

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

Wherehouse Entertainment — Culver City, CA — Arnold Turner
L. Vandross
Prince
M. Gaye
B. Withers
F. Jackson

John's Music — Los Angeles — Daina Stewart
F. Jackson
Mary Jane Girls
M. Gaye
L. Vandross
W. Houston

Delicious Records — Inglewood, CA — Tommy Johnson
L. Vandross
F. Jackson
W. Houston
A. Franklin
Cameo

Penny Lane Records — Seattle — Debbie Schierman
F. Jackson
W. Houston
Ready For The World
L. Vandross
Loose Ends

Jones & Harris — Richmond, CA — Robin Harris
L. Vandross
F. Jackson
W. Houston
Prince
J. Johnson's Revue

Record Boutique — Winston-Salem — Archie Torain
Cameo
F. Jackson
Mary Jane Girls
W. Houston
R. James

Sikhulu's Record Shack — New York — Sikhulu Shange
R. James
F. Jackson
W. Houston

L. Vandross
Prince

Sklppy White's — Boston — Mark Siegel
U.T.F.O.
L. Vandross
F. Jackson
W. Houston
Run DMC

Birdland Records — Baltimore — Beverly Burston
L. Vandross
F. Jackson
Rene & Angela
U.T.F.O.
Prince

Music Liberated — Baltimore — Larry Jeter
W. Houston
F. Jackson
L. Vandross
Mary Jane Girls
M. Gaye

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

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

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

Fletcher's One-Stop — Chicago — Ken Fletcher
Prince
T. Davis
L. Vandross
M. Gaye
W. Houston

Karma — Indianapolis — Mike Smith
F. Jackson
Loose Ends
Sade
L. Vandross
W. Houston

Importes Etc. — Chicago — Paul Weisberg
Sleeping Bag
P. Parker
Fuzz
L. Vandross
F. Jackson

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

F. Jackson
L. Vandross
Kool & The Gang
Mary Jane Girls
Cameo

Greensboro Record Center — Greensboro — Susie Hamiin
Cameo
L. Vandross
W. Houston
Con Funk Shun
Prince

Platter Shack — Orlando — Della Wiggins
F. Jackson
L. Vandross
Loose Ends
W. Houston
J. Johnson's Revue

Shazada Enterprises — Charlotte, NC — Jack Gordon
W. Houston
F. Jackson
L. Vandross
Cameo
Loose Ends

Gil's Records And Tapes — Houston — Gil Bultron
Cameo
P. Bryson
F. Jackson
Con Funk Shun
Kool & The Gang

Webb's Department Store — Philadelphia — Bruce Webb
F. Jackson
L. Vandross
R. James
M. Gaye
U.T.F.O.

Benson's House Of Records — Los Angeles — Robert Palacios
Klymaxx
F. Jackson
S. Arrington
U.T.F.O.
B. Withers

Fortune Records — Los Angeles — Timmy Fortune
F. Jackson
L. Vandross
Kool & The Gang
Ready For The World
M. Gaye

Tower Records — Sacramento — Jeanie Banvaar
W. Houston
Talking Heads
A. Franklin
Atlantic Starr
P. Collins

STRONGEST SALES

F. Jackson — Capitol
W. Houston — Arista
L. Vandross — Epic
Prince — Paisley Park/Warner Bros.

STORE REPORTS

Hill's Stereo — Connecticut — Mary Ann Saracino
P. Collins
Shannon
G. Guthrie
F. Jackson
M. Gaye

Street Scene — Atlanta — Jay Robinson
Prince
F. Jackson
L. Vandross
W. Houston
Ready For The World

Brown Sugar Records — New Orleans — Dallas Washington
Loose Ends
Prince
Maze
L. Vandross
D. Ross

H&W One-Stop — St. Louis — Tim Coggeshall
Kool & The Gang
W. Houston
Prince
F. Jackson
Con Funk Shun

Believe In Music — Wyoming, MI — Jim Marcusse
F. Jackson
W. Houston
Cameo

URBAN RETAILER'S PICK

Retailer	Store	Market
Debbie Schierman	Penny Lane Records	Tacoma, WA

Album: "Ready For The World"
Artist: Ready For The World
Label: MCA

Comment:

"The singles off of the album have been a great success and the rest of the cuts are equally as strong. The slow cut, 'Tonight', was a good crossover record, and all of the cuts have a Prince-like production quality. I predict that the album will be a continued success."



MUSICAL CHEMISTRY — Atlantic/Cotillion recording artist Johnny Gill recently embarked on a special promotional tour in support of his new album, "Chemistry." Among the stops was the New York City club Visage, where Gill performed selections from the new album for a gathering of music industry notables. Shown at Visage are (l-r): Gill's manager Bill Underwood, Rick Morrison of ASCAP, Atlantic vice president/general manager of black music operations Hank Caldwell, Johnny Gill, model Shari Headly (who is featured in Gill's video, "Half Crazy") and Eugene Boyd of Bill Underwood Associates.

TOP 75 12" SINGLES

	Weeks On Chart		Weeks On Chart		Weeks On Chart				
1		19/THE ASYLUM (ITZ WEIRD) (EXTENDED & DESTRUCTION MIX)/5:11 & 7:08		51	THE PARTY HAS JUST BEGUN (VOCAL & INSTRUMENTAL)/6:30				
2	7	PAUL HARDCASTLE (Chrysalis 4V9 42875)	35	3	3	52	2	FREAK-A-RISTIC (DUB & SPECIAL DANCE MIX)/6:50 & 6:24	
3	10	I WONDER IF I TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04	21	4	17	53	33	3	19
4	1	LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0520)	22	5	10	54	9	4	9
5	4	ANGEL/INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40	23	6	10	55	1	9	9
6	10	MADONNA (Sire/Warner Bros. 0-20335)	24	7	10	56	9	9	9
7	13	YOU SPIN ME ROUND (LIKE A RECORD)/MURDER MIX/ MISTY CIRCLE (EXTENDED VERSION)/8:00 & 9:10	25	8	10	57	5	9	4
8	13	DEAD OR ALIVE (Epic 49-05208)	26	11	6	58	1	5	4
9	10	UNEXPECTED LOVERS (EXTENDED VERSION)	27	13	6	59	7	5	4
10	6	SUSSUDIO (VOCAL & EXTENDED MIX)/6:53 & 4:15	28	14	6	60	7	5	4
11	13	ROCK ME TONIGHT (FOR OLD TIMES SAKE)/7:48	29	2	6	61	8	5	8
12	14	CAN YOU HELP ME/FREE WORLD (EXTENDED VERSION)/6:09 & 7:00	30	11	6	62	19	5	8
13	8	JESSE JOHNSON'S REVUE (A&M SP 12129)	31	6	6	63	19	5	8
14	3	FREEMIX/4:40 & 6:28	32	4	6	64	8	5	17
15	3	THE PERFECT KISS/THE KISS OF DEATH/PERFECT PIT (ORIGINAL & DUB)/8:46 & 8:24	33	4	6	65	19	5	19
16	6	NEW ORDER (Owest/Warner Bros. 0-20330)	34	2	6	66	19	5	19
17	12	THINKING ABOUT YOUR LOVE (EXTENDED VERSION & INSTRUMENTAL)/8:04 & 6:00	35	2	6	67	8	5	19
18	12	HANGIN' ON A STRING (CONTEMPLATING)/A LITTLE SPICE (EXTENDED DANCE VERSION) 6:00 & 5:06	36	2	6	68	8	5	19
19	10	SAVE YOUR LOVE (FOR #1) (CLUB MIX & INSTRUMENTAL)/4:25 & 4:15	37	2	6	69	8	5	19
20	9	SANCTIFIED LADY (INSTRUMENTAL)/5:30	38	2	6	70	8	5	19
21	7	ALL NIGHT (EXTENDED & DUB MIX)/6:20 & 6:30	39	5	6	71	8	5	19
22	2	RASBERRY BERET/SHE'S ALWAYS IN MY HAIR (NEW MIX)/7:25 & 6:48	40	23	6	72	8	5	19
23	2	PRINCE AND THE REVOLUTION (Peisley Park/Warner Bros. 0-20355)	41	4	6	73	11	5	19
24	10	WOULD I LIE TO YOU? (EXTENDED MIX)/HERE COMES THAT SINKING FEELING/4:59 & 5:40	42	4	6	74	6	5	19
25	10	TOO TURNED ON (EXTENDED & DUB VERSION)/6:17 & 6:00	43	20	6	75	18	5	19
26	4	THINGS CAN ONLY GET BETTER/3:59	44	3	6				
27	18	ALISIA (Vanguard SPV-82)	45	6	6				
28	9	DANGEROUS (REMIX)	46	3	6				
29	9	NATALIE COLE (Modern/Atlantic 0-96885)	47	3	6				
30	9	DO YOU WANNA GET AWAY (LONG DUB VERSION & VOCAL)/7:07 & 4:57	48	3	6				
31	15	RAPPIN' DUKE (VOCAL & INSTRUMENTAL VERSION)/6:09 & 6:20	49	1	6				
32	13	BURNING FLAME (EXTENDED DANCE MIX & DUB VERSION)/7:07 & 6:14	50	1	6				
33	20	CITY LIFE/FLY GIRL (EXTENDED VERSION)/4:36 & 5:48							
34	6	EVERYTHING SHE WANTS (REMIX)/LIKE A BABY/6:34 & 4:12							
35	7	WHAM! (Columbia 44-05180)							

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

12" REVIEWS

OSBORNE & GILES (Red Label 70050)
Stranger In The Night (5:55) (Osborne-Giles) (Red Writer-Billy Osborne Pub.-Capt. Z Pub./ASCAP) (Producer: Billy Osborne-Zane Giles)
 The buzz on this well-produced track is already out, and the 12" should contribute substantially to breaking Osborne & Giles' LP. Look for good club response and radio play on the long version.

WINDJAMMER (MCA 33 17008)
So Hard (6:30) (McLin-Dennis-Domino) (Vogue Music--Cottontail Music-Welk/BMI) (Producer: Kevin McLin) (Remix: Louil Silas, Jr.)
 This airy ballad showcases Windjammer's strength as a vocal group, and the tune's steady beat should make it a favorite slow dancer in the clubs.

PATTI LABELLE (MCA 23567)
Stir It Up (7:13) (Willis-Sembello) (Unicity Music-No Pain No Gain-Off Backstreet-Streamline Modern/BMI-ASCAP) (Producer: Harold Faltermeyer-Keith Forsey) (Remix: Louil Silas, Jr.)
 This high energy mix of LaBelle's second single from the *Beverly Hills Cop* soundtrack is a perfect follow-up to "New Attitude." Look for good 12" sales and play in both rock and urban clubs.

KID CREOLE and the COCONUTS (Sire 0-20351)
Endicott (5:46) (Darnell) (Perennial August/BMI) (Producer: August Darnell)
 Working off of classic R&B energy and typically tropical and dance-happy rhythms, the first single from Kid Creole and the Coconuts' latest is a humorous and light-hearted effort which shines brighter with this building remix.

MOST ACTIVE



STRONG ACTIVITY

"I Wonder If I Take You Home" — (Columbia) — *Lisa Lisa And The Cult Jam With Full Force*
 "Raspberry Beret" — (Warner Bros.) — *Prince And The Revolution*
 "Into The Groove" — (Sire/Warner Bros.) — *Madonna*
 "Freeway Of Love" — (Arista) — *Aretha Franklin*

CLUB PICK

"Trapped" — Colonel Abrams (MCA)
 Club: Private Eyes
 Disc Jockey: Scott Blackwell
 Pool: For The Record
 Location: New York City

Comments:
 "The same funky feel as the last one, but more melodic. This cut has definite crossover potential and should do well in most formats. Also, some real interesting drum patterns."

RETAILER'S PICK

"Eight Arms To Hold You" Goon Squad — (EPIC/CBS)
 Store: Spec's Music
 Manager: Cindy Barr
 Location: Miami

Comments:
 "A typical Arthur Baker production. Excellent Dance/R&B crossover. This cut has real strong initial sales. Looks like a big summer record. Expect it to chart real soon."

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 7/13 Chart		Weeks On 7/13 Chart
1 SODA FOUNTAIN SHUFFLE* EARL KLUGH (Warner Bros. 25262-1)	1 13	20 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	17 19
2 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	2 19	21 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	23 15
3 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	4 12	22 FIRST CIRCLE* PAT METHENY GROUP (ECM 25000-1)	19 42
4 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	3 9	23 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	20 15
5 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	5 10	24 MUSICIAN ERNIE WATTS (Qwest/Warner Bros. 25283)	— 1
6 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	9 22	25 WAITING FOR THE RAIN HUGH MASEKELA (Jive Africa-JL8-8382)	25 3
7 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	10 7	26 STREETSHADOWS DAVID DIGGS (TBA 207)	26 16
8 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	8 22	27 MONK SUITE KRONOS QUARTET (LANDMARK LLP-1505)	27 4
9 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	6 25	28 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	31 3
10 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015)	12 6	29 MAISHA SADO WATANABE (Elektra 60431-1)	— 1
11 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	11 41	30 STEP BY STEP* JEFF LORBER (Arista AL8-8269)	24 21
12 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	13 9	31 MODERN MANNERS* SPECIAL EFX (GRP 1021)	— 1
13 ALTERNATING CURRENTS SPYRO GYRA (MCA 5606)	15 4	32 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	28 14
14 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	14 26	33 ONE OF A KIND* DAVE GRUSIN (GRP-A-1011)	32 22
15 SILENT WITNESS SKYWALK (Zebra ZR 5004)	16 6	34 STAY TUNED* CHET ATKINS, C.G.P. (Columbia FC 39591)	33 23
16 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	7 14	35 NEW FACES* DIZZY GILLESPIE (GRP 1012)	— 1
17 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	18 20	36 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	37 38
18 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	21 3	37 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	38 19
19 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	22 3	38 SECRETS WILTON FELDER (MCA-5510)	29 22
		39 HIGH CRIME* AL JARREAU (Warner Bros. 25106)	— 1
		40 THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	39 12

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

ON JAZZ

KOOLING OUT — The Kool Jazz Festival, as was reported here months ago, is dead. At least the participation of Brown & Williamson is and, as George Wein looks high and low for a new sponsor for this gargantuan grandson of that first jazz-filled weekend in Newport, Rhode Island 31 years ago, it seems like a good time to reflect on this year's festival and on the state of jazz festivals in general.

When Newport started and, indeed, for most of the time until it landed in New York in 1972, it was the jazz festival in the world: things happened at Newport that set the pace for the entire jazz year, in fact there wasn't any other annual event that came close to the thing in terms of size, influence, and scope. I don't want to recap the whole history of the festival here, but about five years ago Kool cigarettes became not only the sponsor for the transplanted Newport event, but the sponsor of a number of nationwide offspring. Prior to that, however, the jazz festival had begun to sprout around the world like MacDonald's restaurants. As the festivals spread — Nice, North Sea, Montreux, Pori, Bombay, etc. — the importance of the single New York week dimmed. In fact, tourists who used to travel from Europe or Japan to take in the week stayed home and patiently waited for their local festivals. This problem was compounded by the fact that the New York event, by its very nature, is unwieldy and decidedly un-festive. Concerts are held on an individual basis and in blue-chip concert halls — Carnegie, Avery Fisher — with enormous overheads. Wein has always attempted to bring in other, less expensive venues — Soundscape, for example, this year produced avant-garde evening at St. Peter's Church — but those events never really seem like part of the festival.



A PAT ON THE BACK — Pat Metheny (l) picked up his Grammy for "First Circle" from vocalist Helen Merrill, a NARAS trustee, recently.

Well things are going to have to change for next year. For one, as I've said, Kool is kaput — potential new sponsors are currently being courted. For two, Carnegie Hall is going to be closed for the summer — a new main venue is going to have to be found.

I am not going to repeat the normal criticisms of the New York festival here — not enough "new" music, too much fusion and whatnot — because they are inherent problems. As long as concerts are staged on an individual basis at a high cost, the New York festival is not going to feel like a festival. At many other festivals — Wein's own Nice and New Orleans festivals, for example — customers pay a single, reasonable price for a day of roaming around from stage to stage. This is what builds audiences for other acts and genres — mainstream fans realize that acoustic jazz has its own, somewhat quieter, rewards, etc. This can't happen in New York, at least the way things are currently set up — if you want to sample a different kind of music, you've got to spend for a ticket (I should point out that a pair of tickets to everything possible this year would have set someone back \$601).

I don't know what the answer is. I do know that this year's festival included a large number of concerts that had little to do with jazz at all, and an enormous number of the usual Kool/N.Y. attractions — Lionel Hampton, Stan Getz, Illinois Jacquet, Benny Carter, etc. — were absent. Maybe the concept of a single-admission-price-per-event festival is a dinosaur. Maybe New York City — that is, the isle of Manhattan — is ill-suited to a jazz festival in this age of global festivals (hell, there's even a weekend affair in Newport again), especially considering the thriving jazz club scene all year. I would hate to see the New York event go, but I'd very much like to see it regain its position again, its ability to move and shake things in jazz. I hope Wein scores another sponsor and I hope between them they figure out a way to bring the festiveness back to the descendant of the Big Daddy of jazz festivals.

PROOF POSITIVE — Here, then, is an example of some of the other festival activity on this side of the Atlantic: "The Bix Belderbecke Memorial Jazz Festival," a traditional affair, brings the Maple Street Jazz Band, the Cake Walkin' Jazz Band, and other tuba-and-banjo-laden ensembles to Davenport, Iowa July 25-28.

"Jazz in Telluride" will see "Sweets" Edison, Free Flight, Dr. John, Ben Sidran and others head for the Colorado Hills on that same weekend, July 26-28.

"The Atlanta Jazz Festival" is a more spread out affair — Stroh's Brewery sponsors the thing, it's in Piedmont Park, it's free, and it takes place throughout the summer. Upcoming: Rare Silk, David Murray and Special EFX, Aug. 3 & 4; Bob James, Stan Getz, McCoy Tyner, Steps Ahead, Betty Carter, Joe Williams and the Yellowjackets, Aug. 31-Sept. 2.

"The 17th Annual Concord Jazz Festival" will bring Spyro Gyra, Stanley Jordan, the Dirty Dozen Brass Band, Art Blakey, Carmen McRae, Rosemary Clooney, the Basie Band and many others to that California town, Aug. 1-4.

"The JVC Newport Jazz Festival" will find the smallest state playing host to Sarah Vaughan, Spyro Gyra, the Mahavishnu Orchestra, Freddie Hubbard, David Murray, Wynton Marsalis and many others, Aug. 17 & 18.

And the summer jazz festival season ends with the "Dewar's Village Jazz Festival," which allows festival pass holders the ability to sample the delights of Greenwich Village clubgoing. Almost all the Village clubs are involved, and the festival includes free concerts, lectures, films and videos. Steve Lacy, Jimmy Gluffre, Yosuke Yamashita and scads more are involved. The lengthy affair — it runs Aug. 23-Sept. 2 — kicks off with a free Washington Square Park concert by Stan Getz and Kenny Burrell.

Lee Jeske

FEATURE PICKS

WILLEM BREUKER COLLECTIVE — Willem Breuker Collective — About Time AT-1006 (dist. by New Music Dist. Svce.) — Producers: Ed Fishman, Alan Ringel, Larry Shengold — List: 8.98

Saxophonist Breuker and his Dutch ensemble are madcap, witty players who can, in the blink of an eye, range from avant-garde explosions to dirgelike marching band moments to spoofs of all forms of jazz and related musics. This album splendidly displays all their strengths — tight ensembles, okay solos, and beautifully controlled tomfoolery underlined by a good sense of jazz history.

EASY WINNERS — Max Roach Double Quartet — Soul Note SN 1109 (dist. by PolyGram Special Imports) — Producer: Max Roach — List: 9.98

Max Roach must stay up nights thinking of different contexts to perform in. Here he melds his quartet (Cecil Bridgewater, Odean Pope, Tyrone Brown) with the Uptown String Quartet and the thing, for the most part, works, especially during Bridgewater's "Bird Says," when the eight players, plus percussionist Ray Mantilla, get into a deeply swinging — and completely unique — groove.

MUSICIAN — Ernie Watts — Qwest 25283-1 — Producers: Don Grusin, Ernie Watts — List: 8.98 — Bar Coded

A lively, well-oiled fusion date, with Watts' saxophone in frequently-lush settings and such sidemen as Lee Ritenour, Don Grusin, and a slew of fine percussionists (Alex Acuna, Paulinho Da Costa, Carlos Vega) adding sugar and spice. Phil Perry chimes in with some pretty vocals, too.

DIGITAL WORKS — Ahmad Jamal — Atlantic 81258-1-G — Producers: James (Spider) Snyder, Ahmad Jamal — List: 11.98 — Bar Coded

For decades Ahmad Jamal has been leading a state-of-the-art piano trio — they are the epitome of tasteful, refined swing. Here — with a percussionist thrown in for good measure — Jamal and company update some of the pianist's greatest hits — "Footprints," "Midnight Sun" and, of course, "Poinciana" — on a welcome double LP.

RADIO

MOST ADDED



Que por que te quiero — Carlos Mata — Sonotone

STRONG ADDS

- Atrapada — Angela Carrasco — Ariola
- En la carcel de tu piel — Braulio — CBS
- Sere — Fernandito Villalona — Kubaney
- Sola — Jorge Rigo — Sono Rodven

STATION ADDS

- WMDO - WASHINGTON, D.C. — TONY AGUILAR**
- Que porque te quiero — Carlos Mata — Sonotone
 - No discutamos — Lucha Villa — Ariola
 - Por una noche contigo — Maria Maria — V&M
 - Sere — Fernandito Villalona — Kubaney
 - La loma del tamarindo — El Gran Combo — Combo

KXYZ — HOUSTON — ELEAZAR GARCIA

- Atrapada — Angela Carrasco — Ariola
- Lluvia Purpura (Purple Rain) — Carmela y Rafael — Gas
- Por una noche contigo — Maria Maria — V&M
- Querido amigo — Tatiana — Capitol
- Absurda Confidencia (Careless Whispers) — Pedrito Fernandez — CBS

WJIT — NEW YORK — PACO NAVARRO

- Que porque te quiero — Carlos Mata — Sonotone
- Dora la computadora — Clouds of Miami — Audio Latino
- Cortador de cana — Orlando Pabellon — Musica Latina
- Todo se va a poder — Ray Barretto — Musica Latina

WIBO — PUERTO RICO — ALBERTO PANTOJA

- Ave de paso — Olguita Alvarez — Pro Sound
- Ese soy yo — Joe Tavares — Casanova
- Me duele todavia — Nelson Ned — TH
- Muchachita — Miguel Garrardo — RCA

WOJO — CHICAGO — CARLOS NUNO

- Mas sabroso — Adalberto Santiago — Tropical Buddha
- Isabel — Luis Miguel — TH
- 100 Años — Los Terrestres — RCA
- La maldicion — Lost Kinos — Mar Int.
- Oh Mama — Celesta y los Dinos — Cara

WQII — PUERTO RICO — RAY MOREIRA, SR.

- Sola — Jorge Rigo — Sono Rodven
- Sin tu amor — Wilkins — Masa

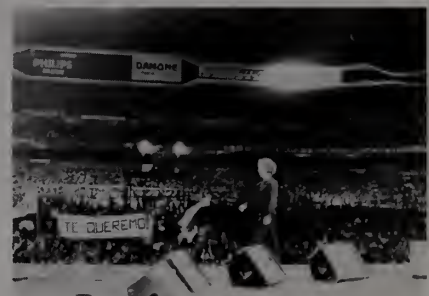
MUCHO MAS

I'M STILL THE ONE — During his career Raphael has had more than his share of pinnacles, but his recent 25th anniversary celebration in his native Spain easily topped previously set standards. The occasion was to be celebrated, according to the original plan, with a single concert for the Spanish royalty at the prestigious La Scala Melia. Public demand became so enormous that management opened the doors to the public for 25 consecutive concerts in as many nights.

The singer, touched by his compatriots' unabashed display of emotion, decided to reciprocate the gesture by giving one final free concert outdoors at the Santiago Bernabeu Stadium, home of the Real Madrid soccer team, in sponsoring cooperation with **El Corte Ingles**, Spain's #1 department store. Over 100,000 persons came to see the usual, three-hour plus, multifaceted Raphael show. His share of the total cost: a whopping 50 million pesetas, or US \$300,000.

His most recent hit, "Yo sigo siendo aquel" ("I'm Still The One," patterned after his very first hit "Yo soy aquel" — "I Am Him"), composed especially for Raphael by fellow countryman **Jose Luis Perales**, was recently categorized as the Most Added Song in *Cash Box* research. Comments **WMDO's PD Tony Aguilar** to this regard "this song is a retrospective trip through the artist's life, his highs and lows, but most importantly, Raphael's never-ending love affair with his public."

The 25th anniversary tour will travel throughout Central and South Americas before landing in the U.S. in October. Next there will be 90 concerts in Mexico. *Mucho Mas* remits its earnest silver salute to who is considered, vocal chord by vocal chord, the finest voice in the international ballad field.



LOVE TIMES 100,000 — Raphael's 25th anniversary celebration had its climax with a free concert at Santiago Bernabeu Stadium, sponsored by the singer himself and **El Corte Ingles**. In the picture, Raphael salutes the crowd of over 100,000 persons that attended the event.

PEPSI PREVAILS ON HERMANOS — An agreement has finally been reached between the two soft drink giants. No, they are not merging. But an amicable compromise has been finalized that will allow Pepsi to preserve its logo in the **Hermanos** single and LP products, and well as in the forthcoming television special, in spite of the fact that two of Coke's spokesmen, **Julio Iglesias** and the recently-signed Mario Moreno "Cantinflas," are in it.

As reported before in *Mucho Mas*, **Hermanos** had gathered **la crema de la crema** among Spanish talents in a benefit effort similar to England's **Band Aid** and **USA for Africa**. Pepsi donated US \$150,000 to cover initial operating and production costs, and Coca Cola's opposition to its representatives' participation threw a snag into the subsequent release of the "Cantare, cantarás" single.

By the time these lines reach daylight the **Hermanos** media blitz will be in full gear, with the single projected for simultaneous radio promotion on July 22. *MM* has received information that the B-side has a **Herb Alpert** composition and interpretation, "African Flame," an artistic reminder of this crusade's origin, and the eventual destination of 10 percent of the funds collected by the **Hermanos** organization.

Luis Medina, coordinating manager of **Hermanos**, recently returned from a Bolivia trip where the final scenes of the forthcoming TV special were shot. "We are very excited because this is the most ambitious project ever undertaken in the industry." He added that negotiations are under way to achieve a deep penetration through the telecast, scheduled for broadcast in the first week of September, with an additional English language version already produced. Marketing possibilities are being enhanced through merchandising, including t-shirts and 100 collector item posters autographed by all the participant stars which will be raffled. Initial sales projections for the **Hermanos** LP, distributed by CBS Records, are in excess of five million.

BUT COKE GETS TENTH, AND SHEILA E., TOO — **Hermanos'** loss is salsa's gain when "the real thing" sponsors **Ralph Mercado's** Tenth Annual Salsa Festival, August 29 through September 2. The sites and types of events will vary, from a big Madison Square Garden Concert, featuring Celia Cruz, **El Gran Combo**, **Sheila E.** (si, she's a **latina** — last name Escovedo — daddy Pete a/k/a "Coke" is an established west coast percussionist) **Tito Puente** and **Ruben Blades**, to a bus ride (**gra**) to Suntan Lake, as well as a free concert at Grant's Tomb on Riverside Drive. Other bands announced to participate are Ray Barretto, Willie Rosario, La Gran Manzana and Louis Ramirez and Ray de la Paz.

MERENGAZO '85 — R.I.P. — According to a press release issued, "as a result of problems that could not be resolved involving certain artists. There were also several visa problems." A noble effort. Better luck next year!

MUCHITOS Y MUCHITAS — While we are on the merengue swing, do you know which multinational record company, recently immersed into merengue waters, has just released an LP whose rights they **DON'T** own?

THANK YOU for your kind letters and warm reception. Please keep sending any relevant information to *Mucho Mas*, *Cash Box* magazine, 330 West 58th Street, Suite 5D, New York, N.Y. 10019, or call (212) 586-2640.

Tony Sabournin

RETAIL

HOT SELLER



Innovators — El Gran Combo — Combo

STRONGEST SALES

- Reflexiones — Jose Jose — Ariola
- Solo una mujer — Lucia Mendez — Ariola
- Asi cantaba Cheito Gonzalez, Vol. II — Danny Rivera — Alpha
- A la carga — Fernandito Villalona — Kubaney

STORE REPORTS

- Zodiac Records — Washington, D.C.**
- Innovations — El Gran Combo — Combo
 - Solo una mujer — Lucia Mendez — Ariola
 - Reflexiones — Jose Jose — Ariola

- El Jardinero — Wilfrido Vargas — Karen
- Recuerdos II — Juan Gabriel — Ariola

Casa Latina — New York

- Asi cantaba Cheito Gonzalez, Vol. II — Danny Rivera — Alpha
- Innovations — El Gran Combo — Combo
- Convivencias — Pimpinela — CBS
- Reflexiones — Jose Jose — Ariola
- Emmanuel — Emmanuel — RCA
- Distribuidora Nacional — Puerto Rico Innovations — El Gran Combo — Combo
- Asi cantaba Cheito Gonzalez, Vol. II — Danny Rivera — Alpha
- Reflexiones — Jose Jose — Ariola
- El hombre y su musica — Johnny Ventura — Combo
- Como tu quieres — Jose Feliciano — RCA

Sonido Latino — New Jersey

- Innovations — El Gran Combo — Combo
- Solo una mujer — Lucia Mendez — Ariola
- Lila — Lila Morillo — Sono Rodven
- Tiburón — Grupo Fascinacion — Combo
- El hombre y su musica — Johnny Ventura — Combo

Disc-o-mania — New York

- Innovations — El Gran Combo — Combo
- A la carga — Fernandito Villalona — Kubaney
- Reflexiones — Jose Jose — Ariola

Cash Box Top 200 Albums/101 to 200

July 20, 1985

		8.98	101	21
		8.98	77	20
		8.98	112	4
		8.98	104	6
		8.98	105	5
		8.98	116	4
		8.98	107	12
		8.98	79	54
		8.98	89	9
		8.98	81	40
		8.98	110	7
		8.98	—	1
		8.98	83	22
		8.98	—	1
		8.98	80	21
		8.98	106	9
		8.98	114	39
		8.98	108	32
		8.98	120	38
		8.98	131	3
		8.98	118	18
		8.98	122	31
		8.98	123	64
		8.98	109	55
		8.98	127	12
		8.98	111	19
		8.98	127	6
		8.98	128	6
		8.98	145	2
		8.98	142	2
		8.98	130	5
		8.98	131	25
		8.98	113	37
		8.98	135	5
		19.98	132	37

		8.98	115	21
		8.98	136	10
		12.98	119	19
		8.98	138	16
		8.98	158	2
		8.98	140	40
		8.98	139	5
		9.98	175	2
		8.98	117	18
		8.98	121	17
		12.98	129	36
		8.98	125	82
		8.98	146	5
		8.98	149	7
		8.98	148	40
		8.98	124	9
		8.98	133	31
		8.98	152	91
		8.98	165	2
		8.98	134	19
		8.98	155	34
		8.98	—	1
		8.98	167	2
		8.98	171	2
		8.98	157	7
		8.98	173	2
		8.98	159	15
		8.98	137	27
		8.98	141	20
		8.98	164	10
		8.98	147	102
		8.98	—	1
		6.98	144	17
		8.98	150	32

		8.98	154	19
		8.98	143	35
		8.98	166	40
		8.98	174	32
		8.98	151	20
		8.98	153	16
		8.98	—	1
		8.98	156	20
		8.98	179	5
		8.98	178	6
		8.98	161	43
		12.98	181	141
		8.98	180	5
		6.98	160	12
		8.98	168	18
		8.98	163	27
		9.98	162	9
		8.98	169	32
		8.98	170	17
		8.98	188	20
		8.98	185	54
		8.98	186	118
		8.98	172	17
		5.98	187	40
		8.98	177	21
		8.98	182	17
		12.98	193	10
		8.98	183	13
		8.98	184	14
		8.98	188	20
		8.98	189	16
		8.98	198	10

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES. ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept	176	Collins, Phil	2, 119	Grim Reaper	139	Limahl	85	Prince	3, 124, 180	U2	26, 110
AC/DC	83	Commodores	49	Grusin, Dave & Ritenour, Lee	130	Lofgren, Nils	141	Ratt	12	U.T.F.O.	60
Adams, Bryan	5	Con Funk Shun	84	Hagen, Nina	147	Loggins, Kenny	46	Ready For The World	103	USA For Africa	47
A-Ha	158	Davis, Miles	116	Hall & Oates	71	Lone Justice	66	R.E.M.	33	Vandross, Luther	15
Air Supply	59	Dead Or Alive	79	Hardcastle, Paul	187	Loose Ends	129	Rene & Angela	157	Vannelli, Gino	88
Alabama	135	DeBarge	31	Hart, Corey	180	Los Lobos	162	REO Speedwagon	74	Velvet Underground	198
Animation	81	Deele	94	Heart	78	Loudness	163	Richie, Lionel	95	Vitamin Z	178
Armstrong, Joan	144	Deep Purple	155	Helix	93	Mack, Lonnie	148	Rising Force	99	Vollenweider, Andreas	113
Ashford & Simpson	186	Denver, John	153	Henlex, Don	39	Madonna	4, 80	Rodgers, Nile	177	Walsh, Joe	65
Atkins, Chet	196	Depeche Mode	56, 166	Highwayman	96	Manchester, Melissa	200	Ross, Diana	123	Weather Report	197
Atlantic Starr	109	Dire Straits	13	Honeydrippers	192	Marie, Teena	118	Roth, David Lee	50	Webber, Andrew Lloyd	174
Autograph	151	Dokken	82	Hooters	72	Mary Jane Girls	22	Run D.M.C.	54	West Side Story	91
Bailey, Philip	170	Doors	181	Houston, Whitney	11	Maze	143	Sade	29	Wham!	5, 183
Beach Boys	75	Duran Duran	189	Howard, George	136	Meatloaf	164	Santana	121	Whodini	172
Beck, Jeff	77	Dylan, Bob	30	Jackson, Freddie	32	Men At Work	57	Scorpions	42	Williams, Hank Jr.	63
Benson, George	131	Easton, Sheena	171	Jagger, Mick	97	Mitchell, Kim	160	Shannon	133	Willie & Poor Boys	150
Blasters	169	Eurythmics	8	James, Rick	58	Morrison, Van	193	Simon, Carly	114	Yankovic, "Weird Al"	76
Bon Jovi	51	Fat Boys	158	Jason & The Scorchers	194	Motley Crue	35	Smiths	101	Young, Paul	23
Boy Meets Girl	182	Ferry, Bryan	62	Joel, Billy	73, 165	Moyet, Alison	61	Springfield, Rick	45	Y&T	112
Bronski Beat	184	Fiona	161	Johnson, Jesse	161	New Edition	67	Springsteen, Bruce	6	ZZ Top	190
Bryson, Peabo	128	Firm	64	Jones, Howard	41	New Order	119	Spyro Gyra	106	SONDTRACKS	
Buffett, Jimmy	90	Fogelberg, Dan	53	Jordan, Stanley	125	Night Ranger	17	Sting	19	Amadeus	134
Byrno, David	185	Fogerty, John	21	Katrina And The Waves	43	Ocean, Billy	28	Style Council	105	Beverly Hills Cop	10
Cafferty, John	40	Foreigner	55	Keel	167	O.M.D.	156	Supertramp	25	Big Chill	152
Cameo	89	Frankie Goes To Hollywood	145	Khan, Chaka	140	O'Neal, Alexander	138	Survivor	20	Breakfast Club	102
Carnes, Kim	92	Franks, Michael	127	Kihn, Greg	194	Parker, Graham	87	Talking Heads	27, 179	Goonies	104
Cash, Rosanne	120	Frey, Glenn	34	Klymaxx	126	Parr, John	122	Tears For Fears	1, 175	Last Dragon	191
Charles, Ray	173	G. Kenny	111	Klugh, Earl	107	Parsons, Alan	188	Thorogood, George	37	Perfect	86
Chess	137	Gayle, Marvin	36	Kool & The Gang	24	Petty, Tom	38	Three O'Clock	159	Purple Rain	124
Chicago	108	General Public	149	Lauper, Cyndi	146	Plant, Robert	18	Til Tuesday	14	St. Elmo's Fire	142
Clapton, Eric	52	Go West	98	Lennon, Julian	132	Pointer Sisters	100	Time	154	View To A Kill	68
		Grant, Amy	44	Lewis, Huey & News	67	Power Station	7	Turner, Tina	48	Vision Quest	115

TOP 15 MUSIC VIDEOS

1	WOULD I LIE TO YOU? Eurythmics (RCA)	3	4
2	A VIEW TO A KILL Duran Duran (Capitol)	2	7
3	SUSSUDIO Phil Collins (Atlantic)	1	11
4	POSSESSION OBSESSION Daryl Hall/John Oates (RCA)	6	3
5	RASPBERRY BERET Prince And The Revolution (Warner Bros.)	—	1
6	TAKE ON ME A-HA (Warner Bros.)	8	4
7	FREEWAY OF LOVE Aretha Franklin (Arista)	7	2
8	INTO THE GROOVE Madonna (Sire)	4	9
9	WAKE UP (NEXT TO YOU) Graham Parker (Elektra)	9	2
10	WHAT ABOUT LOVE? Heart (Capitol)	—	1
11	CALL ME Go West (Chrysalis)	11	2
12	PEOPLE ARE PEOPLE Depeche Mode (Sire)	13	2
13	WALKING ON SUNSHINE Katrina and the Waves (Capitol)	5	5
14	HEAVEN Bryan Adams (A&M)	10	9
15	EVERYBODY WANTS TO RULE THE WORLD Tears For Fears (Mercury)	14	12

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



HOMELESS VIDEO — Gold Mountain/A&M recording artist the Textones recently completed the video to the title single from their "Midnight Mission" LP. The video, directed by Francis Delia, depicts images from skid row along with performance sequences of the band. Pictured during the Los Angeles shoot are (l-r): Delia, and Textones lead singer Carla Olson.

Executive Monitor

MGM/UA Home Entertainment Group has announced the appointment of **Bill Gallagher** to the post of president of the Group's Home Video Division. Gallagher, who was named vice president and general manager of the division in 1984, joined MGM/UA Home Entertainment in 1982 as vice president of marketing. Among the achievements at MGM/UA with which Gallagher is most closely

associated are the merchandising campaigns for *Gone With The Wind* and *The Complete Beatles* . . . **Prism Entertainment Corporation** has placed two employees in newly-created positions: **Steven Ades** has been appointed national accounts manager, while **Sidney B. Plavin** has been placed as controller. Ades will be responsible for sales of Prism's home video lines to ancillary markets. Plavin will oversee Prism's accounting functions . . .

HBO has named two: **Lee deBoer** has been appointed senior vice president of *Cinemax* and program planning. **Mack Perryman** has been named vice president of new business development. DeBoer will be responsible for scheduling, on-air promotion and interstitial programming for HBO and *Cinemax* services, in addition to his current assignments as head of programming. Perryman will be responsible for expediting HBO's activities involving the exploration, development and test marketing of new channel opportunities . . . **Republic Pictures Corporation** has appointed **Alex Tovar** as controller. His new responsibilities include overseeing all financial management related areas for Republic Pictures.



A PAIR OF POOR BOYS — Andy Fairweather Low (l) and Bill Wyman addressing the crowd at the London video party for the "Willie and the Poor Boys" project, benefitting A.R.M.S.

AUDIO/VIDEO

VIDEO SHMOOZ — For a mere \$200 registration fee (\$180 before July 15), the Rockamerica Video Music Seminar is yours. This year's seminar will be held at New York City's Roosevelt Hotel, August 6-4, and should provide enough shmoozing, boozing and actual information to make that \$200 a \$200 well-spent. The 1984 seminar listed all the major record companies, production companies, cable outlets and etc. among its registration, and this year's bash promises to be all the more packed with industry VIPs. As last year, there will be exhibits, screenings, workshops, "special sessions" (dealing with topics ranging from black music video to promotion) and a capping party on the evening of the last day. Registration forms are available from Rockamerica Video Music Seminar, 27 East



ENDLESS SUMMER — New from Warner Home Video July 15 is *Beach Party* featuring the king and queen of beachdom, Frankie Avalon and Annette Funicello.

Bubba Smith's Bubba, Until It Hurts. That last bearing the most descriptive title, we'll consider it first. It's being released by **Continental Video**, and has involved an extensive promotional campaign which has had Bubba running (you could probably take that literally) from city to city on a 10-city tour that began June 9. Life-size cardboard stand-up "Bubbas" have been installed at retail, along with posters. Basically, the tape is considered pretty rugged, though it's intended for "everyone from an NFL star to a beginning housewife." Suggested retail price is \$39.95, with a release date of July 23. Now, Candy Costie's tape may be a little less drastic, especially if your athletic skills are of the fork lifting variety. According to Candy, swimming is the number 1 form of recreational exercise in the U.S. What that has to do with this tape I can't tell you, because you only need a couple of feet of water to perform Candy's exercises. However, the tape promises to be more beneficial than any exercise you could do entirely on land because of the reduction in gravity, or so she says. The tape runs 60 minutes and retails for \$29.95. . . . If you'd rather get your exercise preparing food — and eating it! — well, *New York Times* food editor **Craig Claiborne** has a "how-to" tape for you. *Craig Claiborne's New York Times Video Cookbook* is just that, a video cookbook that instructs viewers on preparing Craig's favorite dishes (20 of them). It'll be out from **Warner Home Video** the week of October 7, and retails for a list price of \$29.95. I suggest double packaging with either Bubba, Candy or Jane.

BRANIGAN VIDEO — If you happened to be out roving around the streets of the Silver Lake district of Los Angeles one very hot afternoon not too long ago, you might have stumbled across the jumble of cables and frantic production company personnel that signify your average video shoot. Atlantic recording artist **Laura Branigan's** new video, *Spanish Eddy*, is what all the fuss was about, and since the video's extras and some of its leads were drawn from the neighborhood the locals were taking an active interest. Producer **Alexis Omelchenko** of L.A.-based **Pendulum Productions** seemed calm as ever, though the video was shot in a day and a half. "We moved mountains in that amount of time," said director **Michael Haldeman**. The clip includes the choreography of **Brad Jeffries**.

Gregory Dobrin

The Release Beat

Warner Home Video has a special summer promotion involving three titles, each of them the popular successor to titles being released for theatrical runs this summer. The promotion is called "3 Chips Off The New Block Busters," and includes such films as *The Outlaw Josey Wales* (precursor to *Pale Rider*), *The Road Warrior* (precursor to *Mad Max Beyond Thunderdome*), and *National Lampoon's Vacation* (which spawned *European Vacation*). The titles will be reduced in price from their original \$59.95, \$69.95 price points to a retail price of \$29.95. The promotion runs through August 30, with a street date of July 29. . . . **MGM/UA Home Video** presents several cartoon classics for release this month. They include four *Tom & Jerry* videocassettes, plus *The Adventures Of Droopy*. The 1952 *Tom & Jerry* classic, *Johann Mouse* leads the collection, which includes the *Tom & Jerry Cartoon Festival*, Volume 2, *The Million Dollar Cat*, and *Cat Concerto*. *The Adventures Of Droopy* and *Johann Mouse* each retails for \$29.95. . . . Speaking of Childrens videocassette fare, **Playhouse Video**, a division of **CBS/Fox Video**, will release eight titles this month. They include five chapters from *The Planet Of The Apes* saga, plus three new Muppet titles, including *Muppet Treasures*, *Gonzo Presents Muppet Weird Stuff* and *Country Music With The Muppets*. Included in the *Planet Of The Apes* Saga are: *Planet Of The Apes*, *Beneath The Planet Of The Apes*, *Escape From The Planet Of The Apes*, *Conquest Of The Planet Of The Apes* and *Battle For The Planet Of The Apes*. The series will be packaged in a colorful five-pack display, or can be purchased separately. Each of Playhouse Video's eight July titles is priced at \$59.98, available in VHS and Beta, and recorded in HiFi . . . **Rhino Records**, the notoriously off-beat L.A.-based record label, has announced four home video titles for July 22 release from **Rhino Home Video/Records**. They are: *Rock Baby*, *Rock It* (\$59.95), *Saturday Night Shockers*, Vol. 1 and 2 (\$49.95), and *Prehistoric Women* (\$49.95).

Taxxi Hopes It Will Fare Well With New Management, Label

By David Adelson

LOS ANGELES — Since 1980, Taxxi has been quietly forging a grass roots AOR following with both listeners and programmers. The band's three albums for Fantasy resulted in moderate airplay and sales. Two songs, "I'm Leaving" and "Cocktail Queen" are still recurrences on some rock radio playlists. According to band members David Cumming and Colin Payne, the quiet days are over. With a new management, new label and new product, it appears the band is finally going to break nationally.

"It's like changing leagues," remarked Cumming of the band's move to MCA. "We look forward to getting places that we know people have heard us but never actually seen us."

"We were a very quiet group compared to most bands," said Payne. "We're going to be out there from now on."

One of the keys for the "new" Taxxi is the band's new manager Bruce Cohn. Cohn who currently manages Night Ranger (as well as the Doobie Brothers), bought out the band's Fantasy contract and negotiated the MCA deal.

The band has recently released its first MCA project, "Expose" and its first single, "Still In Love." The single is currently in rotation on MTV and according to MCA executives steadily gaining adds at rock radio.

Taxxi has called Northern California home since signing with Fantasy in 1980, despite the fact that all three members hail England or Scotland. (Cumming is from Scotland, Payne from England and drummer Jeffrey Nead from England). The band has achieved a very accessible, mainstream rock and roll sound highlighted by narrative, sometimes off the wall lyrics. It's tailor made for radio.

"We've got our roots in England but we've developed the American style," said Payne. "It's not a conscious thing. It just developed," added Cumming. "It's just something you pick up from being around American radio."

The band is currently hoping to join the Night Ranger tour this summer after the album picks up some steam at radio. With a new manager, an aggressive label and a sizzling new record, the future looks bright for Taxxi.



SCOTTI HONORED — More than 1,100 music industry executives and other notables gathered at the Century Plaza recently as the Music Industry Chapter for the City of Hope honored Tony Scotti as its 1985 "Spirit of Life" recipient. A record-breaking amount in excess of \$500,000 was raised, the largest amount in the history of this annual event. Pictured, (l-r): a visibly moved Tony Scotti receives a standing ovation led by Motown's president Jay Lasker and Casey Kasem, who served as master of ceremonies for the evening.

Sounds Good Music Forms New Co.

LOS ANGELES — Sounds Good Music Co., one of the largest independent distributors based on the west coast, has recently expanded its operations by forming the Suite Beat Music Group.

This newly formed record label umbrella includes: Epitaph Records, who have just released albums by England's Alien Sex Fiend, and Australia's critically acclaimed Olympic Sideburns, (as well as

a catalog which includes reissues of L.A.'s Bad Religion and Vandals). The Poshboy Label whose catalog includes the Rodney On The ROQ compilations, TSOL, and Agent Orange, the newly formed Beat Records, which is actively soliciting new and progressive bands to add to their roster, and Suite Beat Records, the first label established for compact disc releases only, presently with six titles.

Ampex Magnetic Tape Division Signs Contract With AME

NEW YORK — Ampex Corporation's Magnetic Tape Division has signed a multi-year seven-digit contract to supply AME, Inc., of Burbank, California, with a full line of professional broadcast quality video tape. According to Richard A. Antonio, national sales manager, the

contract is significant due to AME's reputation for high quality standards. Under the terms of the agreement, Ampex will supply AME, a major post-production house best known for the services it provides to the major motion picture studios and independent producers.

455 Record Companies Receive Grammy Awards Entry Forms

LOS ANGELES — Entry forms for the 28th Annual Grammy Awards were mailed to 455 record companies by the National Academy of Recording Arts & Sciences (NARAS). This year the Grammy categories have reached an all-time high of 71 with the addition of Best Polka Recording and Best New Classical Artist categories. The Academy has also mailed special entry forms to 51 video companies for entry of their product.

The current mailings, which cover product released during the nine month period ending June 30, 1985, become the first phase of the annual Grammy Awards procedure. Forms covering the final three months of the eligibility period will be sent to companies in mid-September. At that time all Academy members will receive their full year entry forms.

Following screening of all entries by the Academy, the official Eligibility List, along with first round ballots, will be sent to Active (Voting) members to determine this year's final nominations in all except specified craft categories. The latter will be selected by the votes of special nominating committees in each of the Academy's seven chapters. A second round of voting by active members will determine the 28th Annual Grammy Awards winners, to be revealed late in February during next year's live annual CBS TV Special, *The Grammy Awards Show*.

Newly elected NARAS national presi-

dent Mike Greene, noting the large number of companies receiving entry forms, emphasizes the importance of each of them meeting the August 1 deadline for the Academy's receipt of both entry forms and entered product. "It would be terribly unfair to an artist not to have worthy achievements represented in this year's Grammy Awards simply because a company failed to meet its responsibilities," Greene pointed out, adding that "of course recording artists, if they are NARAS members, may themselves enter what they feel are their most worthy recordings." He also urged any companies which have not yet received their entry forms to phone the Academy's national office in Burbank, California at either (818) 843-8233 or (213) 849-1313.



SCREEN GEMS/COLGEMS/EMI MUSIC STAFF GATHERS FOR ANNUAL MEETING

— The staffs of the Los Angeles, New York and Nashville offices of Screen Gems/Colgems/EMI Music, Inc., gathered recently in Los Angeles for the company's annual meeting. Pictured (from left), seated: David Landau, Screen Gems creative manager, Motion Pictures and Television Music; Gerd Muller, vice president, Talent Acquisition; Screen Gems president Fred Willms; Charlie Feldman, general manager, Nashville. Standing: Chuck Rue, professional manager, Screen Gems, New York; Lynda Pearson, special projects; Phyllis Rosenberg, royalty manager; Ole Georg, Capitol production music; Barbi Richard, manager, International Creative Affairs; Steve Hershfield, assistant controller; Joan Schulman, director of Copyright and Contract Administration; Richard Cray, attorney; Don Paccione, general professional manager, New York; Steve Singleton, professional manager, Nashville; Stan Winsten, director of legal affairs; and Jack Rosner, vice president of business affairs.

James J.C. Andrews Dies At 42

LOS ANGELES — James J.C. Andrews, photographer, music producer and author of *The Well Built Elephant*, a photographic tribute to American Architectural Eccentricity, died Sunday, July 7, 1985 at Lenox Hill Hospital, New York City. He was 42 years old.

As president of MainMan Ltd., the production company that managed David Bowie and John Cougar Mellencamp in the 1970s, Andrews co-produced two John Cougar Mellencamp albums, David Bowie's "Diamond Dogs The Tour" and the Broadway play *Fame*. In 1984 he won the Houston Film Festival Award for his production of the music video *Rebel, Rebel*.



KDISC GOES DIGITAL — Kdisc Mastering recently received a complete Sony PCM digital audio, consisting of the 1610 processor, the DDU 1520 digital delay for analog disc cutting, a pair of BVU 800 db recorders and the DAE 1100 music editing system. Seen with the new equipment are (l-r): Ken Perry, cutting engineer and John Golden, cutting engineer & studio manager.

HOT NEW SELLER



TEARS FOR FEARS
Songs From The Big Chair

STRONGEST SALES

P. Collins — Atlantic
Prince — Paisley Park/Warner Bros.
Sting — A&M
Motley Crue — Elektra

STORE REPORTS

Strawberries — Boston
Motley Crue
Tears For Fears
Sting
Dire Straits
Talking Heads

Benson Records — Los Angeles
Dead Or Alive
Depeche Mode
Power Station
Ratt
Duran Duran

Tower Records — Seattle
Tears For Fears
Talking Heads
B. Joel
Heart
W. Houston

Mainstream Records — Milwaukee
Motley Crue
Ratt
Scorpions
Sting
Dire Straits

Homer's Records — Omaha
Dire Straits
Motley Crue
Talking Heads
Tears For Fears
Eurythmics

Peaches — Kansas City
B. Springsteen
Dire Straits
Motley Crue
P. Collins
Sting

Turtles — Atlanta
F. Jackson
Motley Crue
L. Grizzard
W. Houston
L. Vandross

The Record Bar — Durham, N.C.
Ratt
Tears For Fears
Sting
Prince
B. Adams

World Of Records — Los Angeles
Tears For Fears
P. Collins
B. Adams
'Til Tuesday
Power Station

Downtown Records — Chicago
P. Collins
Prince
W. Houston
Sting
B. Ocean

CML One-Stop — St. Louis
Tears For Fears
B. Adams
P. Collins
J. Fogerty
Power Station

Musical Sales — Baltimore
P. Collins
Wham!
Madonna
Motley Crue
Tears For Fears

The Harvard Coop — Boston
Talking Heads
Sting
B. Joel
R.E.M.
Dire Straits

Lieberman — Dallas
Tears For Fears
B. Adams
Prince
B. Springsteen
Beverly Hills Cop

Harmony House — Detroit
Tears For Fears
Motley Crue
P. Collins
Sting
Prince

City One-Stop — Los Angeles
Sting
Motley Crue
Tears For Fears
Talking Heads
Scorpions

Camelot Music — Ohio
Motley Crue
Tears For Fears
B. Adams
Ratt
P. Collins

SHOP TALK

WHEREHOUSE ENTERTAINMENT, LOS ANGELES — Louis Kwiker announced third quarter income for Wherehouse Entertainment was up 38 percent, revenues were up 34 percent. Earnings per share were 22 cents, up from 17 cents a year ago, a 29 percent increase. For the nine-month period, net income was \$4.8 million compared to \$3.3 million, a 45 percent increase. Revenues increased 28 percent from \$79.6 million to \$101.6 million. Earnings per share rose to 96 cents compared to 73 cents a year ago on 449,000 more shares. Kwiker attributes these strong increases to burgeoning video rental income and music sales, the latter benefiting from swift compact disc sales.

THE HARVARD COOP, BOSTON — Lori Zimbalatti reports great success with a 4th of July sale involving PolyGram Records. Dubbed "Digital Fireworks," the promotion was supported by a full-page ad in *The Boston Globe*. PolyGram compact discs were on sale for \$12.96, the lowest price the Coop has had on CDs. Also, Bobby Hall, LP buyer for The Coop said Talking Heads' new LP, "Little Creatures" is his #1 LP for the fourth straight week. The Sire/Warner Bros. release precedes a storewide, 15-day Warner Bros. sale. During the sale all Warner Bros. product, including catalog, will be 20 percent off. Ads in the alternative weekly, *The Phoenix*, support the sale.

THE HARMONY HOUSE, DETROIT — Susan Thom, director of advertising for the 16-store Harmony House chain announces the great success of this year's annual Motor City Tune-Up Sale. The sale ran from June 13 to July 3. During the sale, the entire record inventory is sold for \$2 off, example: \$5.99 stickers for \$3.99. Also, compact discs sold for \$5 off.

TURTLES RECORDS, ATLANTA — Turtles Records has just completed its eighth anniversary with a two-week sale celebration. It was termed "a great success" by Turtles representatives. During the two weeks all 8.98/9.98 list records were discounted, storewide and chainwide. Also, all \$15.98-\$17.98 list compact discs were discounted. The second week featured "Dollar Days" which found all accessories priced \$1 off. Be on the lookout this summer and fall as Turtles expands. Plans call for new outlets in Atlanta as well as brand new markets. More on this later as details become available.

Stephen Padgett

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

RETAILER PROFILE

Store: **Rock'n Mania**
Market: **Greater Boston**
President: **Tom Salem**



"We have to be different to compete with chain stores and department stores," commented Rock'n Mania president Tom Salem. Rock'n Mania is located in Framingham, a western suburb of Boston. For six years it has offered Bostonians a unique alternative to the often sterile mass marketing of music. The store is situated on a strip along a busy thoroughfare of the town. "We are a full, mainstream rock catalog store," stated Salem. "We go in depth into the superstar artists with all sorts of memorabilia, collectables, original pressings, imports, etc.," said Salem.

"Because of our store being awfully varied, we inventory 60,000 oldies on our shelves. We have a very comprehensive oldies department. If someone comes in with a hundred titles they're looking for, they're going to get 95 percent of them in stock," stated Salem. One of the really unique aspects of Salem's business is his reissue label, Rock'n Mania Records. "We have original versions of the hits such as Van Morrison's 'Brown Eyed Girl,' The Hollies' 'Look Through Any Window' and 'Bus Stop' and Mott The Hoople's 'All The Young Dudes,'" said Salem. Salem added, "Over the last 10 years I have been personally very heavy into collecting and doing a lot of record conventions and shows, so we have, locked up separately by appointment only, a lot of original Elvis Presley, Beatles, Stones, Who, etc."

Oldies are not the whole picture at Rock'n Mania. Hit product is aggressively merchandised and sale-priced. "In order to compete with all the majors, just as they do, you've got to have a leader coming in. Our Top 50 new items are very consistent, on sale all the time," Salem said. 8.98s go for 6.99 throughout the store. Every new record goes into the bin at 5.69, a very competitive price point.

"The biggest plus for us has been the compact discs," said Salem. "Right now CDs are a third of my business," boasted Salem. Rock'n Mania merchandises CDs in a different way. "We tear apart the blister packs, we reseal all the product and put it in lighted showcases. Half of my store wall has special shelving designed for CDs. We have clerks behind the counter strictly for compact discs. Its merchandised, it's all alphabetical. All people have to do is look and they see everything they want," stated Salem.

"Within walking distance of our store I can name 10 locations that sell records. Yet our figures have increased tremendously from year to year in the past six years. About four months ago we rented another space and we have doubled our store size. This is paying off again, because now its more comfortable, its brighter, there's a lot more product. We're doing the right things, making the right decisions and bringing the right product in at the right price," Salem enthused. The advent of two new Rock'n Mania stores as soon as six months away confirms that Salem is indeed "doing the right things."

RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Mary Ann Morgan	Record Theatre	Cincinnati

Album: "Am I Real Or What"
Artist: Melanie
Label: Amherst Records

Comment:

"The single is "Maybe I'm Lonely". It's really the old Melanie with a new sound. The record gets better every time you listen to it. It's getting no radio, but in-store play is getting sales. People don't realize she has a new record out. Those 'yuppies,' if that's what they're calling them this week, still remember her and should want to buy this record."

WHAT'S IN-STORE

NEW FROM PIONEER VIDEO — Pioneer Video, Inc. has rounded out its product line with the recent debut of accessory products designed to add the finishing touch to any home entertainment system. First in line is the **VSA-30** integrated audio/video amplifier. This low-cost unit (\$249 suggested retail) provides the perfect start for a surround sound system with its built-in processor. Add four small speakers for an economical home theater system. This unit includes a remote control unit and multiple video and audio inputs. The **AS-K50** stereo mixing amplifier offers the means for enjoying Karaoke (sing-along) pleasures in the home. The system includes a built-in, stereo amplifier with adjustable delay/echo and two microphone inputs. Connect to a LaserDisc™ player and TV, and singing along is made simple. The unit will carry a suggested retail price of \$199. Lastly, the **CS-VX50** speaker system — a compact two-way wall-mounting system — offers great sound from a small package. The CS-VX50s can be used for Karaoke purposes and as the rear-channel speakers in a surround sound system, especially with the Foresight 70 audio/video system. The suggested retail price is \$179.

A GOOD CAUSE — The **Video Software Dealers Association** is urging its members to support a new nationwide effort to locate missing children. The campaign is being coordinated by **Playhouse Video** in cooperation with the National Center for Missing and Exploited Children. Playhouse Video is a family entertainment-oriented home video company formed by **CBS/Fox Video**. Every 60 days, retailers around the country will be provided posters containing photographs of four missing children and a notice that states "If you have any information about the location of a missing child please call 1-800-843-5678." Each mailing will contain four new photographs of missing children. VSDA members are being urged to cooperate in spreading the information. "VSDA members generally have strong ties to the families in their communities," commented VSDA executive vice president **Mickey Granberg**. "They will be proud to take part in this nationwide effort to reunite missing children with their families. It will reinforce the quality of the video specialty store as a business which cares and which is a real part of the community."



CD FROM AT — Audio-Technica recently demonstrated its first compact disc player, the **AT-CD10**, at the Summer Consumer Electronics Show. The unit will carry a suggested price of \$399.95.

A SHURE THING — Shure Brothers Inc., Illinois has announced the addition of the **Prologue 8L** to its line of economy-priced Prologue microphones. "Introduced in February, acceptance of Prologue microphones has been swift," said **Sandy Schroeder**, marketing manager, **Shure Professional Entertainment and General Audio Products**. "Today's consumers demand value; they're looking for quality, performance and price. Prologue models fill that demand, setting new standards for microphones in their price range." The new Prologue 8L is a low-impedance (600 ohms, compatible with home recording equipment), probe-type microphone with an attached 15-foot cable that terminates in a mini-plug for easy interface to home video and audio recording gear. As well suited to beginning singers and musicians as its counterparts the Prologue 10, 12 and 14, the microphone features the dependability, ruggedness, and equipment compatibility required by home recordists, yet at an affordable price. The Prologue 8L features a specially tailored frequency response which produces an "alive," clear sound for accurate audio reproduction and a cardioid (unidirectional) polar pattern which controls annoying feedback and rejects unwanted noise. Each Prologue model features a metal, die-cast case for ruggedness and durability and on/off switch for maximum convenience. To insure the long life and easy serviceability of Prologue models, each microphone incorporates a field-replaceable cartridge, grille and switch. The Prologue 8L comes complete with a mini-to-phone plug adapter, table-top stand, and Shure's one-year guarantee of quality. Suggested list price for the Prologue 8L is \$43.75.

Ron Rosenthal



REACH FOR THE POWER — New, improved TDK E-HG videocassettes are supported by their own family of point-of-purchase materials telling consumers to "Reach for the Power" of E-HG. For further information contact **Cindy Morgan**, associate director of public relations, The Philip Stogel Company, (212) 682-7600.

U.S. Video Tape Sales Set New High

LOS ANGELES — Manufacturers' sales of blank videocassettes in the United States registered dramatic increases in both units and dollar volume in 1984. Audio cassette sales, however, were up only slightly in units and slightly below 1983 figures in dollars, according to the International Tape/Disc Association.

The most impressive increases came in the sale of VHS videocassettes, which reached a new high of more than 122 million units in 1984 — more than 85 percent greater than in 1983 — and a dollar volume of \$714,405,000, almost 43 percent greater than 1983's figure of \$500,341,000.

Sales of Beta videocassettes also rose from just over 21 million units in 1983 to close to 36 million units in 1984, a gain of almost 70 percent. Dollar sales of Beta cassettes jumped 31.5 percent, from \$151,490,000 in 1983 to \$199,281,000 in 1984.

Combined VHS and Beta videotape cassette sales were up 81.5 percent in units, from 87 million units to 157.9 million, and climbed 40 percent in dollars,

from \$651.8 million to \$913.7 million.

Audio cassette sales rose in units by 1.3 percent, from almost 240 million in 1983 to slightly more than 243 million in 1984, but declined in dollar volume by 2.1 percent, from \$273.9 million in 1983 to \$268.3 million in 1984.

ITA's sales statistics include all U.S. sales of audio and video cassettes — consumer retail, industrial and bulk. Bulk sales are defined as multiple quantities of loaded blank cassettes without labels, boxes or sleeves that are sold to industrial, governmental or institutional customers to be used for in-cassette duplication. Those figures do not include tape sold in pancake form to blank tape loaders or to audio and video duplicators.

Total industry figures were derived by combining the sales reported by ITA member companies that participate in the Association's statistical program with the composite average of the estimates submitted by those member companies of sales made by non-participating manufacturers and suppliers.

Sony's New Clear Cassette Design

LOS ANGELES — Unlike audio hardware manufacturers, 20 years passed in the blank audio tape industry before a manufacturer addressed the need for new shell styling. Setting a precedent, Sony tape sales company researched a new cassette design and developed a technique to engineer the high precision molding of the transparent window and the opaque borders out of a single die.

"It was critical to retool the cassette shell as a single piece to ensure the quality

and durability consumers have come to expect," asserted **John Bermingham**, vp of sales and marketing for Sony.

Early consumer reaction to the new high-tech wide window design has been enthusiastic. One consumer noted, "the new Sony audio cassettes not only have a great new look, but the practicality of the design allows me to see, at a glance, how much tape remains on the reel of the cassette."

"With the amount of singles sent to us each week, the Singles Releases page shows me at a quick glance which records I should definitely check out, which in the long run saves me excessive reviewing time."

Tom Smith, Music Director
WANS Radio — Greenville, SC

CASH BOX

SINGLE RELEASES

<p>OUT OF THE BOX</p> <p>BRYAN ADAMS AM. 733 Summer of '68 1984 G.M. 456 L.M. 123</p>	<p>OUT OF THE BOX</p> <p>LAY IT DOWN</p> <p>1984 G.M. 456 L.M. 123</p>
<p>OUT OF THE BOX</p> <p>JOHN PAAR Am. 101 1984 G.M. 456 L.M. 123</p>	<p>OUT OF THE BOX</p> <p>ALISON MOYET 1984 1984 G.M. 456 L.M. 123</p>
<p>OUT OF THE BOX</p> <p>KOOL & THE GANG 1984 1984 G.M. 456 L.M. 123</p>	<p>OUT OF THE BOX</p> <p>THE S.O.B. 1984 1984 G.M. 456 L.M. 123</p>
<p>FEATURE PICKS</p> <p>BILLY OCEAN 1984 1984 G.M. 456 L.M. 123</p>	<p>FEATURE PICKS</p> <p>THE HINDOES 1984 1984 G.M. 456 L.M. 123</p>
<p>RECORDS TO WATCH</p> <p>CAROL LUCAS 1984 1984 G.M. 456 L.M. 123</p>	<p>RECORDS TO WATCH</p> <p>JONAS MEYER 1984 1984 G.M. 456 L.M. 123</p>

WE TALK TO PEOPLE THAT COUNT

TOP 75 ALBUMS

		Weeks On 7/13 Chart		Weeks On 7/13 Chart
1	FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25267)	1	10	
2	40 HOUR WEEK ALABAMA (RCA AHL-5339)	2	23	
3	ME AND PAUL WILLIE NELSON (Columbia FC 40008)	3	17	
4	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	4	22	
5	GREATEST HITS GEORGE STRAIT (MCA 5567)	5	17	
6	GREATEST HITS LEE GREENWOOD (MCA 5582)	9	12	
7	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	11	15	
8	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	8	11	
9	WHY NOT ME THE JUDDS (RCA/Curb AHL-5319)	6	36	
10	STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	7	16	
11	KERN RIVER MERLE HAGGARD (Epic FE 39602)	12	14	
12	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	13	48	
13	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL-5425)	14	13	
14	DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA 5518)	19	39	
15	TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	16	12	
16	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	15	16	
17	KENTUCKY HEARTS EXILE (Epic FE 39424)	18	40	
18	REAL LOVE DOLLY PARTON (RCA AHL-5414)	17	23	
19	LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	10	19	
20	HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	24	7	
21	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	22	21	
22	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	20	9	
23	HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	21	39	
24	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	23	12	
25	GREATEST HITS BARBARA MANDRELL (MCA 5566)	25	17	
26	ONE STEP CLOSER SYLVIA (RCA AHL-5413)	30	20	
27	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	26	14	
28	RADIO HEART CHARLY McCLAIN (Epic FE 39871)	27	6	
29	COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	29	40	
30	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	31	36	
31	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL-5175)	31	39	
32	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	32	18	
33	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	34	22	
34	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	33	36	
35	CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	35	20	
36	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	36	21	
37	GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	44	6	
38	WHAT ABOUT ME? KENNY ROGERS (RCA AFL-1-5043)	37	61	
39	RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	55	2	
40	BLUE HIGHWAY JOHN CONLEE (MCA 5521)	40	36	
41	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	39	47	
42	ATLANTA ATLANTA (MCA/MDJ-5576)	42	6	
43	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA 5562)	38	15	
44	#1'S EDDIE RABBITT (Warner Bros. 1-25278)	61	2	
45	RESTLESS HEART RESTLESS HEART (RCA CPL-1-5369)	46	13	
46	LIVIN' ON THE EDGE T.G. SHEPPARD (Columbia FC 40007)	47	4	
47	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	45	50	
48	MAYBE MY BABY LOUISE MANDRELL (RCA AHL-5454)	41	7	
49	GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	49	47	
50	ROLL ON ALABAMA (RCA AHL-1-4939)	51	76	
51	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	52	47	
52	TIME STOOD STILL VERN GOSDIN (Compleat 671012-1)	48	7	
53	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	43	60	
54	SAY WHEN NICOLETTE LARSON (MCA 5556)	50	15	
55	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	53	57	
56	KEITH STEGALL KEITH STEGALL (Epic AL 39892)	56	5	
57	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	54	57	
58	GREATEST HITS GENE WATSON (MCA 5572)	57	13	
59	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	58	13	
60	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	60	36	
61	LIVE! AT GILLEY'S MICKEY GILLEY (Epic FE 39900)	59	6	
62	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	63	49	
63	FAVORITE COUNTRY SONGS RICKY SCAGGS (Epic FC-39409)	62	24	
64	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	65	45	
65	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	64	56	
66	THE BEST OF MICHAEL MARTIN MURPHEY (EMI America ST-17143)	67	30	
67	CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	68	17	
68	HIS EPIC HITS — THE FIRST 11 MERLE HAGGARD (Epic FE.39545)	66	39	
69	FADED BLUE GARY MORRIS (Warner Bros. 25069-1)	70	63	
70	CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	71	39	
71	OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	69	14	
72	FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	72	13	
73	SAN ANTOINE DAN SEALS (EMI America ST-17131)	73	42	
74	GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL-5325)	74	37	
75	DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	75	20	

Willie's Picnic: A Summit Meeting Of Talent

By Bill Fisher

NASHVILLE — Willie Nelson's Fourth of July Picnic in Austin was cooled by rains that fell until the early afternoon, resulting in lower attendance (about 12,000) but no lowered excitement.

The prime attraction was the combined performance of Nelson, Johnny Cash, Waylon Jennings and Kris Kristofferson, who have come to be referred to as "the Highwaymen" because of their historic recording of the album, "Highwayman," for Columbia Records. When the album's title song and two others were performed, the crowd saw a summit meeting of country talent that joined four men who lay claim to a greater degree of recognition for their individual accomplishments than any other four persons in their field.

The show, produced by Pace Concerts, was originally predicted to attract 15,000-20,000, and though those figures were not reached, the wet weather did not seem to affect the crowd's enthusiasm for the music — provided by more than 20 acts ranging from The Unforgiven to perennial favorite Jerry Jeff Walker.

The concert began about 10:00 with short sets by more than a dozen entertainers, including Faron Young, Billy Joe Shaver and David Allan Coe. Asleep At The Wheel and Walker turned in longer performances, the latter's highlighted by a sing-along version of "This Land Is Your Land" on which he was joined by Kristofferson, Nelson and Neil Young, who was playing at his first Picnic. Young's solo set was the penultimate of the evening — preceded by the acts mentioned above and by segments from Rockin' Sidney (who played his zydeco hit "My Toot Toot"), Kristofferson, Cash and Jennings and followed by the traditional show-closing performance of Nelson himself.

Nelson acted as host throughout the day, singing with just about every act and keeping the momentum of the show going at a comfortable rate. Kristofferson's solo set included some of his songs which have become country standards along with newer material. One of the new songs, recorded by Jennings on his new album, was a tribute to Johnny Cash called "Good Morning John" which Kristofferson delivered with obvious love and respect. Cash presented his part of the show with the help of June Carter Cash, who added some Carter Family favorites



PICNIC HIT — The crowd at Willie Nelson's Picnic was enthralled by the performance of the legendary Johnny Cash (above) and June Carter Cash.

to the set. The crowd reaction to Cash was overwhelmingly positive. He played hit after hit from his long career, and he completely owned the stage for the duration of his performance. Jennings' set began with "Don't Bring It Around Anymore" from his recently released "Turn The Page" album. He went on to play slightly faster versions of many of his trademark numbers, including "Ain't Livin' Long Like This" and "Amanda."

At a press meeting after the performance of the "Highwayman" quartet, Cash and Kristofferson expressed their excitement with the entire project, saying that the Picnic performance was the first of several possible stage appearances for the four "in key places" that are as yet undetermined. Other projects were discussed involving members of the superstar foursome: Cash referred to an album that he and Jennings recently recorded together in Nashville (which is scheduled to be released early next year, according to Cash's manager Lou Robin, speaking in a separate interview). Cash also said that he plans to do a CBS TV movie called *The Last Days Of Jesse James*, which casts Kristofferson in the lead role and Cash as Jesse's brother Frank. Cash said that the screenplay, written by Bill Stratton, is nearly completed.



HIGHWAYMAN — (l-r), Willie Nelson, Waylon Jennings, Johnny Cash and Kris Kristofferson each did solo sets at Nelson's Fourth of July Picnic in Austin, in addition to performing songs from their collaborative "Highwayman" LP on Columbia.

MOST ADDED



STRONG ADDS

Lost In The Fifties Tonight (In The Still Of The Night) — Ronnie Milsap — RCA
 She's Comin' Back To Say Goodbye — Eddie Rabbitt — Warner Bros.
 Love Talks — Ronnie McDowell — Epic
 You Make Me Want To Make You Mine — Juice Newton — RCA
 If It Weren't For Him — Vince Gill — RCA

STATION ADDS

KIKF — Bud Freeman — Orange, CA
 E. Rabbitt
 J. Conlee
 J. Glaser
 C. Twitty
 Sylvia

WCMX — Jeff Gill — Leominster, MA
 M. Haggard
 E. Rabbitt
 S.P. Davis
 J. Conlee
 C. Twitty

WWVA — Bill Berg — Wheeling
 V. Gill
 J. Glaser
 R. McDowell
 Wright Brothers
 C. Pride
 E. Rabbitt

KRAK — Rick Stewart — Sacramento
 R. Sidney
 E. Rabbitt
 M. Haggard
 L.J. Dalton
 B. Hobbs
 C. Twitty

KJBS — Lisa Hale — Bastrop, LA
 G. Davies
 E. Rabbitt
 E. Harris
 R. Duncan

R. Sidney
 J. Ford
 L. Lynn
 K. Rogers
 R. McDowell
 J. Fox
 M. Haggard
 R. Bailey
 C. Pride

WJLM — David Hurst — Roanoke
 R. Milsap
 S. Wariner
 D. Bottoms
 M. Gray
 C. Smith

KZUN — Ed Nickus — Modesto
 R. Milsap
 E. Rabbitt
 Bama Band
 R. McDowell
 J. Newton
 R. Duncan

WGTO — Henry Jay — Cypress Gardens
 K. Brooks
 J. Newton
 C. McClain
 V. Gill
 M. Osmond/D. Seals
 R. McDowell

WACO — Ray Welch — Waco
 D. Bottoms
 R. Lee/Lobo
 J. McEuen
 D. Walsh
 T. Wynette
 E. Rabbitt
 R. McDowell
 R. Duncan
 J. Ford
 Bama Band
 R. Bailey
 R. Milsap
 J. Newton

WFMS — J.D. Cannon — Indianapolis
 M. Osmond/D. Seals
 Whites
 B. Hobbs
 C. Pride
 E. Rabbitt

WUSN — Nikki Courtney — Chicago
 W. Jennings
 R. Milsap
 Forester Sisters
 M.M. Murphey

WCAO — Johnnie Dark — Baltimore
 S. Smith
 J. Newton
 J. Glaser
 E. Rabbitt
 K. Brooks
 A. Henry
 M. Osmond/D. Seals

WOW — John Dixon — Omaha
 R. McDowell
 J. Newton
 Bama Band
 L. Childress
 V. Gill
 E. Harris
 J. Conlee
 J. McEuen

WOKQ — Jim Murphy — Dover, NH
 E. Rabbitt
 R. McDowell
 R. Sidney
 M. Osmond/D. Seals
 R. Milsap

KUSA — Georganne Harris — St. Louis
 J. Buffett
 K. Brooks
 E. Harris
 R. McDowell
 R. Bailey
 E. Rabbitt
 R. Milsap

KFQX — Robert Wood — Abilene
 R. Milsap
 M. Osmond/D. Seals
 M. Haggard
 C. Twitty

WAIM — Anthony Bagwell — Anderson, SC
 J. Stampley
 J. Conlee
 Atlanta
 R. Sidney
 M. Osmond/D. Seals
 J. Ford
 R. Duncan
 J. & M. Younger

WTSO — Pat Martin — Madison
 E. Harris
 Chance
 M. Gray
 K. Mattea
 J. Buffett
 J. Newton

THE COUNTRY MIKE

STATION PROFILE — WLWI AM-FM/Montgomery, has a very simple explanation for its success — community involvement. Be it live remotes, instant cash contests, or major promotional campaigns, WLWI is never very far from its listeners. The station signed on in January 1978, and in less than three months had captured the number two slot in a market which already had 12 established stations. Since that time, WLWI has consistently been at the top of survey results. WLWI covers a primary market of three counties, but reaches a total of 34 south-central Alabama counties with its 100,000 watts. WLWI-FM programs a contemporary format, while the AM side features country oldies and talk shows. WLWI is owned by Colonial Broadcasting and staffed by general manager **Don Markwell**, program director



"Smilin'" **Jack Donovan**, operations director **Dr. Sam Faulk**, and music director **Greg Mazingo**. The lineup of air talent includes the 6-10 a.m. show (which is simulcast) hosted by Dr. Sam and **Gina McGee**. The remainder of the day's shifts are manned by Greg Mazingo from 10 a.m. to 3 p.m., "Smilin'" Jack Donovan from 3-7 p.m., "Dandy" **Don Hart** from 7 p.m. to midnight and "Dixie Dan" from midnight to 6 a.m.

KEEPIN' BUSY — Summer is traditionally a busy time for most everyone, especially for those within the realm of radio. Here is just a sampling of the recent activities we've heard about . . . **KIX 104/Fayetteville**, Arkansas, in conjunction with the Club West, co-hosted a concert featuring MCA artist

Razzy Bailey June 22. The station has plans for July concerts with **Lee Greenwood** and **Michael Martin Murphey** . . . **Tom T. Hall** joined with Fidelity Savings in presenting **KFDI/Wichita** in presenting **KFDI's First Annual Celebrity Golf Tournament**. The Tournament, a benefit dinner and **KFDI Country Club Dance** hosted by Hall were to raise funds for the **Starkey Developmental Center**, an organization which works with mentally retarded children and adults . . . **WMZQ/Washington, D. C.**, hosted a week-long salute to **Loretta Lynn**. The salute was highlighted by Lynn's performances at the **Kennedy Center** July 18 and 19. **WMZQ** was also the recent recipient of an award presented by **Washingtonian** magazine. This is the fifth consecutive year that **WMZQ** has been named "Best Country Station" as the result of a poll conducted by the magazine . . . **KTOM/Salinas**, California, sponsored a **Father's Day Fishing Derby** on Lake San Antonio. Any angler lucky enough to land a striped bass marked with the winning tag would have walked away with \$50,000. The fish was not caught, but is still worth \$1,000 through Labor Day. **KTOM** also was involved in its "Heart's Desire" contest, a promotion which had a list of prizes including \$20,000 worth of furniture . . . In another fishing-oriented promotion, **KFAY/Fayetteville**, Arkansas, presented a contest winner with a bass boat valued at more than \$8,000 . . . **KSO/Des Moines** has several events, contests, and other festivities lined up. In the first six weeks of its "Bucks Start Here" contest, the station has awarded 296 listeners over \$14,600 in cash and prizes. **KSO's 11th Annual Great Country Cookout** will award the winning contestant with a complete cookout hosted by his favorite **KSO** personalities and he gets to keep the gas grill used for the party.

Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer
Ray Welch

Station
WACO

Market
Waco

Song: "You Make Me Want To Make You Mine"

Artist: Juice Newton

Label: RCA

Comments:

"It's doing fantastic. Request-wise, the phones are ringing off the wall. All the jocks love it . . . Mornings, afternoons, and nights — it fits into any time slot. It's not what you would consider a basic country song, but it sounds like a good crossover and good mix song for a country station . . . It's a moving song, good lyrics, and just fantastic work . . . It's one of the best vocals I've ever heard her do."

Country Album Reviews



PARTNERS, BROTHERS AND FRIENDS
— The Nitty Gritty Dirt Band — Warner Bros. 1-25304 — Producers: Marshall Morgan, Paul Worley

The Dirt Band continues its association with the super-production team of Morgan and Worley and the results are stupendous. The acoustic clarity achieved here is rarely matched on country recordings. The material is varied in style and uniformly excellent: Jimmy Ibbotson, Jeff Hanna and Bob Carpenter of the band stand toe-to-toe with the other contributing writers, and that group includes heavyweights such as Steve Goodman, Lisa Silver and Don Schlitz. Radio is likely to pick several album cuts and sales should be strong.

TURN THE PAGE — Waylon Jennings — RCA AHL1-5428 — Producers: Jerry Bridges, Gary Scruggs

We knew Waylon's voice was gaining strength, but this album exceeds all expectations. He seems able to call on a wider range of emotive power. The songs include some that showcase the singer's declarative style ("The Devil's On The Loose," "Don't Bring It Around Anymore") — others his more introspective side ("You Showed Me Somethin' About Lovin'," "As Far As The Eye Can See," and the current single, "Drinkin' And Dreamin'"). A moving Kristofferson song about Johnny Cash, "Good Morning John," and a couple of well-chosen covers round out a superlative album.



PAST THE POINT OF NO RETURN — Jim Glaser — MCA/Noble Vision 5612 — Producer: Don Tolle

Glaser's voice is unique in current country recording — his tone is always slightly "covered," and that quality makes his singing seem especially intimate and dramatic. This album is significant because, aesthetically speaking, it's his best, and his label's new distribution deal with MCA will probably result in greatly increased sales. There are many potential singles here, waiting to follow the bulleting "I'll Be Your Fool Tonight."



JUST A WOMAN — Loretta Lynn — MCA-5613 — Producers: Jimmy Bowen, Loretta Lynn

Lynn's singing makes this album sparkle, and there are some very good songs. Among them, the Dave Loggins/Judy Rodman tune, "When I'm In Love All Alone," stands out particularly — it shows Lynn's adaptability to a more contemporary format even more readily than does the current single, "Heart Don't Do This To Me," which jumped 16 places this week. In addition, "Just A Woman" contains plenty of Loretta's honky-tonk stylings.



MY TOOT TOOT — Rockin' Sidney — Epic B5E 40153 — Producers: Sidney Simlen, Floyd Solleau, Huey Meaux

The originator of the current "Toot Toot" sensation, Rockin' Sidney sounds like he's ready for a Zydeco To The World tour. The four songs on this mini-LP are all party, and the artist is supporting the release with an expanded touring schedule. The other songs are "Dance And Show Off," "My Zydeco Shoes (Got The Zydeco Blues)," and "Joe Pete Is In The Bed" — irresistible titles all.



SINGLES REVIEWS

OUT OF THE BOX

THE OAK RIDGE BOYS (MCA-52646)
Touch A Hand, Make A Friend (3:28) (Irving/East-Memphis—BMI) (H. Banks, R. Jackson, C. Hampton) (Producer: Ron Chancey)

"Touch A Hand, Make A Friend" will easily pump up sales of the Top 10 "Step On Out" LP. The positive message suits the Oaks perfectly, and the song has an appealing history: it was originally done by gospel/soul stalwarts The Staple Singers. The melody and words will ring familiar with many listeners and the Oak Ridge Boys do a bang-up job.



GEORGE JONES (Epic 34-05439)
Who's Gonna Fill Their Shoes (3:15) (WB/Two Sons—ASCAP; Tree—BMI) (T. Seals, M.D. Barnes) (Producer: Billy Sherrill)

This is the title cut of an LP which should be out in early August and the subject of Jones' first video. The shoes in question are those of the most influential performers in country music history, and the question, of course, is unanswerable. Even so, most of the singers named in this tribute would not have been able to carry off the song's heavy sentiment with the ease and sincerity of Jones — the vocal superior of them all.



FEATURE PICKS

ED BRUCE (RCA PB-14150)
If It Ain't Love (2:45) (Banjo Man/MCA—BMI) (M. Nesler) (Producer: Blake Mevis)
Bruce's delivery is fluid, and the song's melody seems written specifically for his style.

SOUTHERN PACIFIC (Warner Bros. 7-28943)
Thing About You (3:50) (Gone Gator—ASCAP) (T. Petty) (Producers: Jim Ed Norman, Southern Pacific, Brad Hartman)
Marvelous guitar playing and definitely country rhythm and fiddle tracks highlight this duet with Emmylou Harris.

JUDY RODMAN (MTM P-B-72054)
You're Gonna Miss Me When I'm Gone (3:17) (Lawyer's Daughter—BMI) (H. Prestwood) (Producer: Tommy West)
Rodman's second single confirms her tremendous commercial potential. Her singing is confident and classy.

THE MAINES BROTHERS BAND (Mercury 880 995-7)
When My Blue Moon Turns To Gold Again (3:21) (Peer International—BMI) (W. Walker, G. Sullivan) (Producers: Jerry Kennedy, Rick Peoples, The Maines Brothers Band)
This is a completely engaging, wonderfully refreshing version of the old standard.

EDDY RAVEN (RCA PB-14164)
I Wanna Hear It From You (3:18) (Silver Rain/Dejamus—ASCAP) (N. Montgomery, R. Giles) (Producers: Paul Worley, Eddy Raven)
Raven's newest is a demand for honesty that allows him some fine, upper-register singing.

CRAIG DILLINGHAM (MCA/Curb-52647)
Next To You (2:34) (MCA/Hightop—BMI) (J. Fuller) (Producer: Jerry Crutchfield)
Dillingham's voice is good and producer Crutchfield has helped Lee Greenwood create gold with just this type of song.

NEW AND DEVELOPING

ALMOST BROTHERS (MTM P-B-72053)
Don't Tell Me Love Is Kind (3:22) (Uncle Artie—ASCAP) (M. Ragogna) (Producer: Tommy West)

The accompanying picture is the approved label shot of the Almost Brothers, otherwise known as Mike Ragogna (an MTM staff writer) and Steve Mosto. They hail from New Jersey, and the sound of their debut single is a lot more mature than their PR look — the voices blend well, and the production is convincingly country. They are certainly more serious than superstitious: the name may be "Almost," but the talent is more than enough.



COUNTRY COLUMN

THE TOOT TOOT MAN — Rockin' Sidney of zydeco land is hitting the road in the west and southwest in support of the runaway radio success of his hit, "My Toot Toot." After performing at Willie Nelson's Fourth of July Picnic in Austin, the 47-year-old veteran Louisiana musician said that he and manager Huey Meaux are "going in the direction of establishing a style of music." By that he must mean the establishment of a popular base for the kind of Deep South dance music he has been playing all of his life in south Louisiana, Mississippi and Texas because he also asserts his intention to "keep it in the same groove" while extending his radio reach through his new agreement with Epic Records. **Jim Kemp**, Epic product manager in Nashville, commenting on "Toot Toot," said, "It's doing quite well . . .



ROCKIN' THE PICNIC — If Rockin' Sidney (above) brought his toot-toot to Nelson's Picnic, she might have gotten a little mud on her zydeco shoes, but no one messed with her.

from an airplay standpoint it looks like it's all over the country." The single is at 35 bullet this week, and the climb has been very fast for a previously unknown act. Media attention has focused on this rapid success and on the many cover versions of the song, resulting in the frequent use of the word "novelty," a term which really does a disservice to Rockin' Sidney because, of course, it carries the implication that perhaps the singer of this "novelty" song will turn out to be just a "novelty" act. Said Kemp, "I tend to think of it more as a very unique record — it certainly is different from the run-of-the-mill sound that you're getting at country radio right now, but I don't necessarily think it's a novelty record . . . I think that's something that

somebody else has hung on the song . . . We're presenting it just as a hit record that's a little bit unique in its sound . . . He's a full-fledged act; he's not just some fly-by-night deal." None of this novelty talk seems to bother Sidney, who took the stage at Nelson's Picnic to a James Brown-style introduction by his band members, who yelled "Rockin' Sidney!" over and over until the crowd was yelling right along with them.

POSSIBLE ROYALTY BATTLE BREWING — According to a report printed in a Nashville daily newspaper July 11, a woman named **Kathy Yvonne Stone** of Alabama plans to file a lawsuit to obtain a share of the royalties from the catalog of **Hank Williams**. The article says that Stone claims to be the illegitimate daughter of Williams and a certain **Bobbie Jett**, and that her lawyer, **Keith Adkinson** is seeking records from the Alabama Bureau of Vital Statistics to support her claim. The newspaper report quotes Adkinson as saying that a document — allegedly signed by Williams and providing for Stone's support — is part of the evidence. Stone is reportedly 32 years old and has aspirations in the country music field herself as a singer.

COUNCILMAN MEL — Mel Tillis has been appointed to the Florida Motion Picture, Television and Recording Industry Advisory Council. The RCA recording artist, a native of the state, volunteered to serve when a member of the Advisory Council had to resign due to other commitments. The Council cited Tillis' expertise in the entertainment industry as the reason for his appointment, and Florida Lieutenant Governor **Wayne Mixson** stated, "We are eager to have Mel Tillis on the Council and look forward to the opportunity to call upon him for advice regarding our programs." Bill Fisher

ACM Names Officers And Directors

NASHVILLE — The Academy of Country Music's new slate of board members and officers will be installed July 28 in Santa Ana, California.

Elected to the presidency of the group is Gene Weed; his fellow officers, all re-elected, are Eddie Dean, vice-president; Rose Vegas, secretary; and Selma Williams, treasurer.

Board members newly elected to two-year terms are: Ron Anton, affiliated member; Janie Fricke, artist/entertainer; Tommy Thomas, club operator/employee; Larry Collins, composer; Don Hinson, disc jockey; Betty Kaye, manager/booker; Tom Bruner, musician/bandleader; Herb Eiseman, music publisher; John Curb, promotion; Bill Stewart, publications; Ron Martin, radio; Joe Casey, record company; Rac Clark, television/motion picture.

Hold-over board members, who were elected to two-year terms last year, are: James Burton, musician/bandleader; Dave Douds, manager/booker; Dick Gary, advertising/radio/TV sales; Rhubarb Jones, disc jockey; Jeanne Marchand, publications; Bill Mayne, radio; Will Menees, television/motion picture; Patti Page, artist/entertainer; Fred Reiser, club operator/employee; Tom Ritter, music publisher; Bob Schneiders, record com-

pany; Ben Susman, affiliated member; Dottie Vance, promotion; Ben Weisman, composer.

CMA Promotes Two

NASHVILLE — Judith M. Turner has been named director of public information for the Country Music Association, and Angela J. Mahoney has been promoted to editor of *Close-Up*, the CMA's monthly news magazine.

Before coming to the CMA in September 1982, Turner served as both director of information services and associate director of admissions for Brenau College in Gainesville, Georgia. She has worked as administrative assistant to CMA executive director Jo Walker-Meador for the last three years.

Mahoney has been editorial assistant of *Close-Up* for 14 months; she will now supervise all aspects of the magazine as editor. Prior to working for the CMA, Mahoney was a freelance writer and political campaign consultant.

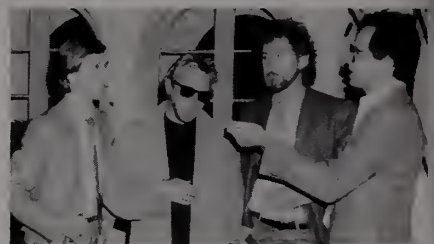
Former CMA director of public information Cathy Gurley is leaving to start her own independent publicity and marketing company, Cathy Gurley and Associates, located at Six Music Circle North.

Bentley Joins Greenwood

NASHVILLE — Jerry Bentley has been named executive vice president of Greenwood/McFaden, Inc., Nashville, according to Larry McFaden, president. Acting as operations and office manager, Bentley will also direct in-house promotions for the firm, which manages MCA recording artist Lee Greenwood.

Bentley's concert promotion company, Jerry Bentley Productions of Huntsville, Alabama, a firm which has promoted dates for Greenwood, The Oak Ridge Boys, Hank Williams, Jr. and others, will continue to promote concerts on a limited basis with selected artists.

Bentley is working from Greenwood/McFaden headquarters at 1111 Sixteenth Avenue in Nashville.



ETC IN L.A. — Earl Thomas Conley's latest video, "Love Don't Care (Whose Heart It Breaks)," was filmed recently in Los Angeles. The video was directed by David Hogan and produced by Catzel, Thomas & Associates. (L-R): Kit Thomas of Catzel, Thomas; Hogan; Conley; Bob Glassenburg of Catzel, Thomas.



CASHBOX

COUNTRY PROGRAMMER'S PICK

COUNTRY COLUMN

Inspirational

Spiritual

SINGLES REVIEWS

OUT OF THE BOX

THE COUNTRY MIKE

WE TALK TO PEOPLE THAT COUNT



PLEASE REMAIN CALM — Even if that is Ronnie Milsap behind the wheel. The RCA artist and his band assumed the identities of a '50s group called Danny Dupree and the Skylites for the filming of the video for Milsap's latest single, "Lost In The Fifties Tonight (In The Still Of The Night)."

Gospel Album Reviews

HE HOLDS THE KEYS — Steve Green — Sparrow SPR 1104 — Producer: Greg Nelson

The standout cuts here are two songs which are each over five minutes long: "Praise To The King" is an orchestrated march done in pop/oratorio style, and "I Can See," written by Gloria Gaither and David Meece, is based on the apostles' post-resurrection contact with Jesus on the road to Emmaus. Green's mellow baritone won him the Dove for male vocalist of the year at the last GMA ceremony — this digitally recorded album is full of pleasing, mainstream, inspirational music.



POWER OF PRAISE — Phil Driscoll — Sparrow SPR 1102 — Producers: Phil Driscoll, Ken Pennell, Lari Goss

Sure, he sounds like Joe Cocker Meets Tom Waits when he sings, but Driscoll knows how to produce a successful album. His last one ("Celebrate The Freedom") was named the GMA's instrumental gospel album of the year, and "Power Of Praise" contains the variety of textures and the flashy, stratospheric, Driscoll trumpet needed for similar success.

YOU'RE MY ROAD — Rick Cua — Sparrow SPR 1106 — Producers: Rick Cua, Bob Halligan, Jr.

The key song on Cua's latest Sparrow release is the title cut. As a personal statement, it is the most successful at gathering together separate threads of philosophy from the other, more narrowly topical cuts. The album is mainly loud, hard Christian rock which includes two songs co-written by Cua and the noted team of Niles Borop and Dwight Liles. Wendy Waldman is also present — her distinctive singing is heard on the duet "We Are Yours."



JUMP TO CONCLUSIONS — Farrell & Farrell — Star Song 7-102-06086-6 — Producers: Ed DeGarmo, Bob Farrell

Bob Farrell unabashedly calls this dance music and he is accurate: some cuts could go straight to Jellybean Benitez for a big city remix and thence to the clubs, especially "Split Second" and "Shakedown." On the more sedate side is an interesting song called "The Meek And The Mighty," which describes (and is dedicated to) the church in eastern Europe. Carl Marsh gets high marks for his arranging and the entire package is quite attractive.



ANOTHER TIME — Bobby Jones and New Life — Light LS 5872 — Producers: Sanchez G. Harley, Loris Holland, Derrick Lee

There is not enough room here to say all the good things that should be said about this album. In short, Bobby Jones and New Life is a group overflowing with fine soloists who make music with the utmost joy. Jones' national weekly exposure on the Black Entertainment Network coupled with the release of the group's video of Marvin Gaye's "What's Going On" (from this LP) are sure to help this excellent effort gain the attention and sales it deserves.



TOP 30 ALBUMS

Spiritual

		Weeks On 7/13 Chart
1	NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863) "Right Now"	1 44
2	BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	2 11
3	LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle'n Over"	3 22
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	6 40
6	WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would"	5 40
7	THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606-X)	13 16
8	SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206 1) Open	7 52
9	CHOOSE VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done"	9 32
10	WE SING PRAISES SANDRA CROUCH (Light 5825) Open	8 92
11	PERFECT PEACE KEITH FRINGLE (Onyx RO 3784) Open	10 26
12	MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "Two Tears In Heaven"	11 40
13	DeLEON DeLEON RICHARDS (Word 7-01-580406-2)	14 16
14	LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843)	15 16
15	ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	12 116
16	TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-678356-5) Open	16 36
17	THE IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 12)	18 16
18	I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7688) Open	19 22
19	PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	20 44
20	NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open	17 50
21	HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772)	21 16
22	LORD LIFT ME UP BISHOP JEFF BANKS (Savoy 14749)	23 16
23	HE CARES LUTHER BARNES & THE RED BUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.)	25 16
24	HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	24 16
25	MIRACLE "LIVE" REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6763)	22 16
26	SOMETHING OLD, SOMETHING NEW BILL SAWYER (Tyscot ELP 1030JT)	26 16
27	HALLELUJAH ANYHOW THOMAS WHITFIELD & CO. (Sound Of Gospel 140)	28 16
28	MY SOUL IS FREE PAUL BEASLEY (Myrrh 6749)	27 16
29	JESUS SAVES LITTLE CEDRICK AND THE HAILLEY SINGERS (Gospearl 16019)	29 16
30	I'M GOING AWAY SUNSET JUBILAIRE (Air 10076)	30 17

Inspirational

		Weeks On 7/13 Chart
1	UNGUARDED AMY GRANT (Myrrh 7-01680606-5) Open	1 8
2	SONGS FROM THE HEART SANDI PATTI (Impact R03884) None	2 32
3	BEAT THE SYSTEM PETRA (Starsong 7012057881)	4 16
4	MICHAEL W. SMITH 2 MICHAEL W. SMITH (Reunion 600412 9) "Hosanna"	3 66
5	THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cart You"	6 22
6	CHOOSE LIFE DEBBIE BOONE (Lamb And Lion L&R 3908)	10 11
7	LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1035) Title Cut	7 22
8	THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	8 66
9	KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	5 36
10	STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	9 72
11	HEART & SOUL KATHY TROCCOLI (Reunion SPCN 7-01-600512-5) Open	11 42
12	TENDER HEART MICHAEL JAMES MURPHY (Milk And Honey MH 1055) "Believers"	12 22
13	COMING ON STRONG CARMAN (Myrrh 7016807061)	18 16
14	COMMUNICATION DEGARMO AND KEY (Benson 01673)	13 16
15	PERSON TO PERSON LENNY LeBLANC (Hartland HR 38653) "He Is The Wind"	15 26
16	LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682066-8)	17 16
17	THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut	14 58
18	MAN IN THE MIDDLE WAYNE WATSON (Milk And Honey MH 1049) Open	19 62
19	CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	20 58
20	WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124)	22 16
21	DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN 701680206-X)	16 16
22	NEW POINT OF VIEW THE NEW GAITHER VOCAL BAND (Dayspring 7014127012)	21 16
23	LIGHT MANUEVERS SERVANT (Myrrh 7016799062)	23 16
24	CARRIER BILLY CROCKET (Dayspring SPCN 7014126016)	24 16
25	MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	25 108
26	KEEP NO SECRETS MORGAN CRYER (Starsong SPCN 710205486-6)	27 16
27	BETWEEN THE ANSWERS JOHN FISHER (Myrrh SPCN 7016788067)	26 16
28	CHILD OF THE HEAVENLY PETE CARLSON (Dayspring SPCN 7-01-412201-0)	28 16
29	CIRCLE OF TWO STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055862)	29 16
30	SUPPLY AND DEMAND PAM MARK HALL (Reunion SPCN 701007128)	30 16

GOSPEL PICKS

NO GLASSES NEEDED — 3-D — Refuge R84034 — Producer: 3-D

THE WORLD'S GREATEST CHOIRS — various artists — Creed CR 8645 — Producer: Shannon Williams

DEDICATED — Nicolas — Command CRN 1003 — Producers: Philip Nicholas, Kent Washburn, William Bickelhaupt

TALENT ON STAGE

Luther Vandross

THE UNIVERSAL AMPITHEATRE, L.A. — Having emerged from the chorus in recent years, Epic recording artist Luther Vandross has made a splashy lunge for the spotlight, proving himself a major showman above and beyond the electronics of the studio.

It is a position he most heartily deserves, for with all the glitz and glitter of this Jackie Gleason of funk, Vandross is a crowd pleaser of the shrewdest sort, spinning his much lauded musical prowess into a fantasy of theatrics and Vaudvillian bawdiness. Joined by a company of first-rate singers, dancers and musicians, Vandross surprised his Friday evening L.A. audience with a variety of entertainments.

It was a generous show. Long winded tunes from Vandross' several solo LPs poured from the singer and his band, some of them staged with Broadway production values. 12 songs later, the performers' idle threat of "not leaving until September" and singing "every song he knows" seemed a possibility. With campy largess, Vandross successfully charmed the near capacity crowd into giving themselves up to whatever he had to offer.

What followed was a fully staged, scripted and painstakingly choreographed "show," replete with costumed characters and intricate sets. Trouble was, with all of the evening's dazzle — especially that of Vandross' lankily besuited singers — the man himself became something of a master of ceremonies, gracefully on hand to take over where each sideline performance left off.

Dance sequences performed by Lisa Fisher, Cheryl Norvell, Lionel Douglass and Willie Cobb, ranging from modern ballet to breakdance, enhanced several Vandross tunes. A nightclub scene in which Vandross performed his sultry arrangement of Leon Russell/Bonnie Bramlett's "Superstar," also featured an impassioned performance by dancer Norvell, whose silky moves and precision turns provided some of the evening's most powerful moments.

Vandross' expertise in choosing the

performers to share his stage is on par with his own performance finesse, which kept the audience at their ease. He is good with banter, and managed to toss off more than one funny line during the evening's course. Vocally, Vandross has honed his instrument down to near sonic perfection, including a particularly nimble ability with modulation. His voice showed signs of weakening during the show's second half rendering of "A House Is Not A Home."

Vandross was backed by a tight collection of musicians, under the musical direction of Nat Adderly. Yogi Horton's drum work kept a sparkling pace throughout the two-hour performance, together with the magic of guitarist Doc Powell, percussionist Steve Kroon, bassman Tinker Barfield and the synthesizer wizardry of John "Skip" Anderson.

Gregory Dobrin

Mose Allison

VINE STREET BAR & GRILL LOS ANGELES — Mose Allison, the venerable jazz pianist and singer, ambled into the Vine Street Bar & Grill and delighted a house packed with people mostly half his age. This fact alone is tribute to the enduring quality of Allison's unique fusion of southern country blues, satirical humor and a jazz instrumental vision of grotesque proportions.

Allison, born in Mississippi in 1927, has had a distinguished career as jazz pianist, jazz-blues crooner and songwriter. His most recent work on the Elektra/Musician label is already a couple of years dated. On this night (6-22), Allison relied mainly on material from his solid past.

The show opened with two outside instrumental warmers that gave Allison and his able young rhythm section (John Dentz, drums; Scott Coley, bass) room to stretch. This instrumental side of Allison is pure exorcism of the demonic. Once the furies are gotten out of his system, Allison settles into a set of songs that bear the unmistakable trademark of his singspeak vocal and wry, humorous lyrics.

Allison's wit is highlighted in songs like "Molecular Structure." No doubt a Har-



GOING DOWN TO HOLLYWOOD — Capitol recording artists Katrina And The Waves ham it up backstage with L.A.'s Bangles following the Waves' 55-minute set at The Palace. The Bangles, who recorded "Going Down To Liverpool," a song penned by Waves guitarist Kimberly Rew, joined the band on stage for a rendition of "Do You Love Me." Pictured (l-r) are: Katrina, KATW; Kimberly Rew, guitar KATW; Bangle Vicki Peterson; KATW bassist Vince de la Cruz; Bangle Debbi Peterson; KATW drummer Alex Cooper and Bangle Michael Steele.

vard physicist's attempt at the romantic, the lyrics are classic Mose: "You're molecular structure, baby/oooh wee." In the song "How Much Truth Can A Man Stand?," a sardonic Allison emerges: "How much truth can a woman stand/ Watching her teenage daughter/Like a lamb to the slaughter/15 years with a cruel man/How much truth can a woman stand?"

With an economy of words, delivered in a lazy drawl, Allison's between-song banter keeps you off your guard. Can you take this "good ole boy" seriously as the firebrand intellectual of his songs? He is part pacifist, part southern bluesman.

Indeed, Allison never strays musically from his southern roots. The concert featured favorite Allison covers of Mississippi bluesman Johnny Ford's "Fool's Paradise," South Carolina songwriter Buddy Johnson's "Since I Fell For You" and his famous arrangement of former Louisiana Governor Jimmy Davis' ditty, "You Are My Sunshine." An energetic rendition of Willie Dixon's "Live The Life I Love, Love The Life I Live" closed the set.

Allison's music is a mix of jazzy, lounge-ambiance high life and straight-up blues; cocktail swing southern fried. Balance this with Allison's skewed worldview set in humorous, droll lyrics and you have a combination that yields an interesting, captivating performer. Judging from the two sold-out performances at the Vine Street Saturday night, the Allison appeal is attracting the sort of young audience that could keep him on the club scene for many years to come.

Stephen Padgett



CHARLIE'S HERE — Charlie Daniels took a break from recording recently to make a surprise guest appearance at WKDF's annual charity rock bash "One For The Sun," a two-day event (June 15-16), which attracted 11,000 fans and netted more than \$20,000 for local charities. Pictured (l-r): Ron Huntsman, vice president/promotion and publicity, Sound Seventy Management; Bill Pugh, program director, WKDF; Daniels; CDB keyboardist Taz DiGregorio; and WKDF morning man Carl P. Mayfield.

The Smiths/ Billy Bragg

BEACON THEATRE, N.Y.C. — If you can't afford a shrink, go to a Smiths show. You won't find the answer to your miseries, but you will find an awful lot of company.

The Smiths have built their reputation on the premise that pain and loneliness are universal. At The Beacon, that basic was treated like the word of God, as college kids in ratty sweaters and punks with pink, spiky hair listened with rapture while lead singer Morrissey wrapped his limited wail around bleak scenarios of abused children, cruel headmasters and

suicidal despair. Dimly lit by blue and green side and backlights, Morrissey flaunted his vulnerability, curling up on the floor in the fetal position for "Still Ill," shadow-boxing with loose-limbed lankiness on "I Want The One I Can't Have" and pulling his shirt open to expose his wounded heart on "Hand In Glove."

If all this sounds a bit pretentious, it is. But it still packs a wallop. By couching their lyrical breast-beating in deceptively upbeat musical lulls, The Smiths just manage to avoid overkill. When the instrumentation does become as dark and tortuous as the themes, the sheer emotional intensity of Morrissey's delivery and the pounding strength of the band's musicianship pull the songs through. "How Soon Is Now" and "Meat Is Murder" are heavy, but they're also terribly hypnotic because they dip into a well of sounds that strike a primal chord — the drum is the thrumming of a heartbeat, the guitar the wail of a lost soul. This is not music to be happy by; it's a cry to partners in pain. And plenty of partners there were, from the fans who threw rose petals and dandelions at Morrissey's feet to the girl who climbed onstage and clung so tightly to the thin figure pleading "Please Please Please Let Me Get What I Want" that the security men didn't even attempt to disentangle them. It's this kind of anti-hero worship that's been paving The Smiths' way to stardom. "Misery loves company," it's said, and anguish set to a danceable beat and springy chords have found this Sire act a place in the record bins and on the concert stage. Still, I wonder what would happen if The Smiths ever got happy.

Opening for The Smiths was Britain's militant-with-a-guitar, Billy Bragg. A political activist who wields his instrument like a machine gun, Bragg delivered a solo set of cacophonous though intelligent commentary on subjects from marriage and the miners' strike to unemployment and the arms race. Not content to just sing about reform, Bragg wants to ignite his audiences to action. The fierceness of songs like "Between The Wars" and "Days Like These" might do just that if Bragg would tone down his scathing guitar enough to let the acuity of his lyrics show through. Constructive political outrage is something we might all benefit from these days, but in order for the message to be effective, it's got to be discernable. Bragg's frantic guitar thrashes, unfortunately, obscure the issue. For a man so articulate with pen and microphone, that is a pity.

Robin J. Schwartz

Phil Collins

MADISON SQUARE GARDEN, N.Y.C. — Phil Collins has made notable progress in and shown a remarkable flair for pop singing/songwriting, and his recent show here clearly illustrated the power and popularity he now enjoys. From a respected drummer with a commercially obscure cult band, he has expanded his role to include facile vocalist, pop songwriter and comedian. Most impressive in his embrace of American black music and its various syncopations, which as a drummer he could have been expected to warm to. Occasionally, his English progressive rock origins either betray him or lend his music a classic air, depending on your viewpoint. But without a doubt his songs, arrangements and productions have shown an increasingly adept understanding of Yankee style and the consistently superior material from "No Jacket Required" provided plenty of high points in an interesting evening of hybrid sounds.

Collins can claim second place to Hall & Oates on this year's concert calendar for most innovative band introduction segment, to point out the most novel part of Collins' very informal show, a welcome philosophy from the days when music alone could carry a concert. Adopting a lounge band attitude and all the superficiality the term implies, Collins pointed out each player with narration that could have been culled directly from Monty Python, again pointing out the style, intelligence and wit of the man. The disconcerting part of this show within a show is Collins' attitude toward the music itself. With his band plowing through versions of "Misty" and "The Lady Is A Tramp" and Collins terming these selections "elevator music crap," one wonders just where the star's musical education begins and ends. With his most noted American collaborators being Philip Bailey and Earth, Wind & Fire's horn section (the Memphis Horns, who are on tour with him) it seems unusual that he would take swipes at such recognized American standards, which have been performed by a multitude of superior artists as well as in elevators.

As for Collins' own music, rarely do songs of such moody musical texture and rhythmic sophistication issue forth from the same state in this era of specialization and homogenization. Like two seemingly unrelated artists, Sting and Roberta Flack,

Collins music is characterized by third world rhythms guided by an overriding intelligence that permeates each number. The commercial blockbusters like "Suspension" and "You Can't Hurry Love" complement the simple emotional introspection of "Against All Odds" and "One More Night." Along the way Collins throws in respectable rock instrumentals a la Genesis, a riveting Jamaican chant that the sellout crowd maintained in lieu of applause before the first encore and a naturally witty stage persona that leaves other singing stars choking in the dust. As he grows closer to America, Collins retains all the best of his British bent.

Rusty Cutchin

Tears For Fears

THE PALLADIUM, L.A. — An interesting thing about Tears For Fears' show at the Palladium Friday night (7-5) was that it was booked long before "Everybody Wants To Rule The World" made the band a mega-pop commodity. The packed former home of Lawrence Welk was teeming with TFF's original fans. This is perhaps the last time the old guard will have this band all to itself.

Celebration was in order. TFF, more than many of the British wave of new music bands, is about celebration. Friday night was the celebration by the "in-crowd" of their hero's new-found success. But the music and its performance were cause for revel as well. TFF celebrates the freedom of the spirit. The desperations of life brought on by parental limits or the exigencies of life are defeatable. "Change/You can change," these lyrics, from one of their first hits, form the core of TFF's message.

The fog machine effect, used liberally, was the closest thing to "rock star" trappings. And this minor distraction was more than compensated for by the band's personable, unaffected demeanor. At one point, Roland Orzabal of the band noticed the crush on fans at the foot of the stage and asked everyone to "take two steps back, for good ol' Tears For Fears." This unassuming, one-to-one communication was very effective in forming a bond with the audience.

There was an unmistakable thematic progression to the show. Stringing songs together from both of its LPs, TFF laid the pessimistic groundwork upon which its truly optimistic message emerges. Songs like "Pail Shelter," "The Prison,"



NO FEAR OF BRIGHT LIGHTS — More than just inspirits a foot tap, the audience in Montreal could not keep still for Tears For Fears. Seen here are (l-r) Curt Smith, Manny Elias, Roland Orzabal and Neil Taylor, four of the band's touring seven. (Photo by Gary Barton).

"The Start Of The Breakdown" and "Mad World" dominated the first half. These led to the enormous climax of "Everybody Wants To Rule The World," "The Hurting" and the regular set's final number, "Shout."

The band came back for two encores to thunderous applause. The encores themselves represented the Tears For Fears message distilled to its essence. "Suffer The Children" presents the tragic effect of oppression and repression of the human spirit, at work from childhood. And the final encore, "Change," is TFF's hopeful corrective.

Los Angeles has long been the Tears For Fears stronghold in the United States. When "Change" was barely denting the national charts, it was Top 10 at CHRs in L.A. "The Hurting," the band's first LP, has sold 200,000 nationally with fully 100,000 of these out of PolyGram's L.A. branch. Friday night's show, the first of three sold-out L.A.-area concerts, was thus a triumphant home-away-from-homecoming. A celebration indeed.

Stephen Padgett

Spanish Jazz Night

COOL JAZZ FESTIVAL, N.Y.C. — Any New Yorker (or anybody else for that matter) who gets an opportunity to acquaint himself with European jazz should jump at it. The Spanish Jazz Night at the Cool Jazz Festival, co-produced with the Spanish Ministry of Culture, was no exception; moreover, its variety added to its spice. The first performer, Tete Montoliu, is a gifted pianist whose infrequent trips to the U.S. are to be savored like the best Spanish sherry. Light and melodic at his beginnings, Montoliu displayed a harmonic aggressiveness, punctuated by endless flourishes of arpeggios. And if his technique was never in doubt, I believe it would have been even more delightful to listen to Montoliu in an ensemble context, with a rhythm section (as in his "Live at the Keystone Corner" — Timeless SIP138) that could broaden his already portentous rhythmic style.

Pegasus could have easily been the night's disappointment, since it was the only unknown act in the bill. I was delightfully impressed with the work of Max Sune on guitar and Josep Mas Kitflus on keyboards, who consistently exhibited a strong rock background throughout the

group's performance. I would have liked, however, some sort of descriptive, historical explanation of the various wooden and metal percussion instruments used by drummer Santi Arisa in his solos — a sideshow which provided a welcome respite, but which also left the audience somewhat dumbfounded.

Had Paco de Lucia been in a bullfighting ring instead of the prestigious Carnegie Hall, he would have walked out with two ears and a tail, the only analogical reward comparable to his truly exquisite performance. His first two numbers, solos ranging from precise punctuations to bursting flamenco strums, set the stage for his individual collaborations with other members of the group. Ramon de Algeciras, an equally dextrous guitarist, provided capable support to De Lucia's flare. Bassist Carlos Benavides' duo with De Lucia revealed the latter's perspective in the expansion of flamenco horizons through the inclusion of jazz harmonies.

Once the full group took the stage, the audience was treated to an even broader statement of De Lucia's Flamenco-jazz style, including dazzling arrays of stop-start passages, anchored by brother Pepe De Lucia's *cante jondo*. Jorge Pardo's saxophone and flute work provided a melodic counterbalance, engaging with De Lucia in call-and-response efforts. The audience responded with many OLES!, and an eight-minute standing ovation. I can only give him two ears and a tail.

Tony Sabournin



STEPPING OUT — As part of their current tour of North America, Atlantic recording artist Phil Collins and his Hot Tub Club played three sold-out shows at the Universal Amphitheatre in Los Angeles. On the final night, he was joined onstage during the encore by Julian Lennon and Columbia artist Philip Bailey. Shown onstage (l-r): Bailey; Michael Harris of Collins' Hot Tub Club; Lennon; Louis Satterfield of Collins' Hot Tub Club, and Collins.



DENVER TO JERSEY — RCA artist John Denver was welcomed at the Meadowlands Arena (New Jersey) recently by label division vice president, U.S.A. and Canada John Ford (center) and sales division vice president Pete Jones. The show was part of Denver's summer concert schedule in support of his new RCA album "Dreamland Express."

JIMMY CASTOR

performed the version of his composition "It's Just Begun" in the theatrical version of the motion picture "Flashdance." The version of "It's Just Begun" used in the videocassette & video disc version of "Flashdance" was not performed by Jimmy Castor.

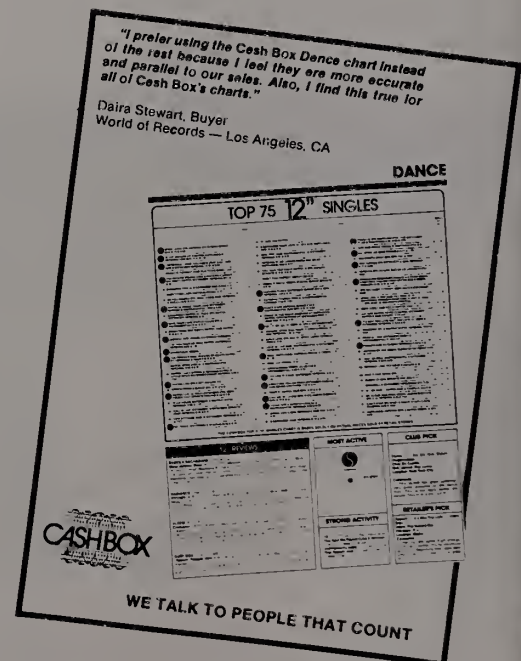
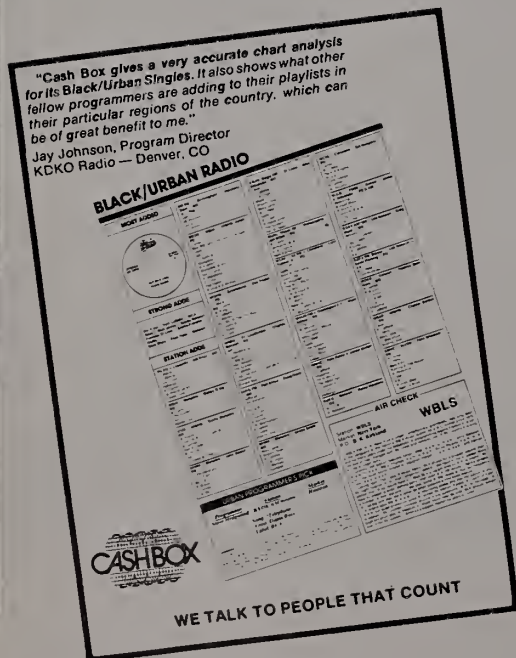
Paramount Home Video, Inc. inadvertently credited Jimmy Castor as the performer of "It's Just Begun" in the videocassette & videodisc versions of "Flashdance."

... The Tradition Continues

More To Come

CASHBOX

We Talk To
People That Count



Oberstein Naming To Give PolyGram New Presence

By Chrissy Iley

LONDON — The appointment of Maurice Oberstein as chief executive of PolyGram Leisure UK is confirmed just 10 days after he left CBS UK.

The announcement was made by David Fine, executive vice president of PolyGram International; and it comes some eight weeks after the post was vacated by Ramon Lopez who became co-chief executive officer at WEA International.

One of Oberstein's first actions at PolyGram will be to appoint a new managing director for Phonogram UK, where a vacancy has existed since Brian Shepherd quit to join A&M in January.

Fine admits, "I had no intention of rushing to fill the Phonogram post before replacing Lopez — it was right to wait for the new chief executive to make his own choice."

Fine is clearly delighted to have filled the position left by the departed Lopez

with a man of Oberstein's stature and capability. He has been a leading light in the UK music industry for over 10 years. He is to continue his position as chairman of the BPI (British Phonographic Industry).

Fine enthuses, "We welcome his vigorous style of leadership and his expertise in establishing a two-way exchange of talent — promoting British artists worldwide and attracting international talent to the UK."

Oberstein comments on his new position as being "too good to miss" and added that one of his aims in the new job would be to boost PolyGram's profile in the industry and marketplace. "It's a good company with some very good people, but I would hope to be able to give it more of a presence. Apart from that I am joining PolyGram with no particular preconceptions or any particular changes in mind."



THE PARTY'S OBERSTEIN — Maurice Oberstein, chairman, CBS Records U.K., formally retired from CBS after a 20-plus year career. Pictured at the farewell reception are (l-r): Muff Winwood, senior director A&R, CBS Records U.K.; Allen Davis, president, CBS Records International; Maurice Oberstein; Paul Russell, managing director, CBS U.K.; Tony Woolcott, deputy managing director, CBS U.K.; and John Sheehan, general manager, CBS Records, Ireland.

Argentina Strives To Battle Inflation

By Miguel Smirnoff

BUENOS AIRES. — A serious dispute regarding the price of records and tapes has risen as a result of the price freeze and the Government instructions regarding the measures to be taken against inflation, which has reached the level of 1,200 percent annually. One of the most daring measures is that all bills issued prior to June 15 will be paid with a deduction that increases with time. However, all billing after June 15 is done in the new monetary currency and not subject to deductions. This is based on the fact that the freeze of prices and wages will allow to reduce inflation from 30 percent per-month rate to between 3 and 4 percent in August and assumes that in all billing done before June 15 there is a strong inflationary component. The point in discussion between the record companies and dealers has been the billing of the product till June 15 and the price reduction (if any) that could be applied after that date with such a diminished inflation.

Some observers in the record industry have been critical of this dispute, considering that it has strongly affected the volume of sales and that it is more important to sell records and keep the market alive than to be engaged in discussions, not always friendly, about the exact price to be paid.

Others consider that, although the situation of the market appears to be depressed, July will be a good month and

that dealers will have to order fresh product since they are nearly out of stock after a long time of low orders; there is also a feeling that under massive orders several labels would be unable to fulfill these orders. Up to this moment, there have been some signs of reaction but they are still weak.

It must be taken into account that records and tapes are expensive in Argentina, when it considered against the buying power of the average customer. While records in the States sell at the list price of between 8.98 and 9.98 and are obtainable for less at discount stores, the list prices in Argentina are, at the time of writing, of about 7 to 7.50 dollars; however, an average white collar employee earns only \$120 a month. This means that the purchase of an album requires about 6 percent of an average monthly salary. This is the main reason for the low sales figures, but it has been very difficult to figure a way out of the maze. Of course, there are budget lines that sell for 30 and 50 percent less, but the top product usually appears at top prices. Royalties, taxes and the distributors and dealers' percentages take about 83 percent of the list price, leaving the record companies only 17 percent of it. This situation makes it sensible to try to avoid price increases and to concentrate efforts in the search of better volumes, but it hasn't been the point of view of the accountants at most of the labels.

Italy

MILAN — Organizer Vittorio Salvetti started in Siena, on June 13, the 22nd edition of Festivalbar, the summer song contest which will end in Verona on September 7. Among the artists are Riccardo Fogli, Fiorella Mannoia, Bobby Solo, Righiera and others; many international artists — like Bryan Ferry, Dead Or Alive, Working Week and King — are expected for the event.

Musician Raoul Casadei, formerly with Ariston, has created his own record company, Musica Solare, and his own music publishing company, Simpatia. . . . Lucio Salvini was named member of the Board of Directors at Fonit Cetra: previously he was head of Fado record company. . . . Frequenz, the classical oriented label distributed in Italy by Carisch and worldwide by Harmonia Mundi France, opened offices in Milan and named Roberta Ebnet (formerly at WEA Italiana) as responsible.

The Camel Rock Adventure, a three-day rock festival held in Milan at the Rolling Stone discotheque from June 9-11, ended with the victory of the Cashah group. Among the rock groups which attended the events were Charley Deanesi, Nattan and the Sharks.

Singer Tiziana Rivale, who won the San Remo festival in '83, has switched from WEA Italiana to the new Gold label, distributed by RCA. . . . Amanda Lear (previously with Five) and Tom Hooker (previously with Full Time) joined Merak label. . . . Giuni Russo has left CGD to sign an agreement with Carosello.

Mario De Luigi

Argentina

BUENOS AIRES — EMI is launching a new album by Mexican chanter Luis Miguel, and expects it will sell strongly after the success of his latest recording and a highly praised tour he did of several provinces and Buenos Aires some months ago. Miguel, as we have reported before, started several years ago as a teen wonder but has developed into a very consistent artist. He is one of the best bets EMI has at this time, not only for the Latin American markets but also for Europe since he won one of the awards at the 1985 San Remo Festival held in Italy.

RCA has released the album recorded by musician, composer and chanter Litto Nebbia in Brazil, with several top musicians of that country. The album took about two years to record, since it was taped during the visits paid by Nebbia to Sao Paulo and Rio de Janeiro. Litto has been extremely active in the past months, composing music for two movies, recording, producing other artists and performing on tours.

A new record label has been formed with the recordings of nine artists previously produced by Daniel Grinbank. The label will be named CDA and will be distributed by Distribuidora Belgrano Norte, who already had a contract signed with Grinbank. Most of the artists belong to the local rock movement and a special promotion campaign has been blueprinted for them.

The success of the "FM USA" series released by Sicamericana has spurred on other labels to follow the idea of compelling covers of international hits.

Miguel Smirnoff

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

1. **We Are The World** — USA For Africa — CBS
2. **A View To A Kill** — Duran Duran — EMI/Parlophone
3. **You Spin Me Round** — Dead Or Alive — CBS/EPIC
4. **Don't You** — Simple Minds — Virgin
5. **Camel By Camel** — Sandy Marton — CBS
6. **Se Nasco Un'Altra Volta** — Pooh — CGD
7. **Samurai** — Michael Cretu — Virgin
8. **We Close Our Eyes** — Go West — RCA
9. **19** — Paul Hardcastle
10. **Imagination** — Belouis Some — EMI

TOP TEN LPs

1. **La Vita E' Adesso** — Claudio Baglioni — CBS
2. **Cosa Succede In Citta** — Vasco Rossi — Carosello
3. **We Are The World** — USA For Africa — CBS
4. **Quelli Della Notte** — Renzo Arbore — Fonit Cetra
5. **Brothers In Arms** — Dire Straits — PolyGram/Vertigo
6. **105 Estate** — Various Artists — PolyGram
7. **DJ Time Colour** — Various Artists — EMI
8. **Parade** — Spandau Ballet — RCA/Chrysalis
9. **Vanoni/Paoli. . . Insieme** — O. Vanoni G. Paoli — CGD
10. **Our Favorite Shop** — Style Council — PolyGram/Polydor

Musica e Dischi

United Kingdom

TOP TEN 45s

1. **Axel F** — Harold Faltermeyer — MCA
2. **Frankie** — Sister Sledge — Atlantic
3. **Crazy For You** — Madonna — Geffen
4. **Cherish** — Kool & The Gang — De-Lite
5. **I'm On Fire** — Bruce Springsteen — CBS
6. **Ben** — Marti Webb — Starblend
7. **Suddenly** — Billy Ocean — Jive
8. **Johnny Come Home** — Fine Young Cannibals — London
9. **Life In One Day** — Howard Jones — WEA
10. **N-N-Nineteen Not Out** — The Commentators — Oval

TOP TEN LPs

1. **Born In The USA** — Bruce Springsteen — CBS
2. **Misplaced Childhood** — Marillion — EMI
3. **The Dream Of The Blue Turtles** — Sting — A&M
4. **Cupid & Psyche 85'** — Scritti Politti — Virgin
5. **Boys And Girls** — Bryan Ferry — EG
6. **Brothers In Arms** — Dire Straits — Vertigo
7. **Little Creatures** — Talking Heads — EMI
8. **Crush** — O.M.D. — Virgin
9. **Songs From The Big Chair** — Tears For Fears — Mercury
10. **Our Favorite Shop** — Style Council — Polydor

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. **Self Control** — Laura Branigan
5. **Chicas De Rock 'n Roll** — John Fogerty (WEA)
6. **Diario De Una Mujer** — Mari Trini (Music Hall)
7. **Some Guys Have All The Luck** — Rod Stewart (WEA)
8. **Supernatural Love** — Donna Summer (WEA)
9. **Chica Material** — Madonna (WEA)
10. **Palabra De Honor** — Luis Miguel (EMI)

TOP TEN LPs

1. **USA For Africa** — Various artists (CBS)
2. **17 Hot Winners** — Various artists (EMI)
3. **Cabralgando** — Facundo Cabral (Interdisc)
4. **Make It Big** — Wham! (CBS)
5. **Give My Regards To Broad Street** — Paul McCartney (EMI)
6. **Plenamente** — Maria Martha Serra Lima (CBS)
7. **The Woman In Red** — Soundtrack (Motown/RCA)
8. **Tu Amante O Tu Enemigo** — Miguel Gallardo (RCA)
9. **No Jacket Required** — Phil Collins (WEA)
10. **Soundance** — Various artists (Polygram)

Prensario



THE POWERS THAT BE — Capitol Recording artists Power Station lit up the backstage area at their recent Jones Beach appearances to chat with Z-100's Shadow Stevens. Pictured backstage are (l-r): Rick Salvador, Capitol promotion manager, Wash-Phila.; Power Station's Andy Taylor, Tony Thompson and Michael Des Barres; Shadow Stevens, Z-100's operations manager; Power Station's John Taylor; Arthur Field, Capitol promotion manager, NY, and Maureen O'Connor, director, press and artist development, Capitol Records.

Jamaica Prepares For Sunsplash '85

LOS ANGELES — Jamaica's four-day Sunsplash '85 reggae festival lineup has been announced, and the highlighted artists from the August 14-17 show will be: the Mighty Diamonds, Steel Pulse, Gregory Isaacs, Yellowman, Smiley Culture, Ini Kamoze, Winston Reedy, Paul Blake and the Bloodfire Posse, Burning

Spear and others. Sunburst Holidays is one of the festival's main promoters and will also be sponsoring shows prior to the Sunsplash at New York's S.O.B. Club in conjunction with other promotional events. More info can be had by calling 1-800-223-1277.

"I like Cash Box because it reflects what I'm seeing on a retail level. I find the charts to be very accurate and a good guideline to what I should buy. And most importantly, Cash Box shows a genuine concern for my input."

Scott Allan, Buyer
Record Vault — Bethpage, NY

CASHBOX TOP 100 SINGLES	
1. EVERYTHING SHE WANTS	31. ALL SHE WANTS TO DO IS DANCE
2. EVERYBODY WANTS TO MOVE TO MY COUNTRY	32. I DON'T WANT TO LIVE WITHOUT YOU
3. I AM	33. I DON'T WANT TO LIVE WITHOUT YOU
4. WE ARE THE WORLD	34. I DON'T WANT TO LIVE WITHOUT YOU
5. SMOOTH OPERATOR	35. I DON'T WANT TO LIVE WITHOUT YOU
6. RAINBOW	36. I DON'T WANT TO LIVE WITHOUT YOU
7. CRAZY FOR YOU	37. I DON'T WANT TO LIVE WITHOUT YOU
8. I AM YOURS	38. I DON'T WANT TO LIVE WITHOUT YOU
9. THREE CAR GIRLS (THE BETTES)	39. I DON'T WANT TO LIVE WITHOUT YOU
10. PRETTY	40. I DON'T WANT TO LIVE WITHOUT YOU
11. SOMEBODY	41. I DON'T WANT TO LIVE WITHOUT YOU
12. ANGEL	42. I DON'T WANT TO LIVE WITHOUT YOU
13. HEAVEN	43. I DON'T WANT TO LIVE WITHOUT YOU
14. I AM YOURS	44. I DON'T WANT TO LIVE WITHOUT YOU
15. I AM YOURS	45. I DON'T WANT TO LIVE WITHOUT YOU
16. I AM YOURS	46. I DON'T WANT TO LIVE WITHOUT YOU
17. I AM YOURS	47. I DON'T WANT TO LIVE WITHOUT YOU
18. I AM YOURS	48. I DON'T WANT TO LIVE WITHOUT YOU
19. I AM YOURS	49. I DON'T WANT TO LIVE WITHOUT YOU
20. I AM YOURS	50. I DON'T WANT TO LIVE WITHOUT YOU
21. I AM YOURS	51. I DON'T WANT TO LIVE WITHOUT YOU
22. I AM YOURS	52. I DON'T WANT TO LIVE WITHOUT YOU
23. I AM YOURS	53. I DON'T WANT TO LIVE WITHOUT YOU
24. I AM YOURS	54. I DON'T WANT TO LIVE WITHOUT YOU
25. I AM YOURS	55. I DON'T WANT TO LIVE WITHOUT YOU
26. I AM YOURS	56. I DON'T WANT TO LIVE WITHOUT YOU
27. I AM YOURS	57. I DON'T WANT TO LIVE WITHOUT YOU
28. I AM YOURS	58. I DON'T WANT TO LIVE WITHOUT YOU
29. I AM YOURS	59. I DON'T WANT TO LIVE WITHOUT YOU
30. I AM YOURS	60. I DON'T WANT TO LIVE WITHOUT YOU



WE TALK TO PEOPLE THAT COUNT

Buttermilk Sky To Open Offices In Los Angeles

LOS ANGELES — Murray Deutch, president of Buttermilk Sky Associates, Inc., announced last week that the firm will shortly open new offices in Los Angeles to augment its New York headquarters. Buttermilk Sky Associates acts as music publishers, motion picture music supervisors and consultants as well as music publishing administrators. The company also negotiates motion picture soundtrack deals and sync licenses, directs record promotion and generally coordinates all music activity for motion picture producers and/or companies.

The move, according to Deutch and Buttermilk Sky Senior VP Stu Cantor, was prompted by the increase in the firm's motion picture activities. Orion Films' *Code of Silence* (Easy Street Records) and Woody Allen's *The Purple Rose of*

Cairo (MCA Records) are both represented by the company.

The firm is currently negotiating new soundtrack deals for the following upcoming motion pictures: Golden Harvest's *Protector* (Easy Street Records); *The Glenn Miller Story* (MCA Records), including the original soundtrack on MCA Records and a new 12" by Thelma Houston of a rhythm and blues version of "Moonlight Serenade," backed with a dance mix of "In The Mood;" and "Flying" (PolyGram Records).

The company also administers the music publishing firms of Orion Films and Golden Harvest Films and all music from the motion pictures *Beat Street* and *The Cotton Club* on behalf of their respective producers.

John Cafferty's Road To Success

(continued from page 12)

"Some of the things were different, but a couple of the things we had written before the film, and some were early rock tunes we had been doing for years." After working on the film, the Beaver Brown Band did in fact get a deal with Scotti Bros. to do their own material. "No one could have anticipated that the cable release of that movie would result in a Top 10 single and album for us — we had already recorded this record and it was ready for release when *Eddie* gave the soundtrack LP new life last summer. 'Tough All Over' was supposed to have come out last July, but as a result of *Eddie*, we went out on a national tour in support of the soundtrack album."

Though these circumstances have put the band's career on time-delay, there has clearly been no commercial lag time in the consumer's response to the current release of "Tough All Over" — nearly one year after its originally scheduled street date. Yet critics of the group's sound still hold the Springsteen label over them.

"People have been making that comparison for a long time," says Cafferty stoically, "and it's not something that

really bothers us. I've always taken it in a very positive light. We met a long time ago and he has been very helpful with advice and encouragement, and he has helped us a great deal with songwriting. Some people take it very negatively, but I look at it as a positive thing. I can see the similarities more with the soundtrack, but on 'Tough All Over' I think we present a pretty diverse sound. Our roots are basically east coast R&B, early rock 'n' roll — we grew up listening to American music and that's what we play."

As for the group's ultimate success after years and years of playing in bars and touring in a beat-up van, Cafferty comments, "You have to stick to it, but you have to be pretty fortunate too. We've always felt fortunate that people have always come to our shows, have always liked us. The one thing that I think is great about the music business is that you are never counted out. The guy who has only been playing two months has as much chance as the guy who has been in a band for two years or 20 years. It is really an example of the American dream — if you work long enough and hard enough at it, it will pay off."



INGRAM DEBUTS IN HOSPITAL — Qwest recording artist James Ingram made his dramatic television debut recently in the ABC TV daytime soap opera, *General Hospital*. Ingram joined labelmate and *General Hospital* regular Jack Wagner (*Frisco Jones*) for the taping. Pictured on the set are (l-r) Ingram and Wagner.

Janet & Judy: Pioneering Children's Music On New Label

By Stephen Padgett

LOS ANGELES — Janet and Judy Robinson are two rising talents in the unlikely market of children's music. Music for children is little understood and underappreciated, although it accounts for a huge percentage of the record business. The Los Angeles-based Robinson twins have begun a prodigious campaign to put themselves on the map of children's educational and entertainment music.

"I don't think anyone goes to school and says, 'When I grow up I'm going to do shows for kids.' If you talk to anyone who does it they just sort of fell into it," said Judy. Indeed, Janet and Judy had aspirations of a career in either pop or country music. They moved to California seven years ago from Chicago to pursue a recording career. Within a week they were paying their bills doing shows in night-clubs on weekends.

Coming from a musical family, the twins began performing together very early. They used the novelty of their being twins in shows for kids at a school where their mother taught music. College degrees in education followed and when the twins landed in Los Angeles, children's programs were a natural way for them to support themselves. A snowball effect had them playing close to 200 shows in schools by the end of the first year. This past year they did over 500 shows, playing nearly every school day, sometimes four times a day.

Janet and Judy's show consists of humorous and entertaining sketches conveying a variety of educational topics. Health, nutrition, exercise, vocabulary, spelling and grammar are but a few of the subjects covered. Through clever songs, characters the twins have created, like Nutritia, Miss Fit and Miss Wixmords, teach children in a fun way that really seems to stick. Teachers and principals all over southern California attest to the effect the twins have on their students. Through purely word-of-mouth channels, Janet and Judy are booked solid into the spring, 1986. "People tell other people. If they find something that's good, a principal will go to a principals' meeting and tell all the principals, 'You should have these girls at your school.' So I'd come home from work and have 10 calls from



Janet And Judy

every principal in that district. It's just been like dominoes," said Janet.

500 shows a year has stretched the twins about as far as they can flex. Every summer the twins spend six weeks writing a new show. To alleviate the strain, Janet and Judy have put two of their shows on record. Released through the Family Classics label of Enigma Records, "Musical Fitness" and "Words 'n' Music" extend the reach of the Robinsons. They have also done a video series which they hope will further expand their reach.

Most importantly though, *The Janet & Judy Show*, a pilot for a musical variety show, has recently been completed. Initial positive response would indicate that the twins are not far from gaining the ultimate in mass exposure: their own national variety show.

Poised on the verge of a technological revolution which is sweeping video hardware into schools, Janet and Judy are uniquely situated to gain exponentially from this trend. The endearing and cheerful twins, whose heartfelt concern for children permeates their work, are deserving recipients of this success. Their years in the trenches developing quality entertainment for children makes them singularly great choices to become the next *Sesame Street*.



QWEST WELCOMES RORI — Qwest Records' president Harold Childs recently joined with members of his staff in welcoming recording artist Rori to the label. Rori's "Wild Girls" single and her self-titled EP, both produced by David Kershenbaum are due for an imminent release. Pictured here (l-r) are: John Brown, Qwest's director of A&R; Manny Freiser, Qwest's national director of marketing; Rori; Kershenbaum; and Childs.

Hit Parader To Release Metal Album

NEW YORK — *Hit Parader* magazine has announced the formation of the Hit Parader Records label. The first release, to be distributed by Reachout International Records, is a cassette featuring 18 young heavy metal bands.

"Hit Parader's Wild Bunch" will contain cuts by such internationally-known metal attractions as Raven (a live track), Venom, Grim Reaper (a previously unreleased cut), Tokyo Blade, Slayer and Lee Aaron. *Hit Parader* will also be presenting newer acts such as Q5, Teeze, Abattoir, TKO and Laaz Rocket.

Editor Andy Secher, who is responsible

for "The Wild Bunch" concept, says: "This tape will provide *Hit Parader* with the opportunity to discover tomorrow's superstars, and it will give young and talented bands a proper forum for their material."

The cassette will be available through either direct response via ads in *Hit Parader* and other magazines, or from record stores nationally. Secher anticipates additional future releases on Hit Parader Records, providing an avenue for the label to discover and sign new talent from around the globe. "Hit Parader's Wild Bunch" is slated for release in mid-September.

Toshiba America To Add VHS Line

LOS ANGELES — Toshiba America recently introduced a full line of VHS format videocassette recorders in the United States.

The company will continue to market Beta video products, making Toshiba the only major consumer electronics company in the U.S. to sell a full line of both VHS and Beta format videocassette recorders.

Toshiba has a large retail base currently selling Beta merchandise in the U.S. and a substantial percentage of these dealers are expected to add the VHS videocassette recorders to their product assortment. With the marketing of both formats, Toshiba will meet the requirements of its dealer network and the consumer.

Last fall, the parent company in Tokyo announced that it would sell VHS videocassette recorders in Europe and in Japan, in addition to its Beta product line. This marketing strategy proved successful.

"Toshiba Corporation in Tokyo is one of the world's leading high-technology companies and will apply this technological support to its VHS line," a spokesperson said. "Marketing VHS products is a timely and logical extension of the comprehensive line of products that Toshiba currently sells in the U.S."

Toshiba officials said the marketing of both Beta and VHS machines will "add considerably" to the company's dollar volume in the U.S.

Germany Introduces Blank Tape Royalty

LOS ANGELES — A royalty on blank audio and videotapes has been introduced in Germany, the third largest market in the world for sound recordings. A copyright bill incorporating the royalty was passed unanimously by the Bundestag in Bonn in May.

The blank tape royalty joins levy on recording hardware introduced in 1965, which now stands at the equivalent of US \$0.80 for audio equipment and US \$6 for video recorders. The tape royalty, which will be reviewed every three years, is equal to US \$0.06 for a 90-minute audio cassette and US \$0.17 for a three-hour videotape.

While Germany is the first major European nation to introduce a royalty for the private copying of sound and video recordings, both France and the United Kingdom are expected to follow suit. A copyright bill including provision for a

blank tape royalty is before the Senate in France, while the British Government has published a Green Paper (consultative document) favouring the royalty.

First 8mm Software On The Shelves In Japan

TOKYO — The first video software for 8 millimeter video records will be released at the end of July this year from five record manufacturers of this country, CBS-Sony, Epic-Sony, Nippon Columbia, Toshiba EMI and Warner Pioneer.

In detail, CBS-Sony released three titles and Epic-Sony also put out two titles on July 2nd. At the same time, two titles are to be marketed by Nippon-Columbia on July, 21 and the same titles by Toshiba-EMI on July 20.



THINKING ABOUT THEIR LP — Skipworth & Turner recently visited Island Records, on a break from recording their forthcoming album on 4th & Broadway (a division of Island Records). Here (l-r): Rodney Skipworth; Philip Turner; Herb Corsack, executive vice president, Island Records; Glen LaRusso, manager of Skipworth & Turner; Ruben Rodriguez and vice president of black music promotion.

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE--\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: MARBLE MADNESS \$1495, POLE POSITION II \$1445, POLE POSITION \$1245, KARATE CHAMP \$1425, CHEYENNE \$1995, CROSSBOW \$1395, SUPER BASKETBALL (Dedicated Game) \$1595, SPY HUNTER Sit Down Model \$1895, SPY HUNGER \$1295, TWO TIGERS (2-P1 Game) \$850, SUPER PUNCH-OUT \$1475 VS PINBALL/GOLF Cocktail Table \$1395, PUNCH-OUT \$1195, Converted SUPER BASKETBALL \$1295, CAPTAIN HOOK \$1295, ICF FEVER \$1375, CAROUSEL \$1495, Imported TOYTOWN EXPRESS \$1295, Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnoult Road, Metairie, LA 70002. Tele: (504) 888-3500.

FOR SALE — Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Call Wassick Dist., Morgantown, West Virginia (304) 292-3791.

FOR SALE — Hi Lo Pokers New \$1200 (1 to 4 pieces) \$1100 (5 to 9 pieces) \$1000 (lots of 10). Maxi-Dealer-King Pins \$1000. Mini Dealers \$700. Dixielands New-Bali's Used-Miss Americas 75.77.73 Winner Circles Cocktails and Uprights-Diamond Derbys Derby Kings-Quarter Horses-Call Monti-Video, Inc. 201-926-0700.

MATA HARI-\$695; Evel Knivel-\$495; Strikes & Spers-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Par-ton, Getaway-\$395; Thunderbolt-\$395; Nugant-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownine Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

Payphones \$65 as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 608-582-4124.

SERVICES

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

CIPE PROMOTIONS We offer what other promotions wish they had, plus quality service. 919-627-9109. No Collect Calls. 614A Washington St., Eden, NC 27288. We Don't Take On All Records. But We Promote ALL We Take On.

PROFESSIONAL

NITE RECORDS OF AMERICA seeking one final investor in new innovative country music label. Silent or active partner. Exciting opportunity to participate in revenue from an evolving marketplace. Direct inquiries to Ray White c/o Nite Records of America, P.O. Box 2909, Hollywood, CA, 90078 (213)466-4707.

RECORDS-MUSIC

The "Record Rack" — a patented and revolutionary designer record album storage system! Our designer series collection for '85/'86 is a remarkable blend of form and function created to give you the ultimate in record album storage as well as style and flexibility. Modular in design, the "Record Rack" is quality crafted from solid hardwood and finished in beautiful birch veneer. This product is a must for all audio enthusiasts! For details write: Hillcrest Marketing 3211 Mayfield Rd. #236, Cleveland Hts., Ohio 44118.

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn NY 11230 Cable: EXPODARO, NEW YORK.

25,000 SURPLUS 45 RPM records — only 4¢ each + freight — one lot — lucky buyer takes all! Paramount Records, Inc., 81 Sheer Plaza, Plainview, N.Y. 11803 (516) 249-1990.

JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

EMPLOYMENT SERVICE

GOVERNMENT HOMES from \$1 (U repair). Also delinquent tax property. Call 805-687-6000 Ext. GH-4415 for information.

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INDEPENDENT RECORD STORES. Our products are geared to your needs. Record sleeves (inner and outer), rock jewelry, pins, stickers and cut outs. You name it, we got it. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

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

Behind The Bullets

(continued from page 7)

The U.S.A.," with its patriotic theme, timely during the Olympic season, wasted no time jumping up the charts. It debuted at #10 bullet on June 23, 1984. The very next week it jumped to #1. For the next 55 weeks it never dipped below 6, where it rests this week.

As we enter the 58th chart week for "Born In The U.S.A.," the retail reports still remain impressive. Top Five reports come in from Peaches Cincinnati, Peaches Kansas City, Richman Brothers in Philadelphia, Lieberman in Dallas, and Handleman in Detroit. Top 10 reports

rolled in from Karma Records (west) in Indianapolis, Radio Doctors in Milwaukee and Musical Sales in Baltimore. Top 15 reports came in from Tower Records in Seattle, The Record Bar in Durham, North Carolina, World Of Records in Los Angeles and City One-Stop in Los Angeles. Top 20 reports were in from Tower Records in San Francisco, Downtown Records in Chicago and The Harvard Coop in Boston and top 30 reports were received from Scott's Wholesale in Indianapolis. Turtles in Atlanta and CML One-Stop in St. Louis.

NAACP Denounces "Campaign"

(continued from page 7)

ment during the *Times* interview and claimed some of their statements were perceived as the the official stand of the NAACP.

Black Business for Equity in Entertainment is a coalition of black promoters, photographers, video producers and other industry professionals.

Despite the NAACP's denial of a "national" campaign, Fred Rasheed, the national director of the NAACP's economic development campaign was quoted extensively in the July 3 *Times* story and even noted the campaign would be initially targeted at Tina Turner who is beginning a 90 city tour this summer. Rasheed commented the campaign would first seek to negotiate fair share contracts with Turner's label, Capitol and the tour's

sponsor, Pepsi-Cola.

The NAACP spokesperson told *Cash Box* the only authorized spokesman for the national branch is NAACP executive director Dr. Benjamin Hooks. Hooks released a statement late Wednesday reiterating the NAACP's efforts to negotiate privately with individual record companies. He emphasized the long-standing policy of not targeting individuals. He said detailed explanations of the NAACP's position would be sent to each performer who had initially been perceived as targeted by the campaign.

"There is no campaign," stressed one NAACP official. "This is a quiet and private effort to work out individual covenants with each record company."

Gift Campaign

(continued from page 7)

"The continuing success of the NARM 'Gift of Music' campaign has been reflected in recent sales research figures revealed for the first time by Mickey Kapp, president of Warner Special Projects," said NARM executive vice president Mickey Granberg. "It was extremely rewarding to everyone at NARM that the campaign succeeded in increasing gift sales to 22.5 percent of all prerecorded music sales in 1984. We are continuing the generic campaign at the store level, and are encouraging our Regular and Associate Members to sustain the emphasis in their advertising as well.

"The 'Give the Gift of Music' logo and slogan are now recognized by most record consumers and influence their buying decisions," she added.

KMET

(continued from page 5)

up with the station and left it. Maybe it will take another couple of months. Maybe it will take six months, whatever. The important thing is that they're starting to filter back."

Discovery

(continued from page 7)

our game plan," he said. As for the 24-hour network, a major stumbling block has been a conflict of concepts between certain music personnel and corporate heads. According to Berkowitz, former director of programming and acquisition for the Cable Music Channel, the decision was partly a matter of corporate circumspection. "We didn't want to go on the air too hastily," she said, "and be unable to meet our obligations, as certain other 24-hour music networks that have failed in the past have done."



THEY CALL ME MR. MISTER — RCA division vice president, A&R, contemporary music, west coast, Paul Atkinson (left), is shown with Mr. Mister's lead singer and bassist Richard Page at a recent party in L.A., to celebrate the launching of the second LP by the group, "Welcome To The Real World," and the release of the "Broken Wings" single.



KUTE-Y PIES — Singer Jon Gibson visited with Talaya Trigueros, mid-day air personality at KUTE Los Angeles, after his show at the Beverly Theater. Pictured (l-r): Gibson; Talaya; Melissa Trigueros; Talaya's seven-year-old daughter who joined Gibson on stage for one song.

Op Bonuses Are Key To B&W Program

CHICAGO — Brown & Williamson Tobacco Corporation (Louisville, KY) has announced a new vending program which provides additional bonuses for vending machine operators.

According to Irv Otte, B&W Director of Vending, the key features of B&W's new vending contract are annual bonuses which provide base payment plus \$3 per machine for combinations of Kool King and either Kool Mild Kings and Kool 100's. There is a \$7 additional payment for a fourth B&W brand style.

In addition, each new Kool 100's placement added to the cigarette machine on location earns an \$8.50 one-time bonus. New placements of Kool Mild Kings earn the same amount.

New placements of one style of COINS, B&W's successful new discount cigarette distributed solely through the vending trade, earn a \$2 bonus. A \$6 bonus is earned for placements of both COINS Filter Lights and COINS Filter Kings provided three B&W brand styles are already contained in the machine.

In explaining the move, Otte said, "We hope this program will provide the incentive for expanded vending distribution of Kool, which is obviously a proven seller, and provide additional support to the launch of COINS."

COINS, the first discount brand for the vending trade, was introduced in January, 1985, with a suggested selling price 25 cents less than that of popular priced cigarettes.

AMOA Appoints Mgmt. Firm; Carpenter Replaces Leo Droste

CHICAGO — The Amusement & Music Operators Association (AMOA) has retained Smith, Bucklin & Associates, Inc. of Chicago for management services effective July 3, 1985. William W. Carpenter, president, of the firm has been named AMOA executive vice president, replacing Leo Droste, who was relieved of his duties on Wednesday, July 3.

As part of this move, the association's office facilities in suburban Oak Brook, Illinois will be closed by the end of July and the new AMOA headquarters (already in operation) are located at 111 East Wacker Drive in Chicago. While the transition is taking place, members of the AMOA staff will move into the Wacker Drive headquarters.

Smith Bucklin, noted to be the nation's largest association management firm, currently serves over 120 association clients from offices in Washington, Chicago and Los Angeles.

"A growing awareness among AMOA for an expanded government relations position in Washington, DC was an important factor in our decision," stated John Estridge, president of AMOA. "We are confident that we have made an outstanding choice in selecting Smith, Bucklin and feel that AMOA members and the industry will benefit from our new management team."

We will have further details in next week's edition.

IDEA Leases New Facility

CHICAGO — IDEA (Industrial Design Electronic Associates, Inc.) has signed with Ericson Corp. of New Milford, CT to lease a portion of a 750,000-square-foot facility in Sycamore, Illinois. In mid-June the firm was in production on the "All American" and "Century" lines of dart games at the newly-acquired facility. IDEA has obtained options on a total of 75,000 additional square feet for future use.

"We are currently spread out into three

different buildings," stated company president Donald DeVale. "I hope that by the summer of 1986 we will be consolidated into one facility. The extra space will certainly be helpful in meeting the requirements of increased activity in our military weapons training group," he continued. "We also plan to introduce a new game at the AMOA show, which is the first in a new series of great IDEA games other than darts."

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THE JUKEBOX PROGRAMMER

*Indicates new entry

July 20, 1978

POP

- 1 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Warner Bros. 7-28972)
- 2 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 3 **WOULD I LIE TO YOU?**
EURYTHMICS (RCA PB-14078)
- 4 **A VIEW TO A KILL**
DURAN DURAN (Capitol B-5475)
- 5 **EVERYTIME YOU GO AWAY**
PAUL YOUNG (Columbia 38-04867)
- 6 **VOICES CARRY**
'TIL TUESDAY (Epic 34-04795)
- 7 **SHOUT**
TEARS FOR FEARS (Mercury 880 294-7)
- 8 **GLORY DAYS**
BRUCE SPRINGSTEEN (Columbia 38-04924)
- 9 **HEAVEN**
BRYAN ADAMS (A&M 2729)
- 10 **IF YOU LOVE SOMEBODY SET THEM FREE**
STI STING (A&M 2738)
- 11 **SENTIMENTAL STREET**
NIGHT RANGER (Camel/MCA 52591)
- 12 **ANGEL**
MADONNA (Sire 7-29008)
- 13 **THE GOONIES 'R' GOOD ENOUGH**
CYNDI LAUPER (Portrait/CBS 34-04918)
- 14 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 15 **GET IT ON (BANG A GONG)**
THE POWER STATION (Capitol B-5479)
- 16 **SMUGGLER'S BLUES**
GLENN FREY (MCA 52546)
- 17 **NEVER SURRENDER**
COREY HART (EMI America B-8268)
- 18 **THINGS CAN ONLY GET BETTER**
HOWARD JONES (Elektra 7-69651)
- 19 **POWER OF LOVE**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)
- 20 **THE SEARCH IS OVER**
SURVIVOR (Scotti Bros./CBS ZS4 04871)
- 21 **TOUGH ALL OVER**
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS)
- 22 **FREEWAY OF LOVE***
ARETHA FRANKLIN (Arista AS1-9354)
- 23 **YOU SPIN ME ROUND (LIKE A RECORD)***
DEAD OR ALIVE (Epic 34-04894)
- 24 **EVERYBODY WANTS TO RULE THE WORLD**
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 25 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)***
TINA TURNER (Capitol B-5491)
- 26 **WHAT ABOUT LOVE?***
HEART (Capitol B-5481)
- 27 **WALKING ON SUNSHINE**
KATRINA & THE WAVES (Capitol B-5466)
- 28 **ST. ELMO'S FIRE (MAN IN MOTION)***
JOHN PARR (Atlantic 7-89541)
- 29 **CENTERFIELD**
JOHN FOGERTY (Warner Bros. 7-29053)
- 30 **ROCK ME TONIGHT (FOR OLD TIMES SAKE)***
FREDDIE JACKSON (Capitol B-5459)

COUNTRY

- 1 **DIXIE ROAD**
LEE GREENWOOD (MCA 52564)
- 2 **LOVE DON'T CARE**
EARL THOMAS CONLEY (RCA PB-14060)
- 3 **HELLO MARY LOU**
THE STATLER BROTHERS (Mercury 800 685 7)
- 4 **FORTY HOUR WEEK (FOR A LIVIN')**
ALABAMA (RCA PB-14085)
- 5 **I'M FOR LOVE**
HANK WILLIAMS, JR. (Warner Brox. 7-29022)
- 6 **OLD HIPPIE**
THE BELLAMY BROTHERS (MCA/Curb MCA-52579)
- 7 **HIGHWAYMAN**
NELSON, KRISTOFFERSON CASH, JENNINGS (Columbia 38-04881)
- 8 **SHE'S SINGLE AGAIN**
JANIE FRICKE (Columbia 38-04896)
- 9 **I DON'T THINK I'M READY FOR YOU YET**
ANNE MURRAY (Capitol B-5472)
- 10 **REAL LOVE**
DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)
- 11 **THE FIREMAN**
GEORGE STRAIT (MCA-52586)
- 12 **LOVE IS ALIVE**
THE JUDDS (RCA/Curb PB-14033)
- 13 **LETTER TO HOME**
GLEN CAMPBELL (Atlantic-America 7-99647)
- 14 **CAROLINA IN THE PINES**
MICHAEL MARTIN MURPHEY (EMI-America B-8265)
- 15 **I DON'T KNOW WHY YOU DON'T WANT ME**
ROSANNE CASH (Columbia 38-04809)
- 16 **FORGIVING YOU WAS EASY**
WILLIE NELSON (Columbia 38-04847)
- 17 **LIASSO THE MOON**
GARY MORRIS (Warner Bros. 7-29028)
- 18 **IT'S A SHORT WALK FROM HEAVEN TO HELL**
JOHN SCHNEIDER (MCA-52567)
- 19 **IT AIN'T GONNA WORRY MY MIND**
RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)
- 20 **SHE'S A MIRACLE**
EXILE (Epic 34-04864)
- 21 **LITTLE THINGS**
THE OAK RIDGE BOYS (MCA 52556)
- 22 **MAYBE MY BABY**
LOUISE MANDRELL (RCA PB-14039)
- 23 **I FELL IN LOVE AGAIN LAST NIGHT***
THE FORESTER SISTERS (Warner Bros. 7-28988)
- 24 **I WANT EVERYONE TO CRY***
RESTLESS HEART (RCA PB-14086)
- 25 **USED TO BLUE***
SAWYER BROWN (Capitol B-5477)
- 26 **IF YOU BREAK MY HEART***
THE KENDALLS (Mercury 880-826-7)
- 27 **MODERN DAY ROMANCE***
NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)
- 28 **IT'S ALL OVER NOW**
JOHN ANDERSON (Warner Bros. 7-29002)
- 29 **HEART TROUBLE**
STEVE WARINER (MCA 52562)
- 30 **OPERATOR, OPERATOR**
EDDY RAVEN (RCA PB-14044)

BLACK CONTEMPORARY

- 1 **RASPBERRY BERET**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)
- 2 **ROCK ME TONIGHT (FOR OLD TIMES' SAKE)**
FREDDIE JACKSON (Capitol B 5459)
- 3 **SAVE YOUR LOVE (FOR #1)**
RENE & ANGELA (Mercury/PolyGram 880 731-7)
- 4 **HANGIN' ON A STRING (Contemplating)**
LOOSE ENDS (MCA 52570)
- 5 **SANCTIFIED LADY**
MARVIN GAYE (Columbia 38-04861)
- 6 **I WONDER IF I TAKE YOU HOME**
LISA LISA AND THE CULT JAM with FULL FORCE (Columbia 38-04486)
- 7 **TOO MANY GAMES**
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 8 **CAN YOU HELP ME**
JESSE JOHNSON REVUE (A&M 2730)
- 9 **ATTACK ME WITH YOUR LOVE**
CAMEO (Atlanta Artist/PolyGram 880 744-7)
- 10 **19**
PAUL HARDCASTEL (Chrysalis VS4-42860)
- 11 **SUSSUDIO**
PHIL COLLINS (Atlantic 7-89560)
- 12 **TELEPHONE**
DIANA ROSS (RCA PB 14032)
- 13 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 14 **WHO'S HOLDING DONNA NOW**
DeBARGE (Gordy/Motown 1793GF)
- 15 **DEEP INSIDE YOUR LOVE**
READY FOR THE WORLD (MCA 52561)
- 16 **THINKING ABOUT YOUR LOVE**
SKIPWORTH & TURNER (4th B'way/Island Pro 414)
- 17 **ELECTRIC LADY**
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 18 **IT'S OVER NOW**
LUTHER VANDROSS (Epic 34-04944)
- 19 **MATERIAL THANGZ**
THE DEELE (Solar/Elektra 7-69644)
- 20 **ITCHIN' FOR A SCRATCH***
FORCE MD's (Atlantic 7-89557)
- 21 **GLOW***
RICK JAMES (Gordy/Motown 1796GF)
- 22 **FREAK-A-RISTIC**
ATLANTIC STARR (A&M 2718)
- 23 **SAVING ALL MY LOVE FOR YOU***
WHITNEY HOUSTON (Arista AS1-9381)
- 24 **IF YOU LOVE SOMEBODY SET THEM FREE***
STING (A&M 2738)
- 25 **YOU GIVE GOOD LOVE**
WHITNEY HOUSTON (Arista AS 1-9264)
- 26 **STIR IT UP***
PATTI LABELLE (MCA 52517)
- 27 **SEXY WAYS***
FOUR TOPS (Motown 1790MF)
- 28 **SUDDENLY**
BILLY OCEAN (Jive/Arista JS1-9323)
- 29 **FIDELITY***
CHERYL LYNN (Columbia 38-04832)
- 30 **YOU TALK TOO MUCH**
RUN D.M.C. (Profile PRO-5069)

RECORDS TO WATCH

PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)
 SUMMER OF '69 — Bryan Adams (A&M)
 BODY SNATCHERS — Midnight Star (Solar)
 INVINCIBLE — Pat Benatar (Chrysalis)
 HAVE I GOT A DEAL FOR YOU — Reba McEntire (MCA)
 DRINKIN' AND DREAMIN' — Waylon Jennings (RCA)
 I FELL IN LOVE AGAIN LAST NIGHT — The Forester Sisters (Warner Bros.)

MY TOOT-TOOT — Rockin' Sidney (Epic)
 COLD SUMMER DAY IN GEORGIA — Gene Watson (Epic)
 DON'T LOSE MY NUMBER — Phil Collins (Atlantic)
 DARE ME — Pointer Sisters (RCA)
 YOU'RE ONLY HUMAN — Billy Joel (Columbia)
 MONEY FOR NOTHING — Dire Straits (Warner Bros.)
 CHERISH — Kool & The Gang (De-Lite/PolyGram)

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Guest Editorial

Digital Controls Adopting Coin-Op Industry Leadership Role

by Tom Siemieniec
Sales manager — Digital Controls

Digital Controls has been able to pull through the industry depression of the last few years comparatively unscathed because it dedicated its effort to producing games for adult locations rather than entering the fray for the quarters of what proved to be a very fickle arcade crowd. Digital Controls entered the video game market in 1981 with its Little Casino, a smash hit that is still its top selling product.

We identified a market that we felt was being ignored. Everyone seemed to be competing for the same market with space games and maze games, but it seemed to us that there were more appropriate games that could be made for bars and restaurants.

What seemed to be came to be. From its inception, Little Casino, a pure amusement (non-credit) video poker game, was a big seller. It continues to be in spite of the fact the video card game concept is now almost four years old. There are about 20,000 Little Casinos on location at this time and we are constantly in a back order situation. Sales of Little Casino have weathered several industry storms of the past few years, the most pertinent of which has been the onslaught of law enforcement bodies throughout the United States on video poker games of all kinds. We have suffered somewhat from a confusion of our game with credit or gray area machines but we have always been able to handle such situations successfully.

Occasionally Little Casinos have been picked up in raids designed to get illegal gambling devices out of bars. But Digital Controls has been addressing the problem by getting the game approved by appropriate state agencies before it is located within that state or, in the event the games have not gone through an approval process, contacting authorities with explanations of why the games are not gambling devices.

In every circumstance we have been able to get confiscated games returned and in many instances the situations have led to new and better laws that more clearly define the differences between gambling and amusement games, laws that are beneficial to the entire coin-operated amusement industry.

With successes like Little Casino and its other countertop product, the Countercade interchangeable games system, it would seem that Digital Controls would be satisfied to relegate its total effort to the adult, countertop market. But recent changes in the company indicated just the opposite.

Since August, 1984, Digital Controls has been able to pick up some of the industry's most highly respected movers and shakers, with the intention of developing a broader product line and a leadership position as the industry begins its emergence from its recessionary period.



Tom Siemieniec

We started our expansion effort by signing Jack Mittel, former president of Taito, as a consultant. We then added Mike Shaw, an industry journalist, to direct public relations and advertising. Neal Smithweck and Marty Glazman, who had been instrumental in Williams Electronics' most successful years joined our staff. Smithweck was brought into direct our production effort while Glazman was tabled as executive vice president to oversee the daily operation of the company.

The result has been that we have expanded our distribution base and our product line. We're producing upright videos now, but we're going to be involved in more than that. We're not closing the door to any product ideas. If a game can make money for the operator, then we're open to manufacturing and marketing it.

Digital Controls' first upright, Lode Runner, debuted this winter. The game, an arcade version of the top selling home game hit of 1984, was licensed from Irem of Japan through Taito America.

Aside from being the company's first upright, Lode Runner also represented Digital Controls' first licensed product. It wasn't long before Digital Controls followed up Lode Runner by licensing another Japanese creation, Sega's Crowns Golf, through Kitcorp.

Crowns Golf is a perfect game for the countertop market. It offers an enduring, adult theme, and the play is leisurely. Additionally, we think it's the most true-to-life video sports game we have ever seen.

Digital promises to continue its bullish attitude toward the coin-op industry, pursuing the best available Japanese creations to license as well as developing in-house product.

When these difficult times are behind the industry we want to know that we have played a significant role in making the industry vibrant again.



CONGRATS! — John P. Frugo (l-r) manager of Bally Midwest-Chicago has promoted the distrib's Rick Rochetti to the position of sales manager. Firm is currently in the process of relocating from its present site in Chicago to the Bally Midway complex in Franklin Park, Illinois. In commenting on the appointment Bally Distributing proxy Chuck Farmer and Bally Midwest's regional veepee Chuck Arnold stated that they are pleased to have "a man of Rick's caliber in this important position."

New Equipment

Packin' It In

Peter Pack Rat," recently released by Atari Games Corp., is the latest in a continuing series of conversion games designed exclusively for Atari's System I. It is described by senior vice president Shane Breaks as a "totally new concept in maze games." As he further noted, "It's whimsical, non-stop entertainment and fun for all ages, males and females alike. Peter Pack Rat's broad player appeal and strong, consistent earnings have already been proven through months of testing," he added.

New features include three specially written full-stereo music scores, an add-a-coin player option, a new eight-position joystick with built-in jump button, and incredibly detailed animation and brilliant color.

The player controls Peter on his quest to collect "treasures" and bring them back to the nest in the face of such obstacles as a gang of unfriendly creatures lurking on the paths who try to stop him from gathering the goodies. This "gang" includes Riff Rat, leader of the Rats of Flatbush; Scrapper the junkyard dog; Sticky the spider, Nite Owl, Slugger the rat; Big Al the alligator, Diamond Jim the snake and Clawd the cat.

The Junkyard, the Sewer and the Tree are three unique playfields that provide the player with an infinite number of game play levels. As the game progresses to higher levels, new characters and more objects are added so that the challenge remains high.

The action begins with Wave One as the player maneuvers Peter through The Junkyard playfield — up and down ladders, and off a diving board to collect objects (and points) along the way. The thumb button on the joystick is used to jump to each platform and the fire button on the control panel is used to throw objects at the player's adversaries. The background music here is whimsical and upbeat.

Wave Two is The Sewer level where the



creatures confronting the player are more threatening and the background music ominous to enhance the darker mood.

Wave Three, The Tree Level, offers yet another scenario and more unfriendly creatures to contend with only in this wave the background music sets a happy mood as a steel band performs a lively mambo.

The player may select Easy, Medium, Hard, or Good Luck skill levels. To maximize earnings, operators can tune game difficulty to suit the location's requirements.

Peter Pack Rat is available in a complete System I cabinet configuration or as a conversion game kit which includes an attractive panel, a completely assembled control panel with graphics and snap-in game PC board. It is available through authorized Atari distributors.

New Upgrade Kits From IDEA

CHICAGO — IDEA (Industrial Design Electronic Associates, Inc.) announced the release of three field upgrade kits which are currently available to IDEA dart game owners.

These kits include: Retro-fit Player Change Button, providing enhanced durability with a new, larger button switch; Dart Target Assembly Modification, which improves and strengthens the overall target structure; and

Tru-Score II Upgrade for All-American, Century and Royal games, a hardware addition and new software technique that detects and scores darts that miss the target and hit the front panel.

Further information about these kits may be obtained by contacting the IDEA Sales Department, Route One, Sycamore, Illinois 60178 or phoning (815) 895-8188.

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On 7/13 Chart	Weeks On 7/13 Chart
1 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	2	8
2 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	1	11
3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	3	45
4 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	—	5	14
5 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	15.98	4	45
6 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	6	34
7 A DECADE OF STEELY DAN (MCA MCAD-5570)	—	7	6
8 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	8	11
9 DIAMOND LIFE SADE (Portrait RK 39581) CBS	—	9	12
10 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	—	11	5
11 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	10	25
12 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	13	22
13 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	14	12
14 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	—	15	8
15 SHAKEN 'N STIRRED ROBERT PLANT (Es Paranza 2-90265) WEA	15.98	16	5
16 CHICAGO 17 CHICAGO (Warner Bros. 25063-2) WEA	15.98	12	37
17 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	19	24
18 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	18	45
19 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	21	5
20 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	17	9
21 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	20	23
22 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	22	42
23 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	—	26	4
24 HOUSES OF THE HOLY LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	25	5
25 BOYS AND GIRLS BRYAN FERRY (Warner Bros. 25082-2) WEA	15.98	27	3
26 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	—	24	9
27 SOUTHERN ACCENTS TOM PETTY AND THE HEARTBREAKERS (MCAD 5486) MCA	—	28	4
28 VOLUME ONE THE HONEYDRIPPERS (Es Paranza 2-90220) WEA	12.98	23	6
29 WEST SIDE STORY LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL	—	30	6
30 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	—	29	9
31 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	31	21
32 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	34	21
33 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	32	39
34 QUADROPHENIA THE WHO (MCA D2 6895) MCA	—	33	8
35 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	15.98	35	20
36 THE CONFESSOR JOE WALSH (Warner Bros. 25281) WEA	15.98	—	1
37 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	36	8
38 THE FIRM (Atlantic 81239-2) WEA	15.98	38	11
39 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	37	20
40 THE RIVER BRUCE SPRINGSTEEN (Columbia C2K 36854) CBS	—	39	8

THE COMPACT DISC COLUMN

While the primary attention of the compact disc industry has been focused upon the home consumer, the configuration has made even greater inroads on the radio airwaves. Stations from coast to coast are now programming CDs and generally announcing that fact to their respective audiences. John Bennett, Chief Engineer with KKQB — AM/FM, Houston, cited two major reasons for the receptivity of radio stations to CDs: (1) superior sound quality, and (2) durability (i.e. virtually no wear despite repeated plays as well as the ability to stand up to heavy abuse in handling by disc jockeys and other staff). Bennett acknowledged that KKQB represents one of many stations for which the implementation of CDs remains in the preliminary planning stages due to the relatively limited inventory of releases and upfront costs for equipment and software purchases.

The availability of promotional CDs remains a clouded issue at present. Ira Black, operations manager at KLEF-FM, Houston, observed that record companies releasing classical music have been noticeably more tight fisted about sending promo copies to his station, perhaps in large part due to higher production costs. In Black's opinion, however, factors such as increasing acceptance of the configuration and the viability of radio as a stimulus to CD sales have secured the support of labels producing CDs. "KLEF, whose programming of CDs generally comprised 20-30 percent as 'Compact Disc Day' in order to tout its position at the forefront of audio technology. Nevertheless, labels which can be counted on to send along vinyl records automatically must sometimes be solicited first-hand to assure the delivery of those same recordings on the CD format."

The number of currently available CDs does not constitute a programming problem for many stations, particularly those with either tight AOR or classical music playlists. With the gradual implementation of simultaneous (LP/cassette/CD) release schedules, Top 40 stations will also find a wealth of material available which conforms to their needs. The ultimate answer to the inventory problem may lie with the appearance of the compact disc recorder. Bearing a price tag far in excess of the means of home consumers, this machine would aid in the conversion of sound recordings in traditional formats to CDs. In addition, it would enable radio stations broadcasting locally-produced programs to fit specified limits in much the same way as audio tape (in both the open reel and cartridge configurations) is presently used. But for now most of stations are simply interspersing CD selections throughout the programming schedule. The CDs, many of which exceed FCC standards for frequency response and dynamic range, are generally played directly over the air so as to optimize fidelity of reception. In view of this state of affairs, Bennett feels that it will be some time before radio stations junk their record turntables and tape recorders.

Program directors across the U.S. concur that response to the broadcasting of CDs has been uniformly favorable. As a result, it is likely that the configuration will come to be utilized extensively by AM stereo stations rather than remaining a predominately FM phenomenon.

Frank Hoffmann

Denon Introduces Third-Generation Compact Disc Player

LOS ANGELES — The DCD-1800R, a new, remote-controlled compact disc player has been introduced by Denon America, Inc. The player features Denon's proprietary Direct Digital-to-Analog Converter (DDAC). According to Robert Heiblim, Vice President and Director of Sales, "editors in Japan have already acclaimed the DCD-1800R as best in its class. We're confident that this new player will generate just as much excitement here."

According to the company, the DCD-1800R has more convenience features than any compact disc player to bear the Denon name. Feather-touch buttons on the front panel offer 15-selection programmability, track access by number, forward and reverse skip, high-speed search with music, and index (subcode) access. The repeat function replays the entire disc or a program sequence. An A/B feature plays any musical passage between A and B points determined by the user. Intro Search automatically plays

the first ten seconds of every selection on the disc.

All of the front-panel functions are replicated on the wireless infrared remote control, included.

The DCD-1800R's informative fluorescent display shows track number, index number, track time elapsed in minutes and seconds, as well as a variety of status indicators. The DCD-1800R also has display of the next selection to be played in the programmed sequence.

A timer switch sets the DCD-1800R to play automatically when the AC cord is plugged into an external timer. The player also offers a front-panel headphone jack with volume control.

One of the technical highlights of the DCD-1800R is Denon's proprietary Direct Digital-to-Analog Converter (DDAC). Resulting from almost 15 years of Denon experience in PCM digital audio, the DDAC corrects the non-linearities of conventional converter systems.

Compact Disc-tionary To Debut In Aug.

NEW YORK — *The Compact Disc-tionary*, a new monthly consumer publication created by Avram and Edward Glazer, will debut on August 30. According to Avram A. Glazer, editor of the magazine, "The *Compact Disc-tionary* will be the definitive CD reference source for industry news, CD reviews, Top 20 sales charts for pop/rock, jazz and classical CDs and complete CD listings of over 3,500 CDs

every month."

The magazine will be published in Pittsford, N.Y. According to Glazer, "The compact disc industry is booming and demand for compact disc software far exceeds the current supply. Consumers are eager to learn which CDs are available when new CDs will be released and the quality of the product."



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
VOLUME I & VOLUME II." C2 40121

A SPECIALLY-PRICED DOUBLE ALBUM.

FEATURING THE NEW HIT, "YOU'RE ONLY HUMAN (SECOND WIND)." 38

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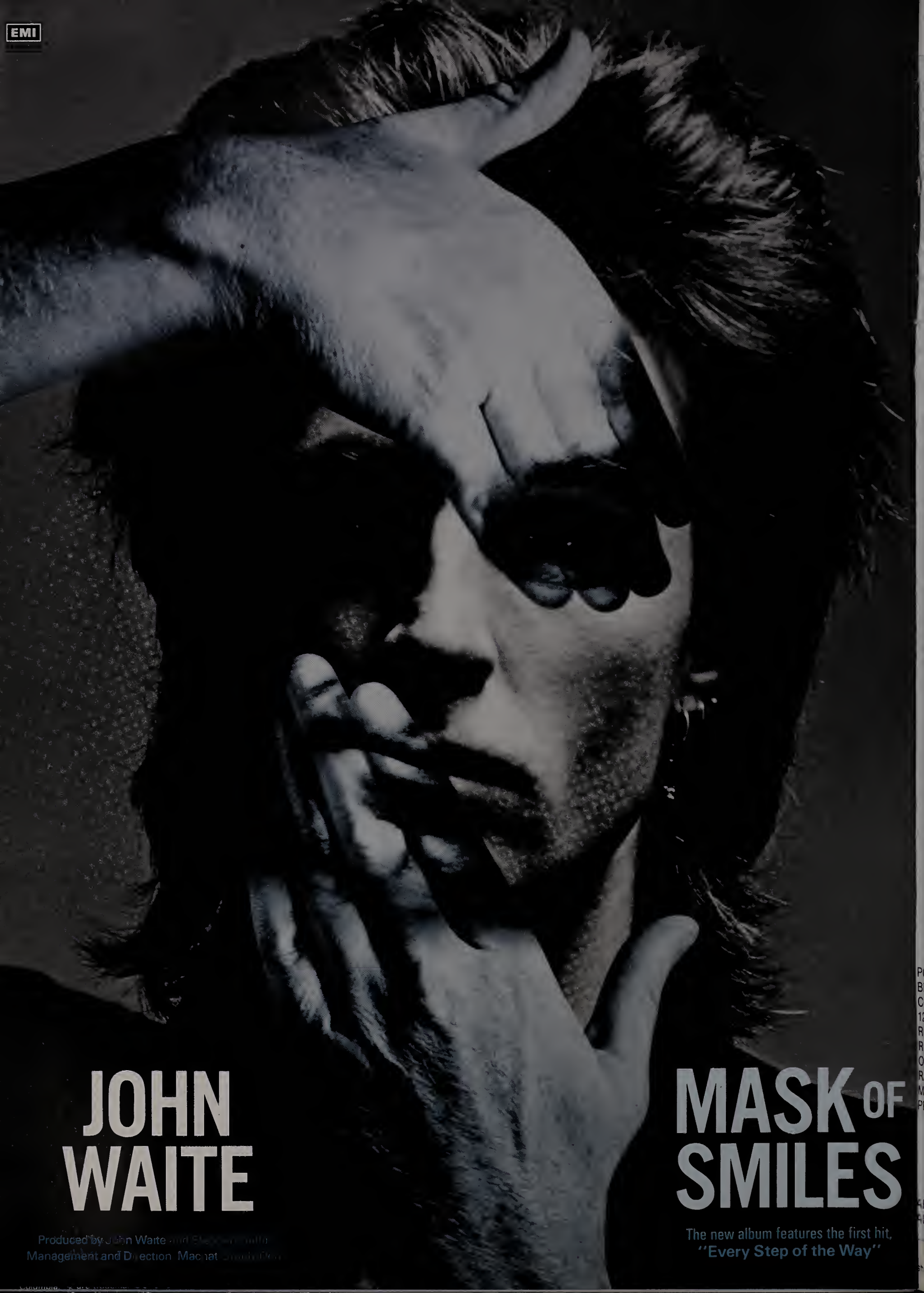
CASH BOX

JULY 27, 1986
PART 1 OF 2 PARTS

43rd ANNIVERSARY EDITION 1985-86

THE INTERNATIONAL MUSIC • COIN MACHINE
HOME ENTERTAINMENT WEEKLY

PART 1 OF 2 PARTS JULY 27, 1986



EMI

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Produced by John Waite and Stephen Stills with
Management and Direction Macrae Smith/Den

MASK OF SMILES

The new album features the first hit,
"Every Step of the Way"

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CASH BOX

CASH BOX

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1985 RIAA PLATINUM AWARDS ALBUMS

DATE	TITLE	ARTIST	COMPANY
Jan. 2	Busybody	Luther Vandross	Epic
Jan. 2	Suddenly	Billy Ocean	Jive/Arista
Jan. 4	Duran Duran	Duran Duran	Capitol
Jan. 9	Tropico	Pat Benatar	Chrysalis
Jan. 10	Arena	Duran Duran	Capitol
Jan. 10	Ice Cream Castle	The Time	Warner Bros.
Jan. 11	Controversy	Prince	Warner Bros.
Jan. 17	Lush Life	Linda Ronstadt	Elektra
Jan. 17	New Edition	New Edition	MCA
Jan. 21	Hooked On Swing	Larry Elgart	RCA
Jan. 23	Like A Virgin	Madonna	Sire/Warner Bros.
Feb. 5	Reckless	Bryan Adams	A&M
Feb. 7	The Unforgettable Fire	U2	Island/Atlantic
Feb. 11	Agent Provocateur	Foreigner	Atlantic
Feb. 25	War	U2	Island/Atlantic
March 11	Wheels Are Turnin'	R.E.O. Speedwagon	Epic
March 12	Centerfield	John Fogerty	Warner Bros.
March 13	Valotte	Julian Lennon	Atlantic
March 15	A Private Heaven	Sheena Easton	EMI-America
April 1	40 Hour Week	Alabama	RCA
April 9	Beverly Hills Cop	Soundtrack	MCA
April 9	Perfect Strangers	Deep Purple	Mercury/ PolyGram
April 9	Building The Perfect Beast	Don Henley	Geffen/Warner Bros.
April 16	Warrior	Scandal Featuring Patty Smyth	Columbia
April 16	Comedian	Eddie Murphy	Columbia
April 16	We Are The World	USA For Africa	Columbia
April 18	No Jacket Required	Phil Collins	Atlantic
May 6	Diamond Lite	Sade	Portrait
May 21	The Night I Fell In Love	Luther Vandross	Epic

Singles

DATE	TITLE	ARTIST	COMPANY
April 1	We Are The World	USA For Africa	Columbia

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POP AWARDS

ALBUMS SINGLES

TOP 10

1. BRUCE SPRINGSTEEN • BORN IN THE USA • COLUMBIA
2. MADONNA • LIKE A VIRGIN • WARNER BROS.
3. WHAM! • MAKE IT BIG • COLUMBIA
4. PHIL COLLINS • NO JACKET REQUIRED • ATLANTIC
5. TINA TURNER • PRIVATE DANCER • CAPITOL
6. JOHN FOGERTY • CENTERFIELD • WARNER BROS.
7. FOREIGNER • AGENT PROVOCATEUR • ATLANTIC
8. CHICAGO • CHICAGO 17 • FULL MOON/WARNER BROS.
9. BEVERLY HILLS COP • ORIGINAL SOUNDTRACK • MCA
10. WE ARE THE WORLD • USA FOR AFRICA • COLUMBIA



MALE

- BRUCE SPRINGSTEEN • COLUMBIA
 PHIL COLLINS • ATLANTIC
 JOHN FOGERTY • WARNER BROS.
 BRYAN ADAMS • A&M
 DON HENLEY • GEFEN/WARNER BROS.

NEW MALE

- JULIAN LENNON • ATLANTIC
 DAVID LEE ROTH • WARNER BROS.
 MICK JAGGER • COLUMBIA

FEMALE

- MADONNA • SIRE/WARNER BROS.
 TINA TURNER • CAPITOL
 CYNDI LAUPER • PORTRAIT/EPIC
 SHEENA EASTON • EMI AMERICA
 TEENA MARIE • EPIC

NEW FEMALE

- SADE • PORTRAIT/EPIC
 ALISON MOYET • COLUMBIA
 WHITNEY HOUSTON • ARISTA

GROUP

- PRINCE & THE REVOLUTION • WARNER BROS.
 FOREIGNER • ATLANTIC
 CHICAGO • FULL MOON/WARNER BROS.
 USA FOR AFRICA • COLUMBIA
 THE FIRM • ATLANTIC

NEW GROUP

- THE FIRM • ATLANTIC
 FRANKIE GOES TO HOLLYWOOD • ZTT/ISLAND
 AUTOGRAPH • RCA
 TIL TUESDAY • EPIC
 ANIMOTION • MERCURY/POLYGRAM

DUO

- WHAM! • COLUMBIA
 HALL & OATES • RCA
 ASHFORD & SIMPSON • CAPITOL

SOUNDTRACK

- BEVERLY HILLS COP • MCA
 PURPLE RAIN • WARNER BROS.
 VISION QUEST • GEFEN/WARNER BROS.
 THE BREAKFAST CLUB • A&M
 THE WOMAN IN RED • MOTOWN



TOP 10

1. WE ARE THE WORLD • USA FOR AFRICA • COLUMBIA
2. CARELESS WHISPER • WHAM! • COLUMBIA
3. EASY LOVER • PHILIP BAILEY (DUET W/ PHIL COLLINS) • COLUMBIA
4. CRAZY FOR YOU • MADONNA • GEFEN/WARNER BROS.
5. I WANT TO KNOW WHAT LOVE IS • FOREIGNER • ATLANTIC
6. CAN'T FIGHT THIS FEELING • REO SPEEDWAGON • EPIC
7. DON'T YOU (FORGET ABOUT ME) • SIMPLE MINDS • A&M
8. ONE MORE NIGHT • PHIL COLLINS • ATLANTIC
9. EVERYTHING SHE WANTS • WHAM! • COLUMBIA
10. EVERYBODY WANTS TO RULE THE WORLD • TEARS FOR FEARS • MERCURY/POLYGRAM

MALE

1. PHIL COLLINS • ATLANTIC
 2. BILLY OCEAN • JIVE/ARISTA
 3. DAVID LEE ROTH • WARNER BROS.
 4. DON HENLEY • GEFEN/WARNER BROS.
 5. JACK WAGNER • QWEST/WARNER BROS.

NEW MALE

1. DAVID LEE ROTH • WARNER BROS.
 2. MURRAY HEAD • RCA
 3. JULIAN LENNON • ATLANTIC
 4. MICK JAGGER • COLUMBIA
 5. JOHN PARR • ATLANTIC

FEMALE

1. MADONNA • SIRE/WARNER BROS.
 2. SHEENA EASTON • EMI AMERICA
 3. TEENA MARIE • EPIC
 4. SADE • PORTRAIT/EPIC
 5. TINA TURNER • CAPITOL

NEW FEMALE

1. SADE • PORTRAIT/EPIC
 2. REBBIE JACKSON • COLUMBIA
 3. ALISON MOYET • COLUMBIA
 4. WHITNEY HOUSTON • ARISTA

GROUP

1. FOREIGNER • ATLANTIC
 2. REO SPEEDWAGON • EPIC
 3. SIMPLE MINDS • A&M
 4. TEARS FOR FEARS • MERCURY/POLYGRAM
 5. NEW EDITION • MCA

NEW GROUP

1. ANIMOTION • MERCURY/POLYGRAM
 2. KATRINA & THE WAVES • CAPITOL
 3. FRANKIE GOES TO HOLLYWOOD • ZTT/ISLAND
 4. AUTOGRAPH • RCA
 5. TIL TUESDAY • EPIC

TOP DUO

1. WHAM! • COLUMBIA
 2. PHILIP BAILEY & PHIL COLLINS • COLUMBIA
 3. DARYL HALL & JOHN OATES • RCA
 4. ASHFORD & SIMPSON • CAPITOL

INSTRUMENTALIST

1. H. FALTERMEYER • MCA
 2. P. HARDCASTLE • PROFILE

TOP SINGLE FROM A SOUNDTRACK

1. DON'T YOU (FORGET ABOUT ME) • SIMPLE MINDS • THE BREAKFAST CLUB • A&M
 2. RHYTHM OF THE NIGHT • DeBARGE • BERRY GORDY'S LAST DRAGON • MOTOWN
 3. AXEL F • HAROLD FALTERMEYER • BEVERLY HILLS COP • MCA



CONGRATULATIONS, HAROLD F

Giorgio, Laurie, George, Keith, Brian,
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BLACK CONTEMPORARY AWARDS

ALBUMS

SINGLES

TOP TEN

1. SOLID • ASHFORD & SIMPSON • CAPITOL
2. EMERGENCY • KOOL & THE GANG • DE-LITE/POLYGRAM
3. STARCHILD • TEENA MARIE • EPIC
4. PURPLE RAIN • PRINCE & THE REVOLUTION • WARNER BROTHERS
5. THE NIGHT I FELL IN LOVE • LUTHER VANDROSS • EPIC
6. DIAMOND LIFE • SADE • PORTRAIT/CBS
7. NEW EDITION • NEW EDITION • MCA
8. TRULY FOR YOU • THE TEMPTATIONS • GORDY/MOTOWN
9. NIGHTSHIFT • COMMODORES • MOTOWN
10. PRIVATE DANCER • TINA TURNER • CAPITOL



MALE

1. LUTHER VANDROSS • EPIC
2. JESSE JOHNSON'S REVUE • EPIC
3. PHILIP BAILEY • COLUMBIA
4. BILLY OCEAN • ARISTA
5. FREDDIE JACKSON • CAPITOL

NEW MALE

1. JESSE JOHNSON'S REVUE • A&M
2. FREDDIE JACKSON • CAPITOL
3. EUGENE WILDE • PHILLY WORLD/ATLANTIC

FEMALE

1. TINA TURNER • CAPITOL
2. SADE • PORTRAIT/EPIC
3. WHITNEY HOUSTON • ARISTA
4. DIANA ROSS • RCA
5. CHAKA KHAN • WARNER BROTHERS

NEW FEMALE

1. SADE • PORTRAIT/EPIC
2. WHITNEY HOUSTON • ARISTA
3. REBBIE JACKSON • COLUMBIA

GROUPS

1. PRINCE & THE REVOLUTION • WARNER BROTHERS
2. KOOL & THE GANG • DE-LITE/POLYGRAM
3. NEW EDITION • MCA
4. THE TEMPTATIONS • GORDY/MOTOWN
5. NIGHTSHIFT • COMMODORES/MOTOWN

NEW GROUP

1. FAT BOYS • SUTRA
2. WHODINI • ARISTA
3. KLYMAXX • CONSTELLATION/MCA

DUO'S

1. ASHFORD & SIMPSON • CAPITOL
2. WHODINI • ARISTA
3. RUN D.M.C. • PROFILE

TOP TEN

1. MR. TELEPHONE MAN • NEW EDITION • MCA
2. NIGHTSHIFT • COMMODORES • MOTOWN
3. MISSING YOU • DIANA ROSS • RCA
4. RHYTHM OF THE NIGHT • DeBARGE • GORDY/MOTOWN
5. WE ARE THE WORLD • USA FOR AFRICA • COLUMBIA
6. IN MY HOUSE • MARY JANE GIRLS • GORDY/MOTOWN
7. TONIGHT • READY FOR THE WORLD • MCA
8. YOU GIVE GOOD LOVE • WHITNEY HOUSTON • ARISTA
9. MISLED • KOOL & THE GANG • DeLITE/POLYGRAM
10. LOVELIGHT • STEVIE WONDER • MOTOWN



MALE

1. EUGENE WILDE • PHILLY WORLD/ATLANTIC
2. WILTON FELDER • MCA
3. JESSE JOHNSON'S REVUE • A&M
4. PHILIP BAILEY • COLUMBIA
5. STEVIE WONDER • MOTOWN

NEW MALE

1. EUGENE WILDE • PHILLY WORLD/ATLANTIC
2. JESSE JOHNSON'S REVUE • A&M
3. FREDDIE JACKSON • CAPITOL
4. ALEXANDER O'NEAL • TABU/CBS
5. GLENN JONES • RCA

FEMALE

1. DIANA ROSS • RCA
2. SADE • PORTRAIT/CBS
3. WHITNEY HOUSTON • ARISTA
4. MADONNA • SIRE/WARNER BROTHERS
5. SHEENA EASTON • EMI

NEW FEMALE

1. SADE • PORTRAIT/CBS
2. WHITNEY HOUSTON • ARISTA
3. REBBIE JACKSON • COLUMBIA

GROUPS

1. NEW EDITION • MCA
2. READY FOR THE WORLD • MCA
3. COMMODORES • MOTOWN
4. KOOL & THE GANG • DeLITE/POLYGRAM
5. DeBARGE • GORDY/MOTOWN

NEW GROUPS

1. READY FOR THE WORLD • MCA
2. KLYMAXX • CONSTELLATION/MCA
3. U.T.F.O. • SELECT

DUO'S

1. ASHFORD & SIMPSON • CAPITOL
2. PHILIP BAILEY & PHIL COLLINS • COLUMBIA
3. WHAM! • COLUMBIA

INSTRUMENTALISTS

1. HAROLD FALTERMEYER • MCA
2. PAUL HARDCASTLE • PROFILE

SOUNDTRACKS

1. PURPLE RAIN • WARNER BROTHERS
2. WOMAN IN RED • MOTOWN
3. BEVERLY HILLS COP • MCA
4. BREAKIN' 2 • ATLANTIC
5. BERRY GORDY'S, THE LAST DRAGON • MOTOWN

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COUNTRY AWARDS

ALBUMS SINGLES

TOP 10

1. ROLL ON -- ALABAMA -- RCA
2. CITY OF NEW ORLEANS -- WILLIE NELSON -- COLUMBIA
3. MAJOR MOVES -- HANK WILLIAMS, JR. -- WARNER BROS.
4. COUNTRY BOY -- RICKY SKAGGS -- EPIC
5. WHY NOT ME -- THE JUDDS -- RCA/CURB
6. DOES FORT WORTH EVER CROSS YOUR MIND -- GEORGE STRAIT -- MCA
7. KENTUCKY HEARTS -- EXILE -- EPIC
8. 40 HOUR WEEK -- ALABAMA -- RCA
9. GREATEST HITS 2 -- THE OAK RIDGE BOYS -- MCA
10. FRIENDSHIP -- RAY CHARLES -- COLUMBIA



TOP 10

1. GIRLS NIGHT OUT -- THE JUDDS -- RCA
2. TO ME -- BARBARA MANDRELL & LEE GREENWOOD -- MCA
3. SOMETHING IN MY HEART -- RICKY SKAGGS -- EPIC
4. IF YOU'RE GONNA PLAY IN TEXAS -- ALABAMA -- RCA
5. TENNESSEE HOMESICK BLUES -- DOLLY PARTON -- RCA
6. FALLIN' IN LOVE -- SYLVIA -- RCA
7. THAT'S THE THING ABOUT LOVE -- DON WILLIAMS -- MCA
8. GIVE ME ONE MORE CHANCE -- EXILE -- EPIC
9. CRAZY -- CRAZY -- KENNY ROGERS -- RCA
10. YOU'RE GETTIN' TO ME AGAIN -- JIM GLASER -- NOBLE VISION

ALBUMS LABEL

1. MCA
2. RCA
3. Epic
4. COLUMBIA
5. WARNER BROS.

TOP RECORD COMPANY

(Total Distributed Labels)

1. RCA
2. MCA
3. CBS
4. WARNER BROS.
5. CAPITOL/EMI AMERICA

MALE VOCALIST

1. GEORGE STRAIT
2. RICKY SKAGGS
3. WILLIE NELSON
4. HANK WILLIAMS, JR.
5. EARL THOMAS CONLEY

FEMALE VOCALIST

1. ANNE MURRAY
2. EMMYLOU HARRIS
3. BARBARA MANDRELL
4. CRYSTAL GAYLE
5. DOLLY PARTON

GROUP

1. ALABAMA
2. THE OAK RIDGE BOYS
3. EXILE
4. THE NITTY GRITTY DIRT BAND
5. THE STATLER BROTHERS

DUET

1. THE JUDDS
2. BARBARA MANDRELL & LEE GREENWOOD
3. WILLIE NELSON & KRIS KRISTOFFERSON
4. THE EVERLY BROTHERS
5. FRIZZELL & WEST



SINGLES LABEL

1. RCA
2. MCA
3. Warner Bros.
4. EPIC
5. COLUMBIA

MALE VOCALIST

1. EARL THOMAS CONLEY
2. RICKY SKAGGS
3. GEORGE STRAIT
4. DON WILLIAMS
5. MERLE HAGGARD

FEMALE VOCALIST

1. DOLLY PARTON
2. BARBARA MANDRELL
3. ANNE MURRAY
4. JANIE FRICKE
5. REBA McENTIRE

GROUP

1. ALABAMA
2. THE NITTY GRITTY DIRT BAND
3. THE OAK RIDGE BOYS
4. EXILE
5. THE STATLER BROTHERS

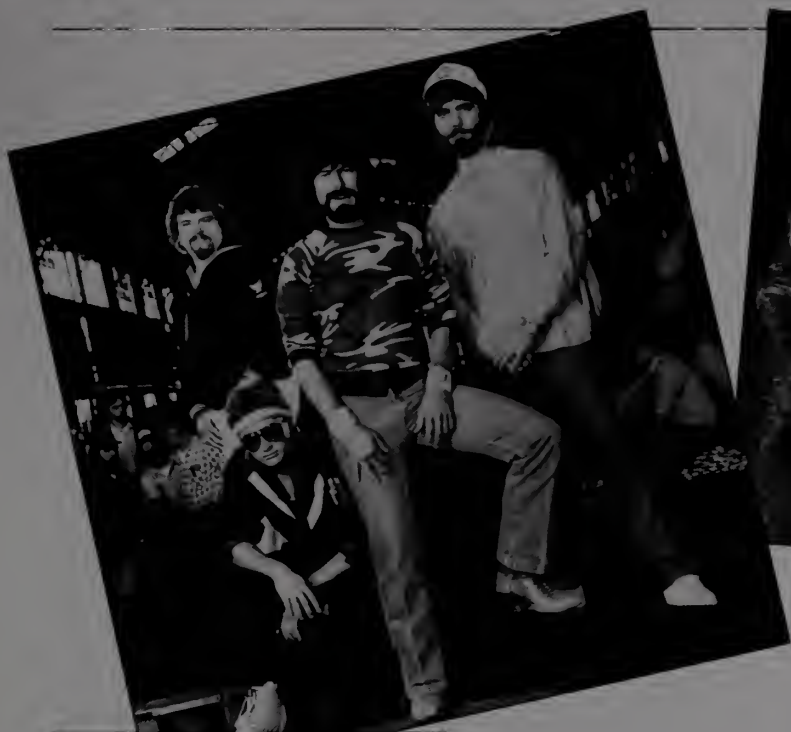
DUET

1. THE JUDDS
2. THE BELLAMY BROTHERS
3. BARBARA MANDRELL & LEE GREENWOOD
4. ANNE MURRAY & DAVE LOGGIN
5. RAY CHARLES & WILLIE NELSON



MCA RECORDS

OUR WINNERS SAY IT ALL!



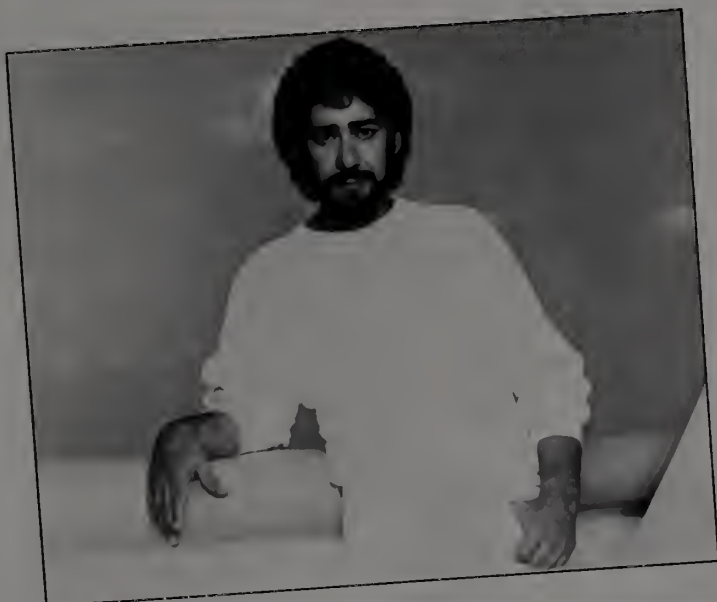
ALABAMA

- ★ TOP ALBUM OF THE YEAR—"Roll On"
- ★ TOP GROUP, SINGLES
- ★ TOP GROUP, ALBUMS



THE JUDDS, Wynonna & Naomi

- ★ TOP DUET, ALBUMS
- ★ TOP SINGLE OF THE YEAR—"Girl's Night Out"
- ★ TOP DUET, SINGLES



EARL THOMAS CONLEY

- ★ TOP MALE VOCALIST

RCA

- ★ TOP SINGLES LABEL
- ★ TOP RECORD COMPANY



DOLLY

- ★ TOP FEMALE VOCALIST, SINGLES

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CASH BOX AWARDS

12" SINGLES

1. NEW ATTITUDE • AXEL F • PATTI LaBELLE & HAROLD FALTERMEYER • MCA
2. IN MY HOUSE • MARY JANE GIRLS • MOTOWN
3. RAINFOREST • PAUL HARDCASTLE • PROFILE
4. WE ARE THE WORLD • USA FOR AFRICA • COLUMBIA
5. ROXANNE, ROXANNE • UTFO • SELECT
6. LOVERGIRL • TEENA MARIE • EPIC
7. RHYTHM OF THE NIGHT • DeBARGE • MOTOWN
8. THE MEN ALL PAUSE • KLYMAXX • CONSTELLATION/MCA
9. HANG ON TO YOUR LOVE • SADE • EPIC/PORTRAIT
10. LIKE A VIRGIN • MADONNA • SIRE/WARNER BROS.

TOP NEW MALE VOCALIST

1. PHILIP BAILEY • COLUMBIA
2. JESSE JOHNSON'S REVUE • A&M
3. MURRAY HEAD • RCA
4. MICK JAGGER • COLUMBIA
5. NOLAN THOMAS • EMERGENCY/ATLANTIC

TOP FEMALE VOCALIST

1. MADONNA • SIRE/WARNER BROS.
2. PATTI LaBELLE • MCA
3. TEENA MARIE • EPIC
4. ROXANNE SHANTE • POP ART
5. SADE • PORTRAIT/EPIC

TOP NEW FEMALE VOCALIST

1. ROXANNE SHANTE • POP ART
2. SADE • PORTRAIT/EPIC
3. REBBIE JACKSON • COLUMBIA
4. CHEYNE • MCA



TOP GROUP

1. KLYMAXX • CONSTELLATION/MCA
2. UTFO • SELECT
3. MARY JANE GIRLS • MOTOWN
4. DEBARGE • MOTOWN
5. KOOL & THE GANG • DE-LITE/POLYGRAM

TOP NEW GROUP

1. KLYMAXX • CONSTELLATION/MCA
2. UTFO • SELECT
3. LISA LISA AND THE CULT JAM WITH FULL FORCE • COLUMBIA
4. ANIMOTION • MERCURY/POLYGRAM
5. BRONSKI BEAT • LONDON/MCA

TOP DUO

1. WHAM! • COLUMBIA
2. ASHFORD & SIMPSON • CAPITOL
3. HALL & OATES • RCA
4. SKIPWORTH & TURNER • 4TH & BROADWAY/ISLAND
5. RENE & ANGELA • MERCURY/POLYGRAM

TOP INSTRUMENTALIST

1. HAROLD FALTERMEYER • MCA
2. PAUL HARDCASTLE • PROFILE

MUSIC VIDEOS



1. CARELESS WHISPER • WHAM! • COLUMBIA
2. EVERYBODY WANTS TO RULE THE WORLD • TEARS FOR FEARS • MERCURY/POLYGRAM
3. EASY LOVER • PHILIP BAILEY WITH PHIL COLLINS • COLUMBIA
4. MATERIAL GIRL • MADONNA • SIRE/WARNER BROS.
5. ALL SHE WANTS TO DO IS DANCE • DON HENLEY • GEFLEN/WARNER BROS.
6. WE ARE THE WORLD • USA FOR AFRICA • COLUMBIA
7. RHYTHM OF THE NIGHT • DeBARGE • MOTOWN
8. SUSSUDIO • PHIL COLLINS • ATLANTIC
9. CAN'T FIGHT THIS FEELING • REO SPEEDWAGON • EPIC
10. BORN IN THE USA • BRUCE SPRINGSTEEN • COLUMBIA

TOP NEW FEMALE VOCALIST

1. SADE • PORTRAIT/EPIC
2. REBBIE JACKSON • COLUMBIA

TOP GROUP

1. TEARS FOR FEARS • MERCURY/POLYGRAM
2. REO SPEEDWAGON • EPIC
3. ANIMOTION • MERCURY/POLYGRAM
4. SIMPLE MINDS • A&M
5. TIL TUESDAY • EPIC

TOP NEW GROUP

1. ANIMOTION • MERCURY/POLYGRAM
2. GENERAL PUBLIC • IRS/A&M
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TOP DUO

1. WHAM! • COLUMBIA
2. PHILLIP BAILEY WITH PHIL COLLINS • COLUMBIA
3. DARYL HALL & JOHN OATES • RCA

TOP MALE VOCALIST

1. BRUCE SPRINGSTEEN • COLUMBIA
2. PHIL COLLINS • ATLANTIC
3. DON HENLEY • GEFLEN/WARNER BROS.
4. BRYAN ADAMS • A&M
5. DAVID LEE ROTH • WARNER BROS.

TOP NEW MALE VOCALIST

1. DAVID LEE ROTH • WARNER BROS.
2. JULIAN LENNON • ATLANTIC
3. MURRAY HEAD • RCA

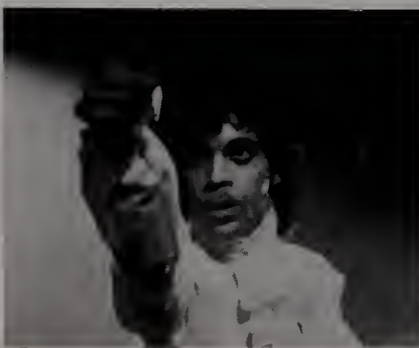
TOP FEMALE VOCALIST

1. MADONNA • SIRE/WARNER BROS.
2. TEENA MARIE • EPIC
3. CHAKA KHAN • WARNER BROS.
4. SHEENA EASTON • EMI
5. SADE • PORTRAIT/EPIC

COMPACT DISCS

TOP 10

1. PINK FLOYD • DARK SIDE OF THE MOON • CAPITOL
2. MADONNA • LIKE A VIRGIN • SIRE/WARNER BROS.
3. BRUCE SPRINGSTEEN • BORN IN THE USA • COLUMBIA
4. CHICAGO • CHICAGO 17 • FULL MOON/WARNER BROS.
5. PRINCE & THE REVOLUTION • PURPLE RAIN • WARNER BROS.
6. LIONEL RICHIE • CAN'T SLOW DOWN • MOTOWN
7. FOREIGNER • AGENT PROVOCATEUR • ATLANTIC
8. JOHN FOGERTY • CENTERFIELD • WARNER BROS.
9. POINTER SISTERS • BREAKOUT • PLANET/RCA
10. MICK JAGGER • SHE'S THE BOSS • COLUMBIA



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2. BEVERLY HILLS COP • MCA
3. VISION QUEST • GEFLEN/WARNER BROS.
4. THE BIG CHILL • MOTOWN
5. THE WOMAN IN RED • MOTOWN

HOME VIDEOCASSETTES

TOP 10

1. POLICE ACADEMY — WARNER HOME VIDEO
2. THE NATURAL — RCA/COLUMBIA PICTURES HOME VIDEO
3. ALL OF ME — THORN EMI HOME VIDEO
4. RED DAWN — MGM/UA HOME VIDEO
5. WOMAN IN RED — VESTRON HOME VIDEO
6. TIGHTROPE — WARNER HOME VIDEO
7. REVENGE OF THE NERDS — CBS/FOX VIDEO
8. STAR TREK III — THE SEARCH FOR SPOCK — PARAMOUNT HOME VIDEO
9. PURPLE RAIN — WARNER HOME VIDEO
10. BACHELOR PARTY — CBS/FOX VIDEO



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COMEDY

1. POLICE ACADEMY — WARNER HOME VIDEO

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1. THE NEVERENDING STORY — WARNER HOME VIDEO

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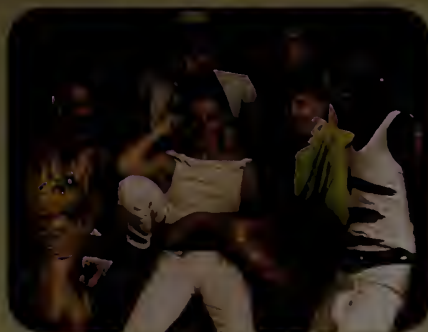
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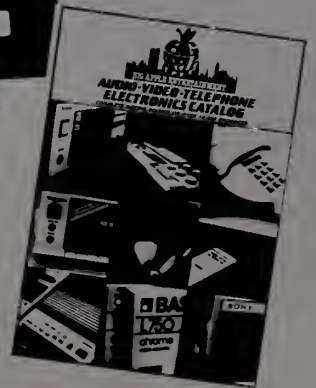
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Top New Male Vocalist #3: Murray Head

Top Duo #3: Daryl Hall & John Oates

TOP 10 COMPACT DISCS

#9: Breakout Pointer Sisters

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Top New Male Vocalist #3: Murray Head

Top Duo #3: Daryl Hall & John Oates

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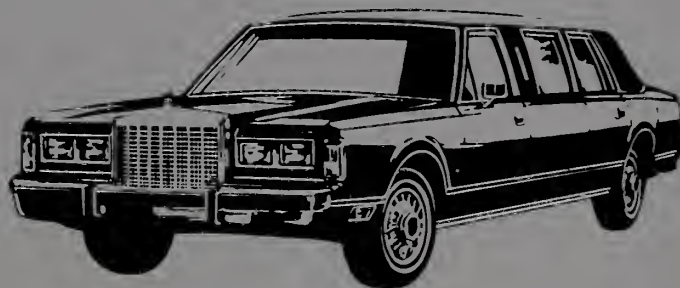
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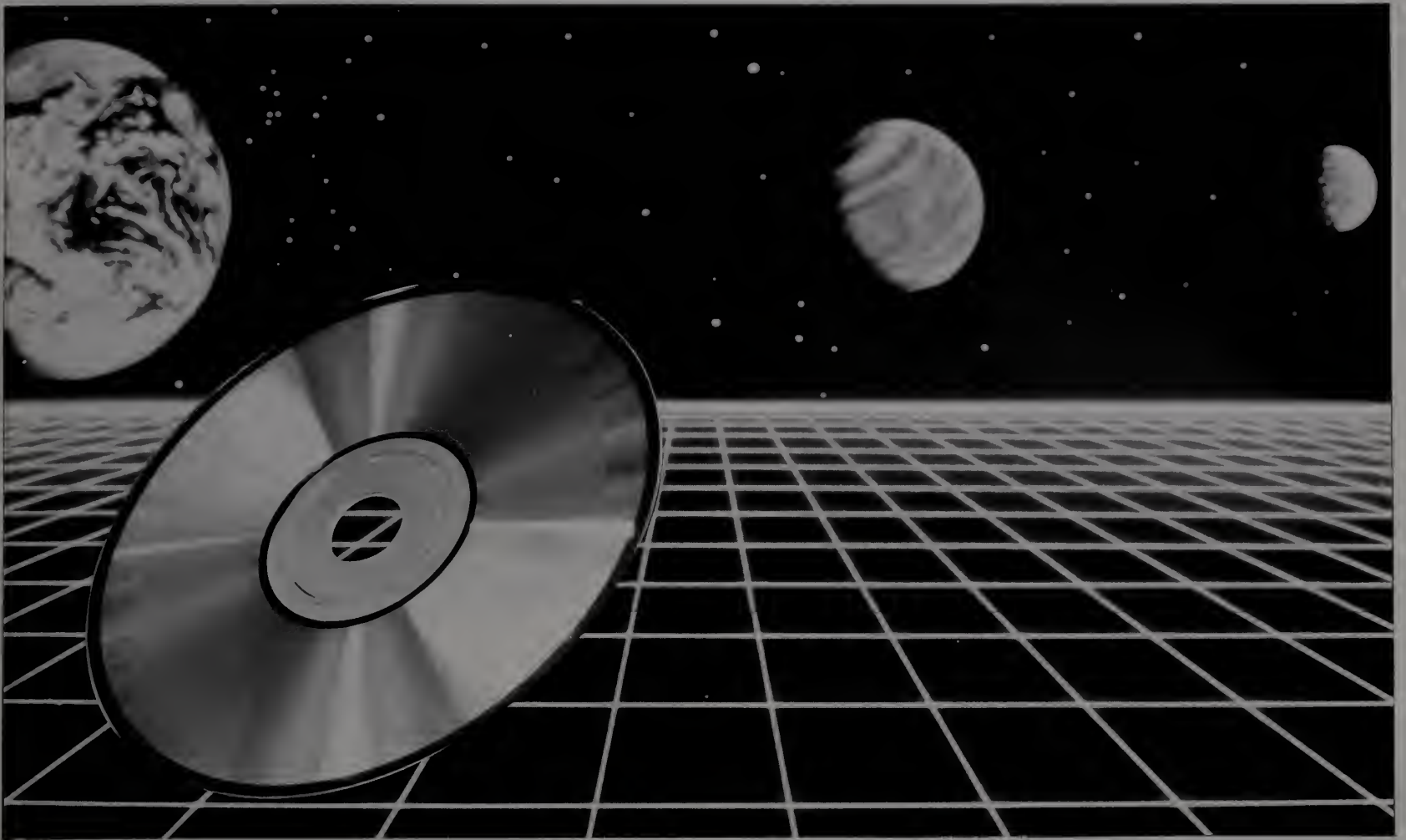
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tra, Vanguard, Fantasy, Cat
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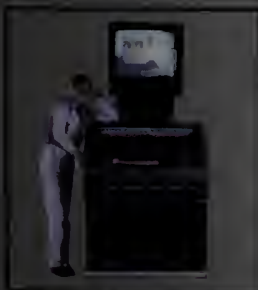
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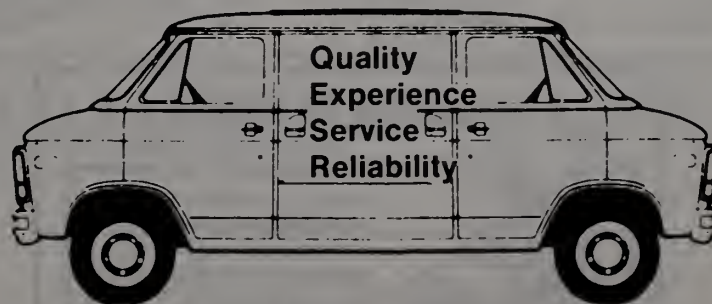
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(Atari, Arachnid, American Shuffleboard, Ardac, Cinematronics, Coin Acceptors, Automatic Products, Bally/Midway, Data East, Dynamo, Exidy, Hamilton, Konami, Kitcorp, Klapp, Litton, Magic Electronics, Moyer-Diebel, Mars, Merit, Metec, Nintendo, Nichibutsu, Pop-A-Shot, Premier, Rock-Ola, RMI, Romstar, Sega, Status, Taito, Universal, Valley, Woodbine, Williams Zamperla).

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Linda T. Hauser, secretary-treas.
Bob Kravner, parts manager-sales
Kevin Reid, Service
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Greensboro 27406
(919) 272-3412
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Carolyn Pergerson, asst. manager
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(614) 279-4800
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Gus Bergfeld, service mgr.
(Arachnid, Seeburg, Valley)

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17000 South Waterloo Road
Cleveland 44110
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Sheldon Gisser, vice president
Donald E. Singer, vice president
Herman Fox, vice pres.-special projects
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Columbus 43229-1087
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Stanley Knoll, manager
(same product lines as Cleveland office)

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Cleveland 44114
(216) 781-4600
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Alex Goldstein, vice pres.
Eva Guselia, treas.
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Monroe Distributing Inc.
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Cincinnati 45246
(513)771-1909
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Cincinnati 45215

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Jack Schleicher, general mgr.
Linda Singer, comptroller
Claudia Wilson, sales & part mgt.
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William Kraft, vice pres.-marketing
William Cowman, secretary
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Doug Wilson, operations mgr.
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contact: Burt Weiss, v.p.-marketing
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contact: Carol Spence
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contact: Carol Warren, Gregory Kobe
(digital test equipment)

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(702) 873-2345
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Gene Taylor, asst. to president
Ron Stewart, sales director
Neil McQueen, adv., p.r. & marketing support
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Francis Tew, marketing manager
Karl Gustavson, technical advisor
Shirley Carson, customer service
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Leo Droste, executive vice president

American Amusement Machine Assn. (AAMA)
205 The Strand - Suite 3
Alexandria, VA 22314
(703) 548-8044
Glenn Braswell, executive director

International Association of Amusement Parks & Attractions (IAAPA)
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John Graff, executive director
Marianne Kroeger, associate director

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Washington, D.C. 20005
(202) 393-0092
John R. Graff, counsel/director of government relations

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Chicago, IL 60606
(312) 346-0370
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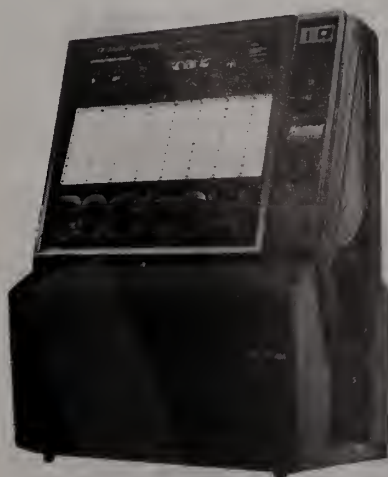
Rock-Ola
Mystic ('76-'79)



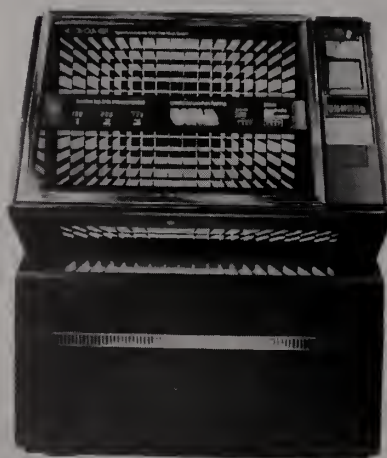
Rock-Ola
Techna ('80)



Rock-Ola
Grand Salon II ('80)



Rock-Ola
484 ('81)



Rock-Ola
488
Deluxe ('82)



Rock-Ola
490
'84-'85)



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Rowe R-80 ('75)



Rowe R-81 ('76)



Rowe R-81 ('76)



Rowe CTI-IS ('77)



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Rowe Black Magic ('77)



Rowe R-83 Flesta ('78)



Rowe R-83 Disco 200 ('78)



Rowe R-84 Tempo ('79)



Rowe R-84 Kentwood ('79)



Rowe R-87 ('80)



Rowe R-88 ('81)

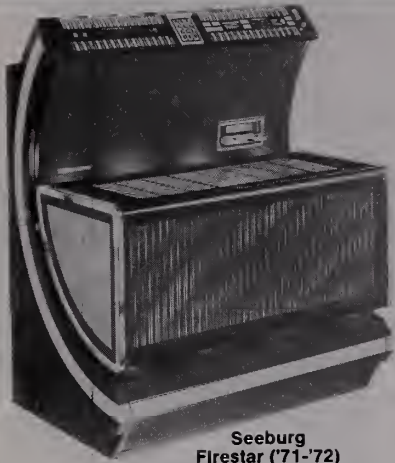


Rowe R-89 ('84-'85)



Rowe V/MEC video jukebox ('84-'85)

SEEBURG



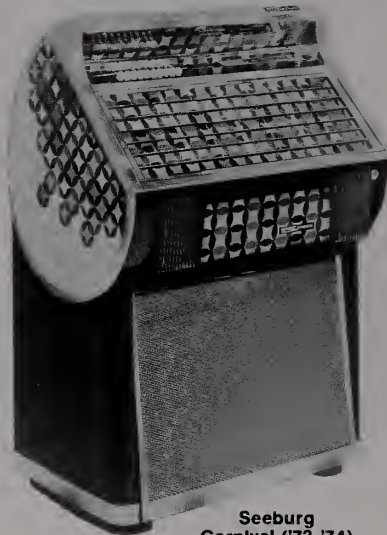
Seeburg
Firestar ('71-'72)



Seeburg
Regency ('72-'73)



Seeburg
Olympian 160 ('72-'73)



Seeburg
Carnival ('73-'74)



Seeburg
Matador ('73-'74)



Seeburg
Vogue II ('74-'75)



Seeburg
Entertainer ('75-'76)



Seeburg
Sunstar ('76)



Seeburg
Topaz 100-Sel. ('76-'77)



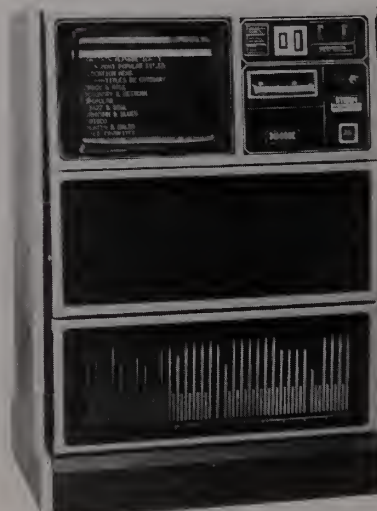
Seeburg
Seeburg 160 ('77-'78)



Seeburg
Celestia 100 ('77-'78)



Seeburg
Disco 160 ('78-'79)



Seeburg
Video Music Center ('81)



Seeburg
Prelude ('84-'85)

LOWEN-NSM



Lowen-NSM
Prestige ('81)



Lowen-NSM
240-1 ('82)



Lowen-NSM
Satellite 200 ('83)



Lowen-NSM
Soundmaster Compact ('84)



Lowen-NSM
City II ('84)



Wurlitzer
Niagara ('81)

WURLITZER



Wurlitzer
Fuego ('84-'85)



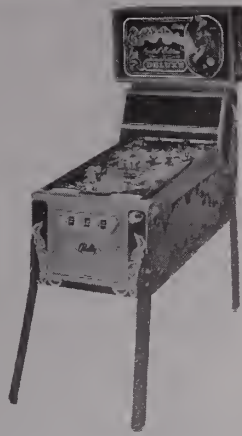
Wurlitzer
SL 700 ('84-'85)



Wurlitzer
Lasergraph II ('84-'85)



Wurlitzer
Tarock ('84-'85)



Bally
'Eight Ball Deluxe'
(Ltd. Ed.)



Bally Midway
'Black Pyramid'



Bally Midway
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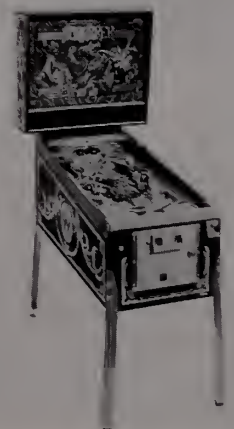
Williams
'Star Light'



Williams
'Gridiron'



Williams
'Space Shuttle'



Williams
'Sorcerer'



Atari
'Empire Strikes Back'



Atari
'Marble Madness'



Atari
'Paper Boy'



Bally Midway
'Midnight Marauders'



Bally Midway
'Flicky'



Bally Midway
'Swat'



Bally Midway
'Pacland'



Bally Midway
'Timber'



Bally Midway
'Demolition Derby'



Bally Sente
'Shrike Avenger'



Bally Sente
'Trivial Pursuit'



Centuri
'Track & Field'



Konami/Centuri
'Hyper Sports'

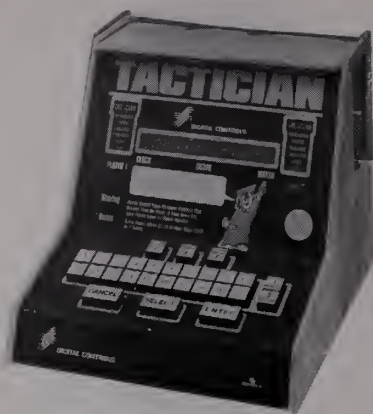


Data East
'Karate Champ'

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Data East
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Digital Controls
'Tactician'



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'Lode Runner'



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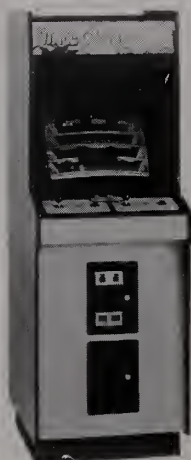
Exidy
'Cheyenne'



Exidy
'Vertigo'



Nichibutsu
Roller Jammer



Nintendo
'Vs. Ice Climber'



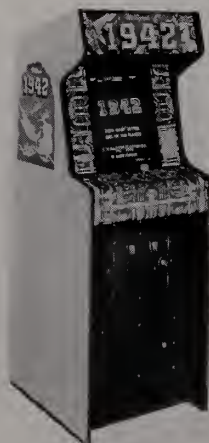
Nintendo
'Vs. Excitebike'



Williams
'Turkey Shoot'



Williams
'Aeroboto'



Williams
'1942'



Century
'Dartes'



I.C.E.
'Chex'



I.C.E.
"Fire Escape"

MISC.

SHUFFLES, TABLE GAMES



Meltec
"Target Ace"



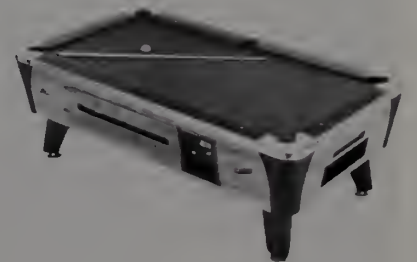
Bally Midway
"10 Pin Deluxe"



Williams
"Strike Zone"



American Shuffleboard
"Classic" (Walnut)



Dynamo
"Big D"



Dynamo
"Soccer"



Irving Kaye
"Silver Shadow"



Irving Kaye
"Lions Head"



U.S. Billiards
"Charisma"



Valley
"Tiger Cat Bumper Pool"



Valley
"Pro Soccer"

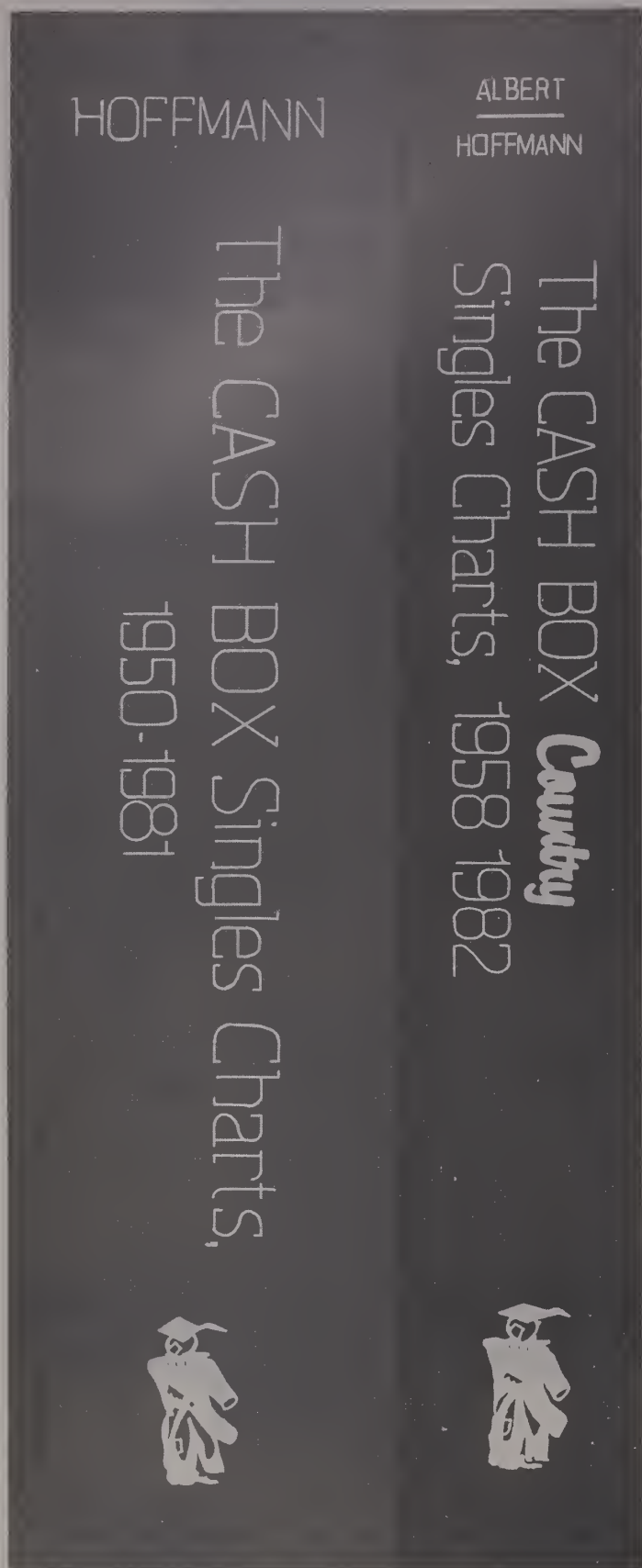


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