

CASH BOX

September 7, 1985

D.T.M.

NEWSPAPER \$3.00



ALABAMA
Hard Work Results In Unequaled Growth
Story on Page 11

*Cash Box's New Faces To Watch
The Year In Review
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SEMINAR III
MINNEAPOLIS,
MINNESOTA

You Are Cordially Invited

*to attend a Cash Box Radio/Retail Seminar
The Seminar will be held Saturday, September 21, 1985 at the
Hotel Sofitel, Salon, 5601 W. 78th Street, Minneapolis, Minnesota.*

*It begins at noon with cocktails. Lunch will be served beginning at 12:30 P.M. and
will be followed by a presentation of Cash Box's newly implemented Chart methodology
and editorial changes, and an open discussion concerning ways CASH BOX can be
more responsive to your needs.*

*No fee or registration is involved.
Please R.S.V.P. for yourself and key members of your staff
to:*

*Spence Berland
CASH BOX MAGAZINE
6363 Sunset Boulevard, Suite 930
Hollywood, California 90028
(213) 464-8241*

*If your business is selling, promoting, or playing records we urge you to attend.
This is the third in a continuing series of CASH BOX radio/retail seminars to be held all over
the country, watch for announcements of future seminars in the pages of CASH BOX.*

CASH BOX

WE TALK TO PEOPLE THAT COUNT

CASH BOX

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GUEST EDITORIAL

Blues And The Blues Heaven Foundation

by Willie Dixon

It was 30 years ago when Memphis Slim and I began to seriously talk about a foundation dedicated to the Blues. These early conversations eventually encouraged me to become the founder of the **Blues Heaven Foundation, Inc.** The purpose of the Blues Heaven Foundation is to give knowledge of the facts of life. Blues are the true facts of life expressed in words, feelings, understanding, and inspirations. The Blues are the roots of all American music and the greatest music on the face of the earth. "How," I've been asked, "can I say this?" This is because the Blues consists of everything other music possesses and more. The Blues possesses wisdom, rhythm, knowledge and understanding. The Blues also delivers messages and informs you of how individuals feel according to their way of life.

The rhythm of the Blues originates from the drum beats used to deliver messages across the world and this is a part of the Blues. Then the Blues consists of music which attracts the attention of everything on the face of the earth including growing things. Not only does the Blues deliver messages, attract things, give the sweetness of instruments and help you to understand, it also provides you the experience of being in the position of someone else who feels different from you. The Blues gives you a message to have a better understanding of the concept someone else is trying to express. Most people never fully comprehend the communication transmitted through these various compositions.

One of the greatest things I can say pertaining to the Blues is that it expresses everything among countries all over the world. People have developed cliches to make a better understanding throughout the world. These cliches are made to give you a better discernment of living. For example, "Good Advice" is a song I wrote which has a particular set of cliches and I will explain them before presenting them in prose form.

When they say "a man will strain at a gnat and swallow a camel" it means: a man makes a big to do over a small thing yet something big (which deserves his attention) is stupidly overlooked. Another saying, "a wise man bets but a fool he gambles," means: If a man chooses to put a certain amount on the table with the attitude of 'if I win, I win and if I lose, I lose,' then that's an example of a wise man. However, a man who chooses to continue to place money on the table hoping to win each time is a fool in the eyesight of many. The saying, "a barking dog seldom bites," means that when a dog barks loud you won't take a chance of being bitten and the dog will never have to bite. And the saying, "what's done in the darkness will come to the light," means that if you try to do something without being caught, the illegality

of it comes about sooner or later. The meaning of the cliché, "you can't tell a farmer from a lover," means if you put a lover in farmer's clothes, you can't tell the difference. By the same token, if you put a farmer in lover's clothes, you won't be able to make a distinction. And the saying that "you can't judge a book just looking at the cover," means that it may look like a comic book on the outside and be a Bible on the inside.

So the song goes like this:
*You strain at a gnat and swallow a camel
A wise man bet but a fool he gambles
A barking dog, he seldom bites
And what's done in the darkness will come to the light
You can't tell a farmer from a lover
You can't judge a book by just looking at the cover.*



Willie Dixon is a legendary songwriter and producer, having composed many rock and blues classics which remain active in today's market. He continues to write poignant compositions and tours internationally on a regular basis.

Now you fight the fire and you fan the flame
Time will change about everything
Like eye for eye and tooth for tooth
The blacker the berry, the sweeter the juice
And if a man don't work, he's bound to steal
'Cause the grass looks greener

in the other field.

*You can't get blood from a turnip
All that glitters ain't gold
You can play good music
When you play with soul
'Cause everything that starts has got to end
And if you keep on betting you're bound to win
Because a still tongue makes a wise head
And these are the things that the wise folks said.*

These cliches are a part of the Blues. Another expression which I found to be true and many people around the world agree with me 100 percent is: "It don't make sense we can't make peace." I chose this phrase to be the motto of my not-for-profit organization, **The Blues Heaven Foundation.** The Foundation's first fundraiser was Sunday, August 11, 1985 at the Cabaret Metro located at 3730 N. Clark Street, Chicago, Ill. The monies from this event will be used to give scholarships in honor of Muddy Waters, donate instruments, and protect more copyrights and publications along with the many other things our Foundation can do to help new and upcoming artists. The Foundation is a living reality stemming from some 30 years of thought, and people who care can request information and send donations to:

The Blues Heaven Foundation, Inc.
c/o 822 Hillgrove Avenue
Western Springs, Illinois 60558

TOP POP DEBUTS

SINGLES

44

PART-TIME LOVER -- Stevie Wonder -- Tamla/Motown

ALBUMS

158

SO MANY RIVERS -- Bobby Womack -- MCA

POP SINGLE

#1

**ST. ELMO'S FIRE
(MAN IN MOTION)**
John Parr
Atlantic

B/C SINGLE

#1

SAVING ALL MY LOVE FOR YOU
Whitney Houston
Arista

COUNTRY SINGLE

#1

**I DON'T KNOW WHY
YOU DON'T WANT ME**
Rosanne Cash
Columbia

JAZZ

#1

DANCING IN THE SUN
George Howard
TBA/Palo Alto

COMPACT DISC

#1

THE DREAM OF THE BLUE TURTLES
Sting
A&M

WINNERS CIRCLE

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



POP ALBUM

#1

BROTHERS IN ARMS
Dire Straits
Warner Bros.

B/C ALBUM

#1

ROCK ME TONIGHT
Freddie Jackson
Capitol

COUNTRY ALBUM

#1

FIVE-O
Hank Williams, Jr.
Warner Bros./Curb

MUSIC VIDEO

#1

FREEWAY OF LOVE
Aretha Franklin
Arista

12" SINGLE

#1

THE SHOW/LA-DI-DA-DI
Doug E. Fresh
And The Get Fresh Crew
Reality/Danya/Fantasy

CASH BOX TOP 100 SINGLES

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

September 7, 1985

	Weeks On 8/31 Chart		Weeks On 8/31 Chart		Weeks On 8/31 Chart
1		ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	2	11	
2		POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	1	11	
3		FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	3	12	
4		WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	5	10	
5		MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	10	9	
6		DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	9	8	
7		SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	7	11	
8		POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	11	7	
9		CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	15	10	
10		INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	13	10	
11		YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	12	9	
12		SHOUT TEARS FOR FEARS (Mercury 880 294-7)	4	12	
13		NEVER SURRENDER COREY HART (EMI America B-8268)	6	14	
14		IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	8	14	
15		FREEDOM WHAM! (Columbia 38-05409)	18	7	
16		DRESS YOU UP MADONNA (Sire 7-28919)	22	4	
17		DARE ME POINTER SISTERS (RCA PB-14126)	19	9	
18		EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	14	18	
19		WHAT ABOUT LOVE? HEART (Capitol B-5481)	17	15	
20		TAKE ON ME A-HA (Warner Bros. 7-29011)	29	7	
21		LONELY OL' NIGHT JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)	30	4	
22		LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	23	10	
23		SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	25	9	
24		OH SHEILA READY FOR THE WORLD (MCA 52636)	36	8	
25		SHAME THE MOTELS (Capitol B-5497)	27	5	
26		THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)	28	6	
27		CRY GODLEY & CREME (Polydor 881 786-7)	31	7	
28		SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381)	39	4	
29		FORTRESS AROUND YOUR HEART STING (A&M AM-2767)	40	3	
30		DANCING IN THE STREET MICK JAGGER/DAVID BOWIE (EMI America B-8288)	43	2	
31		DO YOU WANT CRYING KATRINA AND THE WAVES (Capitol B-5450)	32	7	
32		EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)	35	5	
33		WHEN YOUR HEART IS WEAK COCK ROBIN (Columbia 38-04875)	33	12	
34		C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)	37	5	
35		NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	38	7	
36		GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	16	14	
37		LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569)	47	3	
38		SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	41	7	
39		YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	21	15	
40		MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	24	10	
41		I GOT YOU BABE UB40 WITH CHRISSIE HYNDE (A&M AM-2758)	46	6	
42		WINNER'S CIRCLE THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB-14178)	56	2	
43		FOUR IN THE MORNING (I CAN'T TAKE ANY MORE) NIGHT RANGER (MCA 52661)	51	3	
44		CHARTBREAKER PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF)	DEBUT		
45		I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	44	14	
46		YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	20	18	
47		ROCK ME TONIGHT (FOR OLD TIMES SAKE) FREDDIE JACKSON (Capitol B-5459)	26	14	
48		I'M GOIN' DOWN BRUCE SPRINGSTEEN (Columbia 38-05603)	DEBUT		
49		LOVE & PRIDE KING (Epic 34-04917)	49	19	
50		BE NEAR ME ABC (Mercury 880 626-7)	61	3	
51		SUNSET GRILL DON HENLEY (Geffen 7-28906)	69	2	
52		AND WE DANCED HOOTERS (Columbia 38-05568)	57	5	
53		FIRST NIGHT SURVIVOR (Scotti Brothers/CBS ZS4 05579)	58	4	
54		I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 38-05577)	DEBUT		
55		LIVE EVERY MOMENT REO SPEEDWAGON (Epic 34-05412)	34	9	
56		LAY IT DOWN RATT (Atlantic 7-89546)	54	10	
57		WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	42	15	
58		"MIAMI VICE" THEME JAN HAMMER (MCA 52666)	DEBUT		
59		HANGIN' ON A STRING (CONTEMPLATING) LOOSE ENDS (MCA 52570)	45	8	
60		DOWN ON LOVE FOREIGNER (Atlantic 7-89493)	66	4	
61		STATE OF THE HEART RICK SPRINGFIELD (RCA PB-14120)	48	14	
62		GLORY DAYS BRUCE SPRINGSTEEN (Columbia 38-04924)	50	15	
63		LOOKING OVER MY SHOULDER 'TIL TUESDAY (Epic 34-04935)	70	3	
64		YOU LOOK MARVELOUS BILLY CRYSTAL (A&M AM-2764)	60	7	
65		RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	52	17	
66		LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528)	78	3	
67		WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	53	8	
68		COMMUNICATION THE POWER STATION (Capitol B-5511)	DEBUT		
69		TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	71	6	
70		I'LL BE AROUND WHAT IS THIS (MCA 52593)	77	3	
71		YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	80	2	
72		ONLY FOR LOVE LIMAH! (EMI America B-8277)	55	8	
73		SUMMERTIME GIRLS Y&T (A&M AM-2748)	59	9	
74		PEOPLE ARE PEOPLE DEPECHE MODE (Sire 7-29221)	62	17	
75		WE BUILT THIS CITY STARSHIP (Grunt/RCA FB-14170)	DEBUT		
76		IN AND OUT OF LOVE BON JOVI (Mercury 880 951-7)	73	6	
77		WISE UP AMY GRANT (A&M AM-2762)	87	2	
78		REBELS TOM PETTY AND THE HEARTBREAKERS (MCA 52658)	79	3	
79		TEST OF TIME THE ROMANTICS (Nemperor/CBS ZS4 05587)	89	2	
80		WEIRD SCIENCE OINGO BOINGO (MCA 52633)	88	2	
81		RUNNING BACK URGENT (Manhattan/Capitol B-50005)	81	3	
82		INFORMATION ERIC MARTIN (Capitol B-5502)	82	3	
83		DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)	83	3	
84		ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	90	2	
85		FOREVER KENNY LOGGINS (Columbia 38-04931)	76	16	
86		A VIEW TO A KILL DURAN DURAN (Capitol B-5475)	63	17	
87		SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M AM-2746)	DEBUT		
88		19 PAUL HARDCASTLE (Chrysalis VS4 42860)	64	15	
89		YOU ARE MY LADY FREDDIE JACKSON (Capitol B-5459)	DEBUT		
90		RUNNING UP THAT HILL KATE BUSH (EMI America B-8285)	DEBUT		
91		JESSE JULIAN LENNON (Atlantic 7-89529)	67	6	
92		SOME PEOPLE BELOUIS SOME (Capitol B-5492)	68	5	
93		SENTIMENTAL STREET NIGHT RANGER (Camel/MCA-52591)	65	16	
94		SUSSUDIO PHIL COLLINS (Atlantic 7-89560)	75	18	
95		VOICES CARRY 'TIL TUESDAY (Epic 34-04795)	74	22	
96		WOULD I LIE TO YOU? EURYTHMICS (RCA PB-14078)	72	20	
97		THE SEARCH IS OVER SURVIVOR (Scotti Bros./CBS ZS4 04871)	85	21	
98		ABADABADANGO KIM CARNES (EMI America B-8281)	86	6	
99		STIR IT UP PATTI LABELLE (MCA 52610)	84	13	
100		FIND A WAY AMY GRANT (A&M AM-2734)	92	17	

ALPHABETICAL LISTING ON INSIDE BACK COVER



CHAKA FEELS PLATINUM — The recent R.I.A.A. platinum certification of Chaka Khan's album "I Feel For You," signifying sales in excess of one million units, served as an occasion for the singer to meet with friends and admirers at Warner Bros. Records. Pictured (l-r) are: Warner Bros. Records' vice president/black music marketing, Tom Draper; Chaka Khan's manager Burt Zell; Warner Bros. Records' chairman Mo Ostin; Chaka Khan and Warner Bros. Records' president Lenny Waronker.

D.C. Showdown For Labeling Issue

By Peter Holden

LOS ANGELES — As the issue of labeling records deemed by the Parents Music Resource Center (PMRC) as containing "explicit" and "offensive" material gains more and more of a high media profile through feature articles written in the national and local consumer press, the Senate Commerce Committee has confirmed that a hearing will be held September 19 in Washington D.C. To be chaired by Senator Jack Danforth (R-Missouri), the hearing will also hear testimony from Stanley Gortikov, president of the Recording Industry Association of America (RIAA) who has been engaged in a dialogue with Pam Howar of the PMRC since earlier this summer. Tipper Gore is said to be confirmed as one of the testifying representatives of the PMRC at the Senate hearing.

Also scheduled to testify are Edward Fritz, president of the National Association of Broadcasters (NAB) and recording artist Frank Zappa. Fritz has been in correspondence with radio programmers nationwide and in a speech to the Mis-

issippi Broadcasters Association, has said, "I have no intent to censor and to tell you who to play or when to play it; I am leaving it up to you to determine how to fulfill your public interest responsibility and it is up to you to determine what is

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Behind The Bullets Fat Boys, Lisa Rap Up The Charts

By Stephen Padgett

Rap music is proving once again its currency in the pop marketplace. Veteran rappers The Fat Boys, and newcomers Lisa Lisa And Cult Jam With Full Force both have Top 100 pop LPs this week. Last year, The Fat Boys surprised everyone with its independently released debut LP. Not only did "The Fat Boys" go Top 35 on the pop LP chart, videos for "Jailhouse Rap" and "Can You Feel It" got wide exposure and the LP eventually went gold. Their newest LP, "The Fat Boys Are Back" and Lisa Lisa's self-titled debut are the latest examples of this

genre's commercial potential.

The Fat Boys

"The Fat Boys" was a Top 35 album in addition to its gold status. "The Fat Boys Are Back" shows every bit the momentum to reach that plateau and perhaps beyond. This week alone it climbs from 100 to 78 bullet. The remarkable thing here is that The Fat Boys is on independent Sutra Records. This kind of chart action is welcome among major labels, it is almost unheard of among the independents.

The Fat Boys is showing its greatest strength in the south, an interesting phenomenon for a New York City

(continued on page 47)

Now It's Viacom's Turn: \$500 Million Price Tag For MTV

By Gregory Dobrin

LOS ANGELES — In a deal that finalizes the sale of MTV, Viacom International has signed an agreement with Warner Communications Inc. (WCI) for WCI's 31 percent of Showtime/The Movie Channel, Warner Amex' 19 percent of Showtime/The Movie Channel, and Warner Amex, two-thirds stake in MTV Networks Inc. (MTVN).

Under terms of the agreement, Viacom will pay WCI \$500 million cash for the communications giant's interests in the two companies. It will also issue warrants enabling WCI to acquire 1.625 million shares of Viacom at \$70 per share. Additional warrants from Viacom will then allow WCI to acquire another 625,000 shares of Viacom at \$75 per share. These warrants will be issued at \$9.97 each.

The agreement also calls for Viacom's purchase of the one-third of MTVN shares currently held by the public. These shares will be purchased at \$33.50 per share, but not until Warner Amex files its consent, which must come before an October 15

deadline. Once final consents are in and Viacom has bought MTVN's public holdings, Viacom will own 100 percent of both MTVN and Showtime/The Movie Channel voting stock.

Maintaining the autonomy of the two companies is Viacom's intention, according to Viacom spokesman David Fluher, who said the company hopes to preserve MTVN's management staff. "We think they're very talented," Fluher told *Cash Box*, "and we certainly hope they'll stay."

Though the Viacom sale overrides MTVN executive's abandoned joint bid with Forstmann, Little & Co., key executives named in the proposed venture, CEO David Horowitz and executive vice president Robert Pittman are reportedly covered by contracts which stabilize their positions through the end of the decade, while Pittman's provides an option to leave MTV if he is not named president before next July.

Both Viacom president and CEO Tarrence Elks and WCI head Steve Ross

(continued on page 47)

Women Won't Get Preference In FM Licensing Decisions

By David Adelson

LOS ANGELES — The U.S. District Court of Appeals of the District Court Of Columbia has struck down the Federal Communication Commission's female preference rule for FM station applications.

In a 2-1 ruling, the court reversed a 1981

decision that awarded a construction permit for an FM station on St. Simon's Island, GA.

According to a complaint filed by James Steele, the license was awarded to Dale Bell solely because she is a woman. Bell is the daughter of Farnell O'Quinn, a prominent broadcast property owner in the state.

According to a commission, several factors are weighed when deciding who to grant a license to. Among those factors are: applicants who will also be on site managers, those with other broadcast properties, those with other broadcast experience and applicants who are minority group members.

Until the ruling, women were considered among the latter preference group.

Steele's complaint stemmed from a decision by an FCC administrative judge that noted both Steele and Bell were basically equal but because Bell was a woman, she would be awarded the license. The decision was upheld by an FCC review board.

In overturning the license, Judge Edward Tamm remarked, "a few commission employees, without any evidence, reason-

(continued on page 47)

VSDA '85 Draws Record Attendance

VSDA: The Boom Continues, But It's Time To Sell

By Lee Jeske

NEW YORK — The 1985 Video Software Dealers Association (VSDA) Convention, held last week in Washington, D.C., has, like the industry, become a sprawling, thriving giant. Over 6,000 participants — nearly triple the number of people who showed up at last year's Las Vegas convention — swarmed the Shoreham and Sheraton Washington Hotels: wheeling, dealing, being feted, and being told, over and over again, that it's time to stop thinking rentals and start thinking sales. "Sellation '85" was the convention's title, and the theme was trotted out again and again.

"The consumer must learn that you can buy a video," said Austin Furst, chairman of the board of Vestron Video. "Not that

he has to or even that he should — just that he can . . ."

To that end, an actor as George C. Scott-as-Patton was employed to deliver an opening session pep talk and Bob Tacy, author of *The Art of Retail Selling*, delivered his "Dare to Sell for Serious Profit" seminar four separate times in three days.

"We can no longer afford to have hobbies," Frank Barnako, president of the Video Place, said, "We have businesses to run and grow and defend."

The growth of video into such disparate locations as supermarkets, department stores, record stores, 7-Elevens, and gas stations, and the need for the video retail specialist to vigorously compete — by offering selection, service and conven-

(continued on page 46)

Ghostbusters Due For Xmas, With Rambo Just Behind

By Lee Jeske

NEW YORK — If there's one thing the 1985 VSDA Convention made clear, it's that alternative video programming is going through the roof, but it's still the blockbuster theatrical release that creates excitement among retailers. So the biggest buzz was created by the announcement that *Ghostbusters* (RCA/Columbia) is due to be in stores in time for holiday sales and that *Rambo: First Blood Part II* (Thorn EMI/HBO) will be aiming for mop-up sales in Jan. All will list for \$79.95. The coming months should also offer the following:

MOVIES: *Amadeus* (Thorn EMI/HBO), *The Emerald Forest*, which is still in theatres, *The Sure Thing* (Embassy); *Brewster's Millions, Gotcha!* (MCA); *Baby*

. . . *The Secret of the Lost Legend* (Touchstone), *Fraternity Vacation* (New World), Madonna's pre-stardom cheapie *A Certain Sacrifice* (Virgin Video), *Erindera and Pauline at the Beach* (Cinematheque); and *Dog Day* (Lightning) will all be in place before Christmas, as will *Polyester, Detroit 9020, Beach Blanket Bingo* (Thorn EMI/HBC); *Imitation of Life, Saboteur, Fahrenheit 451, Wise Blood, The Mummy, The Sen'nel* (MCA); *Lifeorce, Pumping Iron II: The Women, Company of Wolves* (Vestron); *Beyond Obsession, Death Riders, Emanuelle in America* (VidAmerica); Jack Palance as *Dracula, The Cyclops* (IVE); *Certain Fury, Trap on Cougar Mountain* (New World); *Prime Risk* (Lighting); *Bedknobs & Broomsticks, The Shaggy D.A., The Computer Wore*

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IT'S A RAP — Cory Robbins and Gary Pini of Profile Records point out the fine points of a record contract to new label signees *The Showboys*. The act's debut 12" release for the label, "Ten Laws Of Rap," will be released in two weeks on Profile. Here (l-r) are Philly 'D'; Cory Robbins, president of Profile Records; *The Showboys'* manager Cliff Hall; Can-Can; and the label's a&r manager Gary Pini.

BUSINESS NOTES

Record Vault Operations Charged With Bootlegging

LOS ANGELES — Federal charges were filed in U.S. District Court on July 19, 1985, against operators of the Record Vault. Pamela Smith, Zary Smith and Gregory Smith, who operate the store at 2423 Polk Street, San Francisco, have been charged in an 11 count indictment with conspiracy and criminal copyright infringement.

This investigation into bootleg tape and disc recordings was conducted by the FBI, with assistance from RIAA Anti-Piracy personnel, over the past several years. It was disclosed that bootleg recordings could be purchased at the store and were being manufactured on the premises by Gregory Smith. Search warrants were executed at the store in April and June of 1984, and the FBI seized 1,036 alleged illicit discs and cassettes by such artists as The Beatles, Bob Dylan and Ozzy Osbourne.

Each defendant is charged with one count of conspiracy and 10 counts of infringing the copyright of certain musical compositions by unlawfully reproducing for sale copies without authorization of the copyright owner.

NARAS N.Y. Names New President, Governors And Associate Governors

NEW YORK — The New York Chapter of the National Academy of Recording Arts & Sciences has voted in a new president, slate of officers, members of the Board of Governors and a first time slate of six Associate Governors.

Elected to the New York Chapter presidency is Jack Maher. He has been a governor for more than two years, was chairman of the first A&R/producers luncheon, one of the chapter's more successful events, and is a director of product management at RCA Records. Newly elected to the executive officer positions are Ann Ruckert, first vice president; Frank Owens, Ray Moore, Tom Frost, vice presidents; Allan Steckler, treasurer; and Patricia Costello, secretary. Newly elected to the board of governors are: Robert Kinny Landrum, Peter Lubin, Jerome Dock Pomus, Elliott Randall and Larry Rosen. Re-elected to the board of governors were Maher, David Bailey, Selma Brody, Rick Derringer, Milt Gabler, Ethel Gabriel, Harry Hirsch, Joe Lopes, Helen Merrill, Ann Ruckert, Dave Tofani and Buddy Williams.

In order to take advantage of the talent and energy of any number of nonvoting members anxious to become active in chapter management, the Board exercised its option to increase to its full allowance of seven associate governors.

Joining Jeff Graubart as associate governor are Elisabeth Chapin, Enrique Fernandez, Dennis Fine, Bruce Garfield, David Greenberg and Paulette Weiss.

Alleged Counterfeit Cassette Operation Uncovered In Arkansas

LOS ANGELES — Zen-R Studios in Drasco, Arkansas, was raided on August 8, 1985 by the Little Rock Office of the Secret Service. Zen-R was allegedly operating as a counterfeit cassette tape manufacturing plant for at least one year.

Approximately 3,000 alleged counterfeit cassette tapes were seized, along with almost 10,000 alleged counterfeit labels from 130 different recording companies, two printing presses, a studio camera and miscellaneous recording equipment. The seized product included 700 alleged unauthorized "We Are The World" labels and cassettes containing material by such artists as: Bryan Adams, The Firm, Culture Club, Don Henley, David Lee Roth and Billy Ocean.

No arrests have been made to date pending indictment by the Grand Jury. RIAA Anti-Piracy personnel assisted in the raid.

EXECUTIVES ON THE MOVE



Steinberg



Scott



Stahl



Blanchard



Lynch



Dutka



Silverman



Osman

Steinberg Promoted — Richard Steinberg has been promoted to the position of director of A&R for Atlantic/Atco Records, based at the company's New York headquarters. The announcement was made by Atlantic president Doug Morris. Steinberg reports to Morris and to Atlantic vice president Tunc Erim. In making the announcement, Morris commented, "In his six years with Atlantic, Richard has grown into one of the top A&R executives in the industry. He has been working closely with many of our established major artists as well as being instrumental in the successful musical development of a number of new signings. I am very pleased to recognize his accomplishments with this well-deserved promotion."

Scott Appointed — Vivian Scott has joined the American Society of Composers, Authors and Publishers as a membership representative, it was announced by ASCAP director of membership Paul S. Adler. She will report directly to Lisa K. Schmidt, eastern regional director of repertory. As membership representative, Scott will be a liaison between members and the Society and will also be active in maintaining ASCAP's program in attracting new members.

Stahl Promoted — Wendy A. Stahl has been promoted to the position of vice president, strategic planning for RCA/Ariola International, the newly formed joint venture between RCA and Bertelsmann A.G. The announcement of her appointment was made by Jose E. Menendez, executive vice president, operations, RCA/Ariola International, to whom Stahl reports. In her new position, Stahl will work with management in investigating new business opportunities, analyzing market trends and drawing up market strategies. Her responsibilities encompass both the domestic and international operations of RCA/Ariola.

Blanchard Appointed — Marty Blanchard, a senior marketing analyst at Ampex Magnetic Tape Division, has been named chairman of the Audio-Video Statistics Committee of the International Tape Association (ITA). She replaces Paul Weber who recently retired after a long career with Ampex MTD, according to an announcement made by ITA executive vice president Henry Brief. Blanchard is responsible for overseeing the gathering of statistics from the member companies and ensuring that all of the information is collected and distributed in a timely manner.

Changes At Tommy Boy — Tommy Boy has announced the following promotions: Monica Lynch has been upped to president of the label. She has served as vice president over the past three years. Rick Dutka is the newly appointed vice president. He will also maintain his duties as general counsel and director of international relations. Label founder Tom Silverman will assume the role of chairman, a newly created position. He will also continue his duties as a director of the New Music Seminar and publisher of *Dance Music Report*.

Osman Appointed — Jane E. Osman has been appointed director, consumer and government affairs, Columbia House, CBS/Records Group, as announced by Ralph F. Colin, Jr., vice president, business and government affairs, Columbia House. Osman will be responsible for recommending policies with respect to all divisional consumer affairs and overseeing the implementation of such policies in Columbia House operations.

Munt Named — JLM Public Relations, Inc. has announced the appointment of Teri Munt as account executive with the firm. Munt will be working on national as well as tour publicity for JLM, coordinating interviews for the company's clients. She comes to JLM from Capitol Records, where she acted as press coordinator for the label for two years.

Miller Appointed — Hugh J. Miller has been selected as the first vice president, finance for the newly-formed JBL Professional, Northridge, California, manufacturer of professional sound equipment. Miller, a certified public accountant, is establishing and will oversee JBL Professional's finance, credit and accounting departments as well as the company's new management information system.

Leeds Joins — Peter Leeds, artist and entertainment manager, has joined operations with Saga Communications Group Ltd. Leeds guided and managed the career development of such artists as Blondie, Roberta Flack and Carly Simon. Saga Communications Group, started six months ago by Zane Tankel and Michael Lissauer, has two divisions: an entertainment management company and a public relations/marketing firm.

Rondinelli Joins — Sound Genesis vice president David Angress has announced that Jim Rondinelli has joined the firm as a sales representative responsible for accounts in the corporate studio market.

Gordon Appointed — Roger Gordon has been appointed to the newly created — post of vice-president of Jobete Music Publishing Company and director of Nashville Operations, it was revealed this week by Lester Sill, President of Jobete Music. In his new position, Gordon will be responsible for creating an overall presence for the publishing company in the Nashville Music Community.

Zappa And Griffey To Keynote New Music Seminar

LOS ANGELES — The 6th Annual New Music Seminar has named Frank Zappa and Dick Griffey as keynote speakers and added panels on "Censorship" and "Apartheid" for this year's meeting at the Marriott Marquis Hotel in New York City, September 25, 26, 27, 28.

Zappa and Griffey will focus on two of the music industry's greatest topical concerns when they address delegates representing all phases of the industry in the Marriott's Grand Ballroom at 11AM on Thursday, September 26.

The New Music Seminar will further explore the censorship issue with a seminar on the subject Thursday afternoon at 3:30PM. Chairing the panel will be Bruce Harris, director of A&R at RCA Records. Invitations to participate have also been extended to Pam Howar, president, and vice presidents Susan Baker and Tipper Gore of the Parent's Music Resource Center (PMRC), which spearheading the fight for "content control."

Former BMI President Haverlin Dies

LOS ANGELES — Carl Haverlin, former long-time president of Broadcast Music, Inc. (BMI), died Tuesday (27) at West Park Hospital, Canoga, California, after suffering a heart attack. He was 86. His friend Marian Marlo was with him at his death. He is survived by a sister, Gretchen Simmons of Tarzana, California, and two grandchildren. His wife, the former Virginia Flourey, died several years ago. His daughter, Carolinda, died in 1982. Interment will be private. A memorial service, to be announced, is planned.

Carl Haverlin was one of the best known men in the field of radio broadcasting and one of the pioneers of the industry, having joined station KFI, Los Angeles, in 1924 at the age of 25. It was at KFI that Mr. Haverlin conceived the idea of broadcasting the Rose Bowl Game. He not only sold the package to NBC for one of its first coast-to-coast broadcasts in 1927, but, despite his limited experience on the air, teamed up with nationally-known sportscaster Graham MacNamee to do the play-by-play of the Stanford-Alabama contest.

When Mr. Haverlin joined KFI his duties included announcing, sports play-by-play, acting, selling time and, in odd moments, he once recalled, "running the elevator." He was an early advocate of radio as a purveyor of straight news.

In 1927, he became sales manager of KFI-KECA and from there went on to become station relations manager for a large music and transcription firm. In 1940, "before the furniture got there," Mr.

Haverlin joined Broadcast Music, Inc.

As vice president in charge of station relations for BMI, he was successful in enlisting support for the licensing organization from broadcasters throughout the country. He was a key factor in making them aware of the need for healthy competition in the field of music licensing.

Leaving BMI in 1944, Mr. Haverlin joined the Mutual Broadcasting System as vice president, station relations. He was instrumental in the substantial expansion of the network. In April 1947, he returned to BMI as its first salaried president and began a BMI commitment to public service projects. Among the earliest were the Teen Book Parade, the Concert Music Package, concerts in cooperation with the American Composers' Alliance, program clinics and the annual Student Composers' Radio Awards competition. That competition has since become the BMI Awards to Student Composers, now in its 33rd year.

In the late 1940's, The Carl Haverlin Collection/BMI Archives began to take form. Now numbering 7,000 acquisitions spanning from the 16th century to the present, the first item was purchased in 1949. Among the archives are purely musical items as well as representative letters and papers of American presidents, literary figures, inventors and others involved with the history of the United States. Too, there are Civil War musical mementos, original manuscripts and valuable first editions.



GO WEST'S SYSTEM — Chrysalis recording artists Go West recently went into Los Angeles' Record Plant Studio to work with production/dance masters The System on a remix of their song, "Eye To Eye." Pictured at the mixing board at the Record Plant in the accompanying photo are (l-r): Go West's Richard Drummie, Chrysalis' west coast A&R director Ron Fair; front row: The System's Mic Murphy and David Frank, Go West's Peter Cox.

The Long Beach Blues Festival Comes Of Age

By David Adelson

LOS ANGELES — Six years ago, 700 people gathered at Veterans Memorial Stadium in Long Beach, CA to take part in the first Long Beach Blues Festival. The event, sponsored by public radio station KLON, featured such local favorites as George Harmonica Smith, Big Joe Turner, Margie Evans, Smokey Wilson and the Chambers Brothers. It was considered an undeniable success.

Last year, over 13,000 people jammed onto the campus of Long Beach State University over the course of two days. The event was the Fifth Annual Long Beach Blues Festival, still sponsored by tiny KLON in Long Beach. Artists like B.B. King, Etta James, Buddy Guy and Junior Wells, John Lee Hooker, James Cotton, Jimmy Witherspoon, Son Seals and Elvin Bishop thrilled the record setting crowd. It was considered an undeniable success.

This year the Long Beach Blues Festival ticket sales are running 20 percent ahead of last year's pace. The two-day event (September 14,15) will feature Willie Dixon, Linda Hopkins, Albert Collins, Otis Rush, Papa John Creach, Eddie Cleanhead Vinson, Room Full Of Blues, Charlie Musselwhite, Joe Liggins and the Honey-drippers and many others.

It is interesting to note the addition of both Bo Diddley (with Cash McCall) and the Blasters to the bill since neither band is considered blues artists in the traditional sense.

According to festival producer Dan Jacobson (of KLON), the addition of Diddley and the Blasters made perfect sense. "The Blasters are deeply rooted in the blues and are quite familiar with the form," said Jacobson. "By presenting them with Willie Dixon (the band will back Dixon), we will be presenting an extremely wide range of blues."

"Dan is trying to broaden the audience base by booking the young popular acts," said Mary Katherine Aldin, who hosts a blues radio show on KPFK in Los Angeles and is quite active in virtually all blues activity in southern California. "On the day the younger audience comes to see the Blasters and Bo Diddley, they will also see the mainstream artists thus increasing the music's exposure. They've already



BLUES MEN — Dan Jacobson (r) confers with Jimmy Witherspoon at last year's press conference announcing the Long Beach Blues Festival.

presented just about every mainstream blues performer. I think that's the only step they can take."

Jacobson noted several factors responsible for the phenomenal increase in attendance over the past five years. "I think the radio shows had a lot to do with it," he said. "I began in 1977 with 'Blues After Hours.' I turned it over to Bernie Pearl (the festival's artistic director and master of ceremonies) in 1980 and he's been doing 'Nothing But The Blues' ever since."

Indeed, the charismatic Pearl has done a lot to help the popularity of the music since he went on the air. The station has a regular listenership and maintains a very high profile in the community.

"The festival filled a void in southern California," Jacobson continued. "There were no blues festivals here despite the fact we have a lot of respected blues performers who live here."

Jacobson also cited the contributions of the blues societies, an informal network of nonprofit organizations that provide blues artists with shows all over the country.

"I don't believe blues is promoted as successfully as it could be," said the producer. "What we've tried to do is use professional concert techniques. We went to the best people we could afford for an event like this. As we have grown, we have used whatever money we have been able to raise to make it better. We're putting it right back into the event."

All the proceeds from the festival go directly to nonprofit KLON.

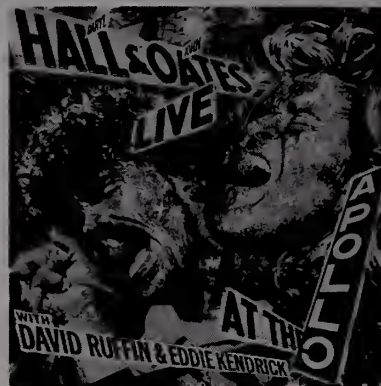


FREDDIE'S GOLD — Capitol recording artist Freddie Jackson flashes a smile as he shows off his first gold record to the Capitol district sales managers, at a dinner hosted by the label. The gold record commemorates the sale of 500,000 units of Freddie's debut LP "Rock Me Tonight." Pictured (l-r) are: Tom Tilton, district manager Dallas; Ira Derfler, district manager, New York; Ron Hughbanks, district manager, Washington D.C.; Terry Sautter, district manager, Chicago; Freddie Jackson; Vyto Lazauskas, district manager, San Francisco; Rich Hathorne, district manager, Cleveland; Larry Hathaway, district manager, Los Angeles; Jerry Brackenridge, district manager, Atlanta. (Kneeling): Jeff McQuire, district manager, Minnesota.

ALBUM RELEASES

SCARECROW — John Cougar Mellencamp — Riva 422 824 865-1 — Producer: Little Bastard — Don Gehman — List: 8.98 — Bar Coded

With the American music trend plateauing on a commercial level, Mellencamp's latest release is a quick shot of integrity filled with consistently good music. Telling honest tales of mid-American life ("Small Town," "Rain On the Scarecrow") and pride in that life, the singer/songwriter admirably sticks to his guns, pleasing both his legions of fans and critics who can't fight the fervor of solid rock n' roll.



HALL & OATES — LIVE — Hall & Oates with David Ruffin & Eddie Kendricks — RCA AFL1-7035 — Producer: Daryl Hall-John Oates-Bob Clearmountain — List: 8.98 — Bar Coded

Legendary live show is here captured with an extra shot of authenticity thanks to Eddie Kendricks and David Ruffin (Temptations) helping out on vocals at this Apollo Theatre date. With classics like "Get Ready," "Ain't Too Proud To Beg" and "My Girl" on one side and modern hits like "I Can't Go For That" and "Adult Education" on the other, this sizzling record can't miss.

LOVIN' EVERY MINUTE OF IT — Loverboy — Columbia 39953 — Producer: Tom Allom-Paul Dean — Bar Coded

While the title track "Lovin' Every Minute Of It" has already taken off at rock radio, this latest Loverboy LP is chocked full of straight-ahead rockers like "Dangerous," "Friday Night" and "Too Much Too Soon," all of which display Mike Reno's appealing lead vocals and guitarist Paul Dean's thunderous sonics. Look for fast retail sales and an extended shelf life on this middle America winner.



SOLDIERS UNDER COMMAND — Stryper — Enigma 72077 — Producer: Michael Wagener — List: 8.98 — Bar Coded

The unlikely pairing of Christianity and heavy metal embodied by Stryper has made a dent off the bat — this LP shipped 150,000 copies — and the pure and elaborate sound produced by veteran Michael Wagener backs up the commercial response. From the opening title track to "The Rock That Makes Me Roll" and the bombastic version of the "Battle Hymn of the Republic" seems tailor-made for the current musical/ political climate.

GREGG ROLIE — Columbia 40080 — Producers: Kevin Beamish — Bill Schnee — Bar Coded

Former Journey member Rolie has written and performed 10 impressive, often moody poignant pop/rock cuts on this album which should easily establish his talents as a solo performer. "Close My Eyes" and "Don't Talk" stand out, but there's plenty to choose from on this successful, and unusual LP.

WALKING THROUGH FIRE — April Wine — Capitol 12433 — Producer: Lance Quinn — List: 8.98 — Bar Coded

This Canadian hard rock band's track record points to a consistent increase in popularity, and this effort should be the band's biggest seller to date. With pop efforts like "Wanted Dead Or Alive" accompanying rockers like "Rock Myself To Sleep" and "Open Soul Surgery" look for strong retail action.

LIVE IN PARIS — '85 — The Fleshtones — I.R.S. 5627 — Producer: Richard Gottelher — James A. Ball — List: 8.98 — Bar Coded

Garage rock in one of its finest hours, The Fleshtones in Paris recorded in what sounds like a garage. With classics like "Hide & Seek," "Hope Come Back" and "When The Night Falls" with Peter Buck.

MAHVELOUS! — Billy Crystal — A&M 5096 — Producer: Bob Tischler — List: 8.98 — Bar Coded

With the initial shove given by the novelty single "You Look Mahvelous" this Billy Crystal music/comedy LP hits the market just as the comedian reaches his commercial prime.

PLEASE STAND BY — Vector — A&M 8296 — Producer: Chuck Wild — List: 8.98 — Bar Coded

A shimmering production and pop DOR material makes this Exit Records release notable. Steve Griffith's lead vocals are excellent and cuts such as "Running To The Memory Of You" and "Hear What I Say" show off Vector's songwriting range.

COSI FAN TUTTI FRUTTI — Squeeze — A&M 5085 — Producer: Laurle Latham — List: 8.98 — Bar Coded

Muscling through the strappings of pop music, a re-formed Squeeze shows growth on all fronts. Typically exquisite songwriting from Chris Difford and Glenn Tilbrook, especially on "Last Time Forever," "I Learnt How To Pray" and "I Won't Ever Go Drinking Again," the LP shows off tasteful production. A release that will satisfy new and old Squeeze the fans.

THE ROSE OF ENGLAND — Nick Lowe And His Cowboy Outfit — Columbia FC 39958 — Producers: Nick Lowe-Colln Fairley — Bar Coded

Lowe here manages to skillfully weave in strains of rock with country, and the result is that "The Rose Of England" emerges as one of his most successful efforts to date. From the melodic "She Don't Love Nobody" to the rollicking "Seven Nights To Rock" to the gentle title song, Lowe's flair as a performer and producer are consistently evident. Most definitely worth checking out.

WHOSE SIDE ARE YOU ON — Matt Bianco — Atlantic 91268 — Producers: Danny White, Mark Reilly and Peter Collins — List: 8.98 — Bar Coded

Another British contribution to the Getz/Gilberto revival, with panache. Matt Bianco is a trio with an unmistakable touch of Manhattan Transfer. The cool, jazzy rhythm tracks are complimented by impeccable vocal harmonies from Mark Reilly and Basia Trzetrzelewska. A sort of new music swing band and a very bright, breezy debut.

LOVE FEVER — The O'Jays — Philadelphia Int'l. ST-53015 — Producer: Kenneth Gamble — Leon A. Huff — List: 8.98 — Bar Coded

The first release in Philadelphia Int'l.'s distribution deal with Manhattan is this solid LP from the O'Jays. Highlighted by the classic sounding ballad "Just Another Lonely Night" as well as more upbeat tracks like "Can't Slow Down" and "Love Fever," this LP is another in a long line of O'Jays winners.

NO REST FOR THE WICKED — New Model Army — Capitol St — 12432 — Producer: Mark Freegard — List: 8.98 — Bar Coded

With emphasis on outraged lyrics chronicling the mostly sad state of current social and political affairs, New Model Army's US debut is provocative, powerful and raucous. Thinking-man's pub rock with slashing guitars and high intensity performances.

STREETFIGHTER — Frankie Valli and the Four Seasons — MCA 5632 — Producer: Sandy Linzer — Bob Gaudio — Bob Crewe & Jerry Corbeta — List: 8.98 — Bar Coded

EYE TO EYE — Take Five — Trigger 001 — Producer: Harlan Lansky — Craig Bartok — Stephen Singer — List: 6.98

STOP THE WAR — Bam Bam BB 1001 — Producer: Hunt Sales — List: 6.98

FELONY — The Vigilante — EM:HI 53155 — Producer: The Spry Brothers — List: 6.98

WHATEVER HAPPENED TO FUN . . . — Candy — Mercury 422 813-1 — Producer: Teeth — List: 8.98 — Bar Coded

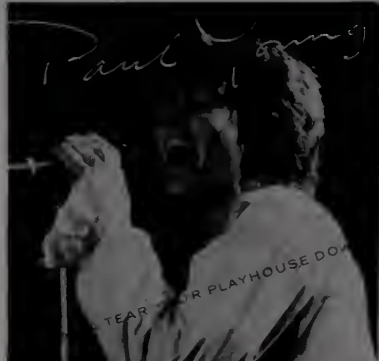
HEARTBOUND — Dwayne Smith & Art Johnson — Cafe 729 — Producer: Art Johnson & Dwayne Smith — List: 9.98 — Bar Coded

SINGLE RELEASES

BRUCE SPRINGSTEEN (Columbia 38-05603)

I'm Goin' Down (3:29) (Bruce Springsteen/ASCAP) (Springsteen) (Producer: Bruce Springsteen-Jon Landau-Chuck Plotkin-Stève Van Zandt)

The sixth single from Bruce Springsteen's roundly heralded "Born In The U.S.A." LP is a rollicking tale of passion in love and life. With a classic wailing horn solo from Clarence Clemons, a staccato rhythm on the chorus and some Stones country-rock guitar, this is another gem from an LP that just doesn't quit.



PAUL YOUNG (Columbia 38-05577)
I'm Gonna Tear Your Playhouse Down (4:39) (Irving/BMI) (E. Randall) (Producer: Laurie Latham)

A new American remix of a song that has already topped the British charts is Young's follow-up to the #1 single, "Everytime You Go Away." "Playhouse" is a powerful, soul outing with a danceable beat, Young's trademark vocal and plenty of punch. Watch for fast action at CHR and quick chart performance.

TEARS FOR FEARS (Mercury 880-899-7)

Head Over Heels (4:15) (Virgin-Adm. Nymph/BMI) (Orzabel-Smith) (Producer: Chris Hughes)

Tears For Fears is riding the crest of an enormous wave of success that has seen two previous singles and their "Songs From The Big Chair" LP hit the #1 spots on their respective charts. "Head Over Heels" should follow these right to the top. Another searching lyric and richly evocative melody.



THE POWER STATION (Capitol 5511)
Communication (3:44) (Tritec Music, Ltd.-Bungalow Music-Virgin Music/ASCAP) (Bramble-Palmer-A. Taylor-J. Taylor) (Producer: Bernard Edwards)

A rumbling single from Capitol's Power Station, "Communication" features the heavy drumwork and rough, charging vocals that have made this act an entity unto itself beyond the celebrity of its illustrious members (Duran Duran's Andy and John Taylor and Robert Palmer). Though Palmer has since left the band (replaced by Michael Des Barres), his vocals are a driving feature to this first Power Station waxing, and "Communication" is no exception.

JAN HAMMER (MCA 52666)

Miami Vice Theme (2:26) (MCA Music/ASCAP) (Producer: Jan Hammer)

Taken from the highly successful television show, this Jan Hammer-produced and arranged piece is full of techno-tension with an underlying dance pulse making it commercially viable for radio and the clubs.

STARSHIP (Grunt JB-14170)

We Built This City (4:17) (Little Mole Music-Zomba Enterprises-Petwolf Music/ASCAP; Tuneworks Music Co./BMI) (Taupin-Page-Lambert-Wolf) (Producers: Peter Wolf-Jeremy Smith)

An ear-catching tune by one of rock's legendary (if retitled) acts, "We Built This City" is dance rock with sharp hooks for CHR. This is a bouncy song, with a biting rock edge that boasts rock radio appeal. A "must-add."

CHAKA KHAN (Warner Bros. 7-28923)

(Krush Groove) Can't Stop The Street (4:10) (April Music-Second Nature/ASCAP-Blackwood Music-Janiceps Music/BMI) (Hartman-Midnight) (Producer: Russ Titelman)

Vocalist Chaka Khan's first effort since last year's "I Feel For You" LP is this cut taken from the motion picture *Krush Groove*. Sounding typically randy and powerful on this street-smart cut, Khan is a crossover classic and this song should continue her padlock on both B/C and CHR radio. A great back-to-school dance hit.

CURTIS MAYFIELD (CRC 85-001)

Baby It's You (3:32) (MM & M Music/BMI) (Mayfield) (Producer: Curtis Mayfield)

Curtis Mayfield has long been away from the public eye, but this tender B/C MOR track is bringing the singer to a new generation of fans. Features a sparse and soulful arrangement.

CHEECH & CHONG (MCA 52655)

Born In East L.A. (4:52) (Bruce Springsteen Los Guys/ASCAP) (Springsteen-Cheech & Chong) (Producer: Jeff Eyrich)

As parody-rock continues its assault on the pop radio charts, Cheech & Chong makes its first entry with this hilarious send-up of the Boss' much revered "Born In The U.S.A." Already making a dent on playlists nationwide, "Born In East L.A." should find good commercial success and lift this music-comedy team to the fore once more.

THE ROMANTICS (Nemporer ZS4 05587)

Test of Time (3:34) (Forever Endeavor Music/ASCAP) (Palmer-Canler-Skill) (Producer: Peter Solley-Gordon Fordyce)

Continuing the band's melodic pop legacy, this mid-tempo track from the Romantics has already jumped to #79 on *Cash Box's* Top 100 singles chart. Excellent rhythm guitar parts and a Motown-ish beat brings the chorus to a boil on this summer burner.

CHARLIE SINGLETON (Arista AS1-9386)

Make Your Move On Me Baby (3:46) (Wun Tun-ASCAP) (Singleton-MM) (Producer: Charlie Singleton)

Former Cameo guitarist Charlie Singleton is back with a totally new sound that should gain him the popularity that he once had with Cameo. Already receiving early retail, along with light B/C radio airplay.

DEPECHE MODE (Sire 7-28918)

Master And Servant (3:27) (Emile/ASCAP) (M.L. Gore) (Producers: Daniel Miller, Depeche Mode, Gareth Jones)

Already a huge hit internationally and a sizeable dance club hit as an import 12", Depeche Mode seems set to take another step forward with this follow-up to the Top 40 single, "People Are People." The track is synthesizer heavy and danceable with more social commentary from Martin Gore.

THE SYSTEM (MCA-52659)

Rock 'N Roll Me Again (3:41) (Bughouse Music/Kind Favor Music/Kind Favor Music/R.T. Productions/Three Hearts Music/ASCAP/BMI) (Benno-Theisen) (Producers: Mic Murphy-David Frank)

This emerges as yet another cut off the *Beverly Hills Cop* soundtrack ready an all-out assault on CHR. Alive with vibrant vocals, and solid, state of the art instrumental tracks, this song may be the one to firmly establish The System as a viable, multi-format act.

THE NIGHTMARES (Coyote 8557)

Baseball Altamont (3:57) (Shelly-Hayden) (Producer: The Nightmares)

With a classic 60s guitar sound, this ode to baseball is perfect for college radio and hardcore ball fans.

SKOOL BOYZ (Columbia 38-05612)

Can We Do It Again (3:14) (Irving Music-Skoool Boyz Music/BMI) (Matthews-Sheppard-Sheppard-Brown, Jr.) (Producer: Skoool Boyz-Bunky 7)

RIO (Elektra 7-69607)

I Don't Wanna Be The Fool (3:40) (Bombay Ltd./PRS-WB Music/ASCAP) (Rio) (Producer: Steve Radford)

SIMPLY RED (Elektra 7-69607)

Money\$ Too Tight (To Mention) (3:38) (Copyright Control) (Valentine-Valentine) (Producer: Stewart Levine)

CZAR TUCK (Top's 1035)

Treat America Like A Lady (3:30) (Jongleur Music/ASCAP) (Revel-Guthrie) (Producer: Irfan Mirza)

REGGIE WALKER (Br-Roma 109)

I'm So Glad I Found You (4:10) (Klark-Matclarlee-Myistic Music/BMI) (Jackson-Mims) (Producer: Leonard Jackson)

HUMAN BODY (Elektra 7-69606)

Cosmic Round Up (4:07) (Troutman's Music/BMI) (Degroat-Troutman-Troutman) (Producer: Roger Troutman)

STROKE (Omni 7-99583)

You Are The One (3:22) (WIMOT Music-Sloopus Music-Very Terry Music) (Price-Cohen-Smith) (Producer: Terry Price)

TOM ELIAS (Tom 001)

Take A Look Around (5:30) (Elias) (Producer: Dominique Poncet-Jerome Van Der Klugt-Tom Elias)

FURY (New York Music Co. 7002)

Keep On Dreamin' (3:21) (New York Music Pub./ASCAP) (La Blanc-La Blanc-Mangini-Mangini) (Producer: Felix Cavaliere)

JON KODI and YOU (Accent 1393)

Lost Without You (3:59) (S & R Music/ASCAP) (Kodi) (Producer: Jon Kodi)

POINTS WEST

ROCKING WITH THE BEST OF 'EM — The musical term "fusion" is at best (as has been noted many times in the *On Jazz* column) an iffy label. Originally coined in the early '70s when rock players began to expand their musical vocabulary to include jazzier arrangements and scales and when jazz players turned up the volume in keeping with the technology of the day, "fusion" has become so misused and overused that it is useless. Yet the genre where these two musics (or more) intersect is still quite fertile, spawning such major commercial winners as **Pat Metheny, Al Jarreau, Jean Luc Ponty** and many others. And though the name

Jeff Berlin may not be as well known as some of these others, it may soon be. Releasing his first solo disc on the recently formed Passport label from Jem entitled "Champion," Berlin has called in an impressive roster of rock and jazz (fusion) players to help out, resulting in a powerfully rocking album complete with the smarts of some of the hottest players in the music biz. With contributors including **Steve Smith (Journey), Neil Peart (Rush), T. Lavitz (Dixie Dregs)** and **Scott Henderson** together with Berlin's own amazing bass playing — he is an alumnus of the Berklee School of Music and various over-the-edge fusion bands, and the production of **Ronnie Montrose** — the album, simply put, *burns*.

Yet, it took Berlin some time to find a label seriously interested in putting out his record. "I've written a lot of songs over the years, and I've tried for a long time to get a deal, but nobody would sign me. It seemed like they all knew me and they loved the demo — they all wanted to keep the demo just for the musicalness of it, but they wouldn't sign me because it wasn't 'hit oriented,'" he explains. "I didn't want to put out just a bass record. I wanted to perform as a group member, rather than have the thing turn out to be a bass extravaganza. Just playing within a group structure makes it more listenable and it leaves me more room to do things later — I didn't just shoot off all of my guns at one time." Hooking up with Montrose, at **Glen** (Bad Ass bridge & bass hardware) **Quan's** wedding, Berlin had the makings of a solid record, but bringing in Smith (a former colleague from Berklee), Lavitz and Henderson for the basic band and touring unit sealed the package. "We are not just a 7/8- time signature fusion group doing riffs. This is a very serious hard core rock instrumental group and we are able to improvise because that's how we hear the music." With "Champion" already exerting some muscle in the marketplace and a tour coming up which may even include some vocals, it looks like Berlin may have come up with a real winner.

NEW RECORDS — FINISHED AND IN PROGRESS — While Elektra has just released a **Tom Waits** "Anthology," Island reports that the inimitable singer/songwriter is in the process of finishing up his latest called "Rain Dogs." Self-produced and featuring musical appearances from **Robert Quine, Keith Richards, Chris Spedding, Tony Levin, Robbie Kilgore** and a host of others, "Rain Dogs" is Waits' follow-up to the acclaimed "Swordfishtrombones." Waits has been busy recently, appearing as a club manager in **Francis Ford Coppola's** *The Cotton Club*, has co-written with **Kathleen Brennan** a musical-drama based on his song "Frank's Wild Years" from "Swordfishtrombones." The play is scheduled to open in NYC in the fall of next year....**Los Lobos** is back from a recent two-week jaunt to Japan and is in the process of writing and recording material for its next disc. To be produced by **T-Bone Burnett** and **Steve Berlin** — as was last year's "How Will The Wolf Survive?", the band is also set for a short trip to Australia in November.

No dates for the US through the end of the year...Slash label-mates **Rank & File** are also about to hit the studio with **Bill Pfordescher** behind the controls, set to cut what is rumored to be an excellent batch of new songs...the latest **Fleshtones** LP out this week on I.R.S. entitled "Speed Connection II — The Final Chapter" is truly a lesson in quickness — the import version LP was recorded during a nine-night stand last March at the Club Gibus in Paris, mixed, mastered, pressed and available on French I.R.S. just three days later. The American disc-which includes a guest appearance from **Peter Buck** was taken from a later show.

MEDICAL MARKERS MAKE IT SAFE TO BUY BOSS TICKS — A little ingenuity is all it takes, and with the use of medical numbered wrist bands given out at ticket outlets the night before **Bruce Springsteen** tickets were to go on sale, there was considerably less confusion and anger among prospective Boss ticket buyers than in the past. Springsteen will perform Sept. 26, 27, 29, and 30 at the L.A. Coliseum, and the 340,000 tickets available for the four dates sold out in a day, with the *L.A. Times* quoting a rate of "500 per minute."

CLOSE TO THE EDIT — Producer/songwriters **Michael Omartian, Marti Sharron** and **Michael Masser** will discuss the craft of songwriting at a NAS sponsored Song Talk to be held at At My Place on Sept. 17...**Dan Fritz** and **Steve Vando** have opened a new wing of the Motels Music Corp. that will handle all management responsibilities for the **Motels**...Important Record Distributor's Combat label has signed the **Circle Jerks** and **Agnostic Front**. The Jerks are currently in the studio recording an LP to be out in October.

Peter Holden



LONNIE MACK ATTACKS — A recent appearance (8/10) by guitar legend Lonnie Mack at Club Lingerie in Los Angeles drew a sold-out crowd of Mack fans including: Maria McKee, Ben Tench, Jim Keltner, Les Dudek, Slim Jim Phantom and Ry Cooder, pictured with Mack. Cooder joined Mack for a scorching second set.

NEW FACES TO WATCH

"We're not spokesmen for anything, we're just guys and we're here on the sufferance of others," stated Paul Buchanan of The Blue Nile. The Blue Nile is Buchanan and fellow Scotsmen Robert Bell and Paul Moore. Together they have just recently released "A Walk Across The Rooftops" on A&M Records. Buchanan's modest assessment of his band's position in pop permeates The Blue Nile's thinking. They identify with the common man and they write his story. Said Moore, "We're trying to express what we're seeing — life on the street or the guy next door."

The band got together under somewhat unusual circumstances. The three were students at the University of Glasgow, and as friends were getting together to play music "in a bedroom in a flat in Glasgow" said Bell. "And 'The Blue Nile' was the name that we gave to the terrible noise that we created," Buchanan recalled. Not everything was noise, though, and tapes of the group landed in the hands of someone at Linn Products, an electronics company that made record cutting lathes. Linn liked their sound so much it underwrote the recording of "A Walk Across The Rooftops" and released it on a label created just for the band. The record was released to almost unanimous rave reviews and prompted A&M to release it in the U.S. So there was this band of amateurs, really, with no aspirations for recording careers which now had a near audiophile record out (due to Linn's interest in technology).

"The care that we took in recording, and also the care that we exercised in the manufacture of the records was really designed to leave as much emotive impact in the sound as was possible," commented Buchanan. It is this *emotional* aspect that in fact separates The Blue Nile from most of their peers. Like so much recent music from Scotland, The Blue Nile's is warm and passionate. The music of Van Morrison, The Waterboys and Lloyd Cole, as well as The Blue Nile, is imbued with this celtic spirit. "In Britain, Scottish people are regarded as being fairly rough and ready... there is a big stream of tenderness there," said Buchanan.

But The Blue Nile does not represent itself as practitioners in any established genre. They have sought to make music devoid of any conscious influences. "That was the appeal of



The Blue Nile

music for us at the stage in our lives when we became involved in it... we decided much as we liked a lot of these records we didn't want to make something that was identifiable as a 'kind' of music," stated Bell. "You want to make sure the qualities were always part of your little picture, and weren't influenced through someone else's guitar solo, or from Detroit in '74," added Buchanan.

Is there some statement or message that The Blue Nile is trying to communicate? "The music is not organized and arranged in a way to broadcast a statement. We want it to be more of a gift than a statement," Bell commented. Yet, as Buchanan added, "It is a reflection, I think, of the people that we empathize with, which is everybody, I mean just ordinary people. In a sense, the guys sitting on the bar stool across from you are probably us."

Keep your eyes on The Blue Nile. You may have to search with a keen eye to find them, because theirs is not a style that seeks to hit you over the head or hype you. They are not going to smooth over the rough spots in their music solely for the sake of getting on the charts. Moore, quoting a Glasgow architect, stated, "There's hope in honest error, none in the icy perfection of the mere stylist." This is not to say that they do not aspire to be on the charts. "Being on the charts is good, like eating an apple is good... it's something you can experience... but not necessarily something you wish to place the greatest importance on," said Bell.



STING VISITS PIZZA — A&M recording artist Sting was a recent visitor to Licorice Pizza's main office in Glendale where he talked to employees and signed copies of his debut solo release "The Dream Of The Blue Turtles." Shown are (l-r): George Briner, Licorice Pizza marketing manager; Teresa Redborn, A&M Records; Randy Gerston, Pizza marketing director; Sting; Sal Pizzo, Pizza purchasing director; Jayne Neches, A&M Records; and Tom Mehren, Pizza product buyer.

Cover Story



Alabama: Hard Work Turns Into Unrivaled Growth

By Bill Fisher

NASHVILLE — Since signing with RCA Records some five years ago, Alabama has had a dream career — full of accolades, awards and recognition from almost all quarters of the American music industry. Alabama is the first band to win the Country Music Association's Entertainer of the Year Award, moreover they have won it for the last three years running and are nominated again this year. The group has already won the Academy of Country Music's Entertainer of the Year honor four times in a row. The band has two Grammys and five American Music Awards; in addition, a recent *People* magazine readers' poll named them "America's Most Popular Group." That's more popular than any rock band or pop outfit, please note.

But Alabama's success is measured by more than awards: it's evidenced by airplay — lots of it — and by consistently platinum sales. Last month, the group accomplished what no one in recorded music history has ever done: they charted their seventeenth consecutive number one single. At a reception and press conference heralding that achievement, RCA's Joe Galante announced that two of Alabama's albums ("Feels So Right" and "Mountain Music") have been certified quadruple platinum, and that "The Closer You Get" has attained triple platinum status. Not surprisingly, all of their other six albums are platinum-sellers — "Roll On," released in 1984, was the first country album ever to ship platinum, and the current "40 Hour Week" reached that plateau within 30 days of its release.

"I still feel shocked; it still feels new to me every time we win an award," said lead singer/guitarist Randy Owen. "I'm really

proud of our awards, and we worked hard for them, but in a way I hate to remind people of them. It makes people lose sight of the fact that we are still very much a new band. There are a lot of people out there who are only just now starting to become aware of us and what we're all about." When asked to specifically identify the type of newer fans he refers to, Owen said, "The people you would normally not associate with being country music fans . . . people that are really not fans of any kind of music in particular." Owen observed that music often does not play a vital role in the lives of folks whose main concern is putting bread on the table. And these are the people that, he believes, are now responding to Alabama's clearly discernable respect for its audience. That respect tends to be mutually felt, and it is a major factor in the band's continual growth. The members of Alabama reserve their highest praise for ordinary working Americans, and a lot of those folks are becoming music consumers in general and Alabama buyers in particular. The most recent album, "40 Hour Week," is a summation of these shared attitudes. Said Owen, "The album is a dedication to the people we admire most: the working people. They are the kind of people who, when they tell you something, they mean it — people who do their work and live by their word. That's the kind of people that raised us, picking cotton and working in the mills. We come from people that worked hard for a living, and we're proud of them."

A sense that their own work is far from over motivates Alabama and the individuals who help guide that work. Harold Shedd, the band's producer, commented, "We've got to constantly improve. We've got to improve ourselves; we've got to improve technically; we've got to improve product-wise; we've got to find better sounds." The group's manager, Dale Morris, added, "We believe that it [Alabama's success] can go on as long as they want to keep working at it like they do, selecting the kind of material they do, putting on the kind of shows that they do, signing those autographs and taking care of the fans."

Alabama vocalist/bassist Teddy Gentry says that progress is paramount. "The most important thing is that we're continuing to grow," he observed. "Right now, I think we've got the best stage show we've ever had; we're putting on the best concerts, and we've come further in the studio than ever before. I really think that the best is yet to come."



TEAM WORK — Personal manager Richard Burkhart (l) of Cavallo, Ruffalo & Fagnoli is obviously pleased with the success of his client, Michael Franks (r), whose "Skin Dive" album on Warner Bros. Records has proven a chart success. Franks is currently on tour promoting the new LP, and its first single, "Your Secret's Safe With Me."

EAST COASTINGS

FOR THE BENEFIT OF . . . — 'Tis the season, apparently, for altruism in the music industry, what with Band Aid, USA For Africa, Live Aid, Farm Aid, the "Sun City" project (has anybody thought of a flip side of that called "Don't Mess With My Tutu?"), and the various other already waxed and performed fundraising efforts. The Children of Woodstock, as Joan Baez called them, are apparently waking up to the giving notion. When a guy like Bruce Springsteen takes out a good portion of time during his show to introduce "My Hometown" with a direct appeal for two anti-hunger groups in New York and New Jersey, a lot of people are going to part with their green. The rock and pop stars of the world are seeing that their power extends beyond record sales. Upcoming in New York are two worthy events: on Sept. 18, Ronnie Gilbert, the ex-Weaver, Evan Lurie, the current Lounge Lizard, Sheila Jordan and Harvie Swartz will join a number of actors, comedians and other performers for "Just Born," a Symphony Space benefit for the Volunteer Stroke Rehabilitation Program. And on Sept. 4, the Band (that is the Robbie Robertson-less Band) will perform at Studio 54 for 1,000 developmentally disabled and retarded teenagers and young adults from group homes and institutions in the N.Y. area, sponsored by Hospital Audiences, Inc. And an all-star assemblage of calypso artists (Mighty Sparrow, Mighty Duke, Lord Nelson and others) recently gathered in a Brooklyn recording studio to record under the "Calypsoes for Africa" banner.



HOT HIT — Coinciding with the chart-topping success of his current single, "St. Elmo's Fire (Man In Motion)," Atlantic artist John Parr visited the New York studios of NBC's Source Radio Network, where he was interviewed by Rona Elliot. The British artist and his band are currently preparing for a series of concert dates with Tina Turner.

CROSSOVER GETS OVER — One of the best films ever about making it in the music business is the just-released *Crossover Dreams*. The movie tells the story of Rudy Veloz (Ruben Blades), a N.Y. salsa musician with dreams of pop stardom, and his ride down the primrose path. Blades turns out to be a natural actor, and the film is entirely convincing and very moving. There is also some fine music from Blades, Manny Oquendo and Libre and others. It's at the Cinema Studio, just across the street from Lincoln Center.

PAST BLASTS — "Bill Kinney's Leading Legends of Rock 'n Roll" has assembled a veritable Trivial Pursuit of former chart-toppers for a 10-day tour. Little Anthony (of the Imperials), Joey Dee (of the Starliners), Arlene Smith (of the Chantels), Shirley Alston (of the Shirelles), Jimmy Beaumont (of the Skyliners), Sam Moore (of Sam & Dave), and Freddie Paris (of the Five Satins) will dust off their golden oldies for stops in Bay Shore, NY (9/2), Nyack, NY (9/3), Monticello, NY (9/4), Bethlehem, PA (9/5), Pittsburgh (9/6), Lorain, OH (9/7), Canton, OH (9/8), and Wilkes-Barre, PA (9/9).

ONE YEAR DOWN — Talent Resource Agency, which formed to "fill the gaps between the big impersonal agencies of the '60s and '70s and the small eclectic agencies," has just celebrated its first anniversary. The agency's ever-expanding roster now includes Albert Collins, Koko Taylor, Son Seals, Gene Loves Jezebel, King Kurt and the Sound, Sussman Lawrence, the Vipers, the Mosquitos, Chuck Brown and the Soul Searchers, Mass Extension, Redds & The Boys and others.

THE FOLLIES OF IT ALL — The New York Philharmonic is presenting a special concert version of Stephen Sondheim's 1971 musical *Follies* at Avery Fisher Hall, Sept. 6 & 7, and RCA Records, which has 10 Sondheim sets to its credit, will record the performances for a late-fall double LP. Licia Albanese, Carol Burnett, Liz Callaway, Betty Comden, Barbara Cook, Adolph Green, George Hearn, Howard McGillin, Eriq Milles, Liliane Montevecchi, Mandy Patinkin, Daisy Prince, Arthur Rubin, Elaine Stritch, and Jim Walton will make up the cast, Paul Gemignani will conduct the Philharmonic, and Thomas Z. Shepard, RCA Red Seal vice president and longtime Sondheim associate, will produce both the concerts and the recording.

COMINGS AND GOINGS — The great Brazilian composer/singer Caetano Veloso will be making a rare N.Y. appearance, Sept. 27 & 28 at Carnegie Hall. Talk about a rare appearance, Ike Turner & the Ikettes will be rolling, rolling, rolling into the Lone Star on Oct. 8 & 9 . . . "The Godfather of Soul," James Brown, will be sweating up a storm, Sept. 21, as he headlines a pair of shows; Eddie Kendricks and David Ruffin are the tempting opening act . . . Laura Branigan's City Center performance, which was cancelled in August, has been moved up to Oct. 4 . . . John Parr has received the baton from Glenn Frey: he'll be opening for Tina

Turner as her tour goes rolling, rolling, rolling along into the fall . . . "If you've only got a nickel, it's the Staten Island Ferry," sang Bob Dylan once. Well, the fare's up to a quarter now, but those two bits will get you free music and dance performances every weekend in Sept., courtesy of the Staten Island Council on the Arts and its "Making Waves" program . . . *Star Search* — the show that launched Sam Harris, Sawyer Brown and Durrell Coleman — is looking for its next \$100,000 music winner; tapes should be sent to them at 875 Third Ave., New York, NY 10022 . . . Shep Pettibone has been making N.Y.'s Shakedown studios his home, as he mixes Platinum Blonde's "Cryin' For You," Phyllis Nelson's "You Talk Too Much," and Prefab Sprout's "When Love Breaks Down."

Lee Jeske

MOST ADDED



WGRD — Grand Rapids — Swart/Stevens
Hooters
Cheap Trick
B. Springsteen
Starship

KKRD — Wichita — Oliver/Williams ABC
T. Petty
S. Wonder
P. Young
J. Hammer
B. Springsteen
Starship

WHOT — Youngstown, OH — Dick Thompson
M. Jagger/D. Bowie
D. Foster
Urgent
S. Wonder
B. Springsteen
Starship
The Power Station
K. Bush

WKDD — Akron — Matt Patrick
Sting
S. Wonder
P. Young
B. Springsteen
The Power Station

WLOL — Minneapolis — Tac Hammer
Godley & Creme
Ready For The World
W. Houston
P. Young

WRNO — New Orleans — Costello/Watkins
The Romantics
S. Wonder
B. Springsteen
The Power Station
O.M.D.

WHHY — Montgomery — Alan DuPriest
Ready For The World
ABC
D. Henley
S. Wonder
B. Springsteen

WBCY — Charlotte — Bill Martin
Ready For The World
W. Houston
Sting
S. Wonder
P. Young
B. Springsteen

KOFM — Oklahoma City — Charlie Cooper
S. Wonder
J. Hammer
The Power Station

WZYP in the south is looking for a morning man. "We're one of the hottest CHR stations in the area, our old jock moved up to a top 25 market, so make your next move on the way up to us," T&R to WZYP Radio, 4530 B NW Bonnell, Huntsville, AL 35816 EOE/MF...**WOAI** newstalk radio has a position open in its newsroom. Applicant must have excellent writing skills, a professional delivery, wit and the ability to interact with other personnel," says **Phil Mueller**, operations manager, T&R to WOAI, 6222 N.W. 1-10, San Antonio, TX 78201 EOE/MF...**WGBR** in Goldsboro is looking for a creative morning drive personality. Jock must have excellent voice and be strong in the studio. Experience is a plus, send T&R to WGBR, P.O. Box 207, Goldsboro, NC 27533 EOE/MF...a CHR personality is needed over at **KDVV**, the slot that is available is midday. They're looking for a quality person with excellent production skills. Females are especially encouraged to apply, send aircheck/resume/photo: KDVV, 715 Harrison, Topeka, KS 66603...**WAYY** is seeking an experienced sales rep. AE will receive established accounts that are active. Send resume WAYY, Station Manager, P.O. Box 6000, Eau Claire, WI 54702. EOE/MF...**WLPO/WAJK** in LaSalle is still in the market looking for a personality who knows good production skills. The two stations are an established AM/FM **ABC** affiliate. T&R to **Joe Hogan**, P.O. Box 215, LaSalle, Ill 61301 EOE/MF...**Magic 104** is seeking a late night person," It's a great opportunity in a wonderful city that awaits your talent and drive, "says **Al Carson**, T&R to **WYMJ** Radio, Al Carson, 699 North Valley Road, Beavercreek, Ohio 45385 EOE/MF...**WKSF** serving the Asheville-Greenville market is seeking hot new talent for its morning show. Production skills are a must. T&R: **John Stevens**, 90 Lookout Road, Asheville, NC 28804. EOE/MF...**WDEL AM1150** is looking for a program director who is mature and professional. "We will compensate you with an attractive salary, along with one of the best benefit packages in the business," says **Pete Booker**. T&R to WDEL, Pete Booker, Wilmington, DE 19803. EOE/MF...**WKOR** is presently accepting tapes for possible future openings, T&R to **Russ Williams**, P.O. Box 980, Starkville, MS 39759 EOE/MF...country formatted station **WDAF** has an opening for a music director/full time jock. The station is also currently looking for part-timers too. No calls please, cassettes only. T&R to: **Don Crawford**, 3020 Summit, Kansas City, MO 64108. EOE/MF...**WCFX-FM** is currently seeking tapes and resumes for future openings at the station. C&R to **Scott Williams**, P.O. Box 116, Claire, MI 48617. All letters will be held confidential. No Calls. EOE/MF...**K-LITE/KRRK** is looking for a top notch news director. Call **Scott Hennen** the operations manager between the hours of 9-5PM, (218) 773-2424. EOE/MR...**WGGZ-FM** in Baton Rouge is looking for midday and nighttime personalities. Contact **Michael Adams (504) 383-9999** EOE/MF...**WXQR** in Jacksonville needs an air/production talent, "if you're creative and funny this is an ideal environment to polish your act." says **Kris Kelly**. T&R: **Kris Kelly** P.O. Box 760, Jacksonville, NC 28511 EOE/MF...**KSAN/KHUN** has an opening for a personality that will get out in the community and work. Send tapes and resumes to: **KSAN/KHUN** Radio, P.O. Box 330, Huntsville, TX 77340 EOE/MF...**WIBX/WIBQ**, central New York's newstalk radio is now accepting applications for their expanding news department. "If you want to work with an award winning news dept. with the best facilities, and have a least two years of experience as a reporter/anchor we are what you are looking for." T&R to **Randolph Gorbman**, News Director, WIBX/WIBQ, P.O. Box 950, Utica, New York 13503. EOE/MF...there is an immediate opening at for an afternoon and evening drive talent. T&R to **John James**, WKCG, P.O. LBox 307, Augusta, ME 04330. EOE/MF...**WINE** is searching for a production wizard. "Long hours and patience is needed," T&R **Buzz Knight**, P.O. Box 95, Danbury 06810 EOE/MF...AM/FM combo is looking for a morning announcer/production person "automation experience is helpful along with a willingness to learn," T&R to **Kim Stevens**, WKXZ, 14 S. Broadstreet, Norwich, New York 13815.

Darryl Lindsey

AIR CHECK

Station: **WRQX**
Market: **Washington, D.C.**
P.D.: **Randy Lane**

WRQX

WRQX (Q107) Washington, D.C., owned by ABC, is a hit radio station heard in metropolitan areas of two states, as well as the nation's capitol. That area includes several counties of Virginia and Maryland. While station program director Randy Lane says that a greater portion of Q107's audience lies in Maryland and Virginia, the station has more success with news and urban programming in Washington, D.C. Q107's total cume levels off at approximately 600,000, with a metropolitan cume in Washington and suburban Maryland and Virginia at roughly 499,000. The station has a 50,000-watt signal.

"Q107 leans a little to the pop/urban side" said Lane, "whereas one of our two competitors, WAVA, takes the rock angle and the other, B106, focuses on new music. We have a higher percentage of female listeners than our competitors do, and less of the teen audience." Q107's primary demographic falls in the 18-to-34 age bracket, and while most of that audience is adult, the station still ranks number three for teen listeners in its market.

Q107 was born in 1979, when WMAL FM switched over from its A/C and MOR format. Lane, a radio veteran, recently relocated from Mobile, Alabama where he served as general manager of WABB and vice president of programming for AM and FM WABB as well as WAPI Birmingham, Alabama. He has been with Q107 just over a month.

"Q107 has, in the past, been a high profile promotional radio station, and ABC has traditionally spent a lot of money on promotion," Lane told *Cash Box*. "Last winter, Q107 ran a direct-mail promotion which was very successful." As for immediate promotional plans, Lane said the station will embark on an extensive cash giveaway this fall, but chose not to give details away to the competition.

Q107 starts its morning programming with the *Elliot and Woodside Show* (Jim Elliot and Scott Woodside), moves to Sandy Weaver for middays, Gary Murphey in the afternoon, "Shadow" Smith 6 p.m. - 10, Vinny Brown from 10p.m. - 2 a.m. and winds up with Chris Jagger overnight.

STRONG ADDS

I'm Goin' Down — B. Springsteen — Columbia
Miami Vice Theme — J. Hammer — MCA
I'm Gonna Tear Your Playhouse Down — P. Young — Columbia
Communication — The Power Station — Capitol

STATION ADDS

WKRZ — Wilkes-Barre — Brock/Sheridan
Foreigner
S. Wonder
P. Young
J. Hammer
B. Springsteen
Starship
The Power Station

WBEN — Buffalo — Roger Christian
A-Ha
W. Houston
S. Wonder
P. Young

Q107 — Washington, DC — Alan Burns
Katrina And The Waves
M. Jagger/D. Bowie
D. Hall/J. Oates

Q106 — York — Tom Shannon
A-Ha
Ready For The World
D. Hall/J. Oates
S. Wonder

WMKR — Baltimore — Ralph Wimmer
A-Ha
Sting
UB40 w/ C. Hynde
D. Hall/J. Oates
S. Wonder
B. Springsteen

POP PROGRAMMER'S PICK

Programmer	Station	Market
Chris Knight	KPKE	Denver

Song: "Lonely Ol' Night"
Artist: J. Cougar Mellencamp
Label: Riva/PolyGram

Comment:

"It's a song that's been getting AOR play and it's already generating sales in the stores. The album is getting sales requests, and the song is in our Top 5 requested."

AIRPLAY

CHANGES — Andy Holt has been named program director at **KKFK**, Kansas City. Holt joins the station from **KSCS**, Dallas. **KKFK** also named a new general sales manager. He is **John Kizer** . . . **Bill Richards** has been given the programming duties at **WNCI**, Columbus. Richards was previously program director at **KLUC**, Las Vegas . . . **Gary Mitchell** has been appointed program director at **KWK**, St. Louis. Mitchell had previously programmed **KBZT**, San Diego, and **WBJW**, Orlando . . . **Bob McNeill** is now the new operations director for **WMZQ AM&FM**, Washington. McNeill will also handle the programming duties for the FM . . . **Les Acree** has been given the programming nod at **WTQR**, Winston-Salem. Acree was recently programmer at **WGKX**, Memphis. . . **WIBC**, Indianapolis has a new program director.



MAN IN MOTION — John Parr recently visited United Stations Programming studios for an interview with Joni Silverman. Pictured (l-r) are: Silverman, Parr, Jim Higgins, account executive for USP, Diane Gilmour and Patti Conte of Atlantic Records.

It's **Andy Bickel** who spent many years as program director at **WBT**, Charlotte . . . **John King** has been appointed program director at **WKKX**, Jerseyville, IL. The station has recently increased its power to fully cover the St. Louis market . . . **Alan Furst** is the new program director at **WLW**, Cincinnati. He comes to the station from **WIRE**, Indianapolis . . . **Ron Nenni** makes the move from Providence to San Jose. Nenni former program director of **WHJY** moves to the Northern California city to program **KOME** . . . **Larry Travers** has been upped to program director at **WLYF**, Miami. Travers has been a jock at the station . . . **Tom Shannon** is the new program director at **WSFM**, Harrisburg . . . **Jim Thompson** has been named general

manager at **WZUU AM&FM**, Milwaukee . . . **Sandy Gamblin** is the new general manager at **WBCS AM&FM**, Milwaukee . . . **Jim Jordan** has been appointed as vice president and general manager at **WHOO**, Orlando . . . **Christopher Beck** is now general sales manager at **WINZ**, Miami . . . The new general sales manager at **WZZK AM&FM**, Birmingham is **Bob Osburn** . . . **Dennis Gwiazdon** is the new general manager at **KKAT**, Salt Lake City . . . In San Diego, **Bill Strauss** has been elevated to the position of general sales manager at **KBZT** . . . **David Urbach** has been named general sales manager at **KIOI**, San Francisco . . . **Lisa Richards Kendall** joins **WNEW-FM**, New York as acting music director . . . **Ron Wilson** has been named promotions director at **KRBE**, Houston . . . **Donna Golden** has been named regional sales executive at **WMXJ**, Miami . . .

ABC PROMOTES TWO — The ABC Radio Networks have promoted two of their staff. **Dan Forth** has been named vice president/group network director/ABC Young Adult Radio Networks. He will oversee the FM, Rock and Contemporary networks. Forth was formerly rock network director. Former Information Network director **Stu Krane** has been promoted to vice president/group network/ABC Adult Networks. Krane will handle the Information Direction and Entertainment Networks . . .

INTEREP TAPS DUPRETTI — **Tony Dupretti** has been appointed president of **Interrep's** 5th national radio rep firm. Dupretti has been with **McGavern Guild** radio for 16 years . . . The **Associated Press** has named **Carol Robinson** as its national broadcast executive for the western United States . . .

SKLAR GOES PAPERBACK — St. Martin's Press has announced that it will be publishing the trade paperback edition of **Rocking America — How The All Hit Radio Stations Took Over**, by **Rick Sklar**. It's the story of how Sklar perfected the "Top 40" format that kicked off the boom years of rock radio. In the book, Sklar recreates the promotional stunts, the rating wars and the antics and genius of air personalities such as **Murray the K** and **Alan Freed**. The book will retail for \$7.95 and will be available on September 13 . . .

NEWSBRAKERS TO BREAK — "The Newsbreakers," a new weekly panel show featuring outspoken views on a wide variety of subjects, will premiere on the **Mutual Radio Network** on the weekend of September 21. The half-hour program will feature well known journalists and communicators in discussions of the issues and events that will have a wide appeal to all age groups of Americans. Mutual vice president of news **Ron Nessen** created the program and will serve as its moderator. The premiere panel will consist of **John Mashek**, chief national correspondent for **U.S. News And World Report**, conservative spokesman **Cal Thomas** and Hearst columnist and King syndicated columnist **Marianne Means** . . .

AP BROADCAST FOUNDER TO BE HONORED — **Oliver Saxon Grambling**, who guided the **Associated Press** into broadcasting during the early 1940s will be honored September 23 at the annual awards banquet of the **Associated Press Broadcasters**. More than 100 **Associated Press** executives and broadcast industry leaders are expected to be on hand at the dinner in Washington. Grambling, 80, will emerge from retirement to accept a plaque that will be mounted later at the main entrance to the AP news center in Washington . . .

CLAPTON SPEAKS — **Eric Clapton**, whose unique blues-based guitar style has influenced decades of rock musicians, will give his first in depth radio interview in a three-hour special, **The Best Of Everything**, to be broadcast by **NBC Radio Entertainment** on the labor day weekend. The program will focus on Clapton's 20-year career, from his work with legendary groups such as the **Yardbirds**, **Cream**, **Blind Faith** and **Derek & the Dominoes** to his recent appearance at the Live Aid concert in Philadelphia.

Bob Shulman



MOOSE IS KING FOR A DAY — The legendary Bull Moose Jackson was honored by the city of Pittsburgh and **WDVE-FM** radio when he received a proclamation proclaiming June 21 Bull Moose Jackson Day. Pictured are (l-r): Carl M. Grefenstette, Jackson's manager; Jimmy Roach, **WDVE**; Jackson; Allegheny county commissioner Pete Flaherty and Steve Hansen, **WDVE**.

Thom Ferro Promoted To Vice President/General Manager At Westwood One

LOS ANGELES — Thom Ferro, Westwood One's vice president/station sales, has been promoted to the newly-created position of vice president/general manager of the Westwood One Radio Networks, it was announced by Norman Pattiz, the company's chairman and president.

In his new post, Ferro will continue to supervise Westwood One's station sales department as well as overseeing the activities of all other Westwood One departments, with the exceptions of advertising sales and finance. Ferro will continue to report directly to Pattiz.

Ferro joined Westwood One in 1980 as regional station sales manager, responsible for the western and southwestern territories. He was promoted to national sales manager in 1981, director of station sales in 1983 and, on January 3, 1984, Ferro was named vice president/station sales for the Westwood One Radio Networks.

According to Pattiz, "I think it's significant that this company's first general manager comes from the station sales department. Without great radio stations to carry our programs, nothing happens. In his five years at Westwood One, Thom Ferro has proven himself many times over to be a solid radio professional who knows what it takes to keep us first in the hearts and minds of our affiliates. We'll take care of the rest."

Said Ferro, "Having seen and been



Thom Ferro

involved with this company's tremendous growth over the past several years, I'm looking forward to this new challenge with great enthusiasm. The success of Westwood One is a direct reflection of an excellent team of professionals who've worked very hard to make it happen. Having this opportunity to work more directly in all areas of the company and to work with people I like, admire and respect make this new job all the more gratifying."



THESE GOONIES 'R GOOD ENOUGH — Surprise guest **Cyndi Lauper** takes control of the mike at **DIR Broadcasting's** second **David Brenner Live** broadcast. Picture (l-r): **DIR** vice president **Peter Kauff**, **DIR** president **Bob Meyrowitz**, **Graham Nash**, **Brenner**, **Lauper**, **Mary Gross** of **Saturday Night Live**, **Rob Hyman** and **Eric Bazilian** of the **Hooters** and **Bob Kaminsky**, producer of **David Brenner Live**.



FOR THE BIRDS — **Larry King** gives a little baseball advice to Oriole manager **Earl Weaver** during his **Mutual Network** program recently being broadcast from Baltimore's famous Harborplace. Pictured (l-r): **King**, **Weaver**.

MOST ADDED



STRONG ADDS

B. Springsteen — I'm Goin' Down
J. Cougar Mellencamp — R.O.C.K. In The U.S.A.
B. Adams — One Night Love Affair
P. Young — I'm Gonna Tear Your Playhouse Down

STATION ADDS

WBCN — Boston — **Bob Kranes**
 STARSHIP — We Built This City
EDDIE & THE TIDE — One In A Million
M. MC DONALD — No Lookin' Back
THE OUTFIELD — Say It Isn't So
THE ROMANTICS — Test Of Time
Y. MALMSTEEN'S RISING FORCE — I'll See The Light Tonight

WYSP — Philadelphia — **Mark DiDia**
 U2 — Bad
VANDENBURGH — Once In A Lifetime
THE OUTFIELD — Say It Isn't So
Y. MALMSTEEN'S RISING FORCE — I'll See The Light Tonight
HYTS — American Way

WHCN — Hartford, CT — **Bob Bittens**
J. COUGAR MELLENCAMP — R.O.C.K. In The U.S.A.
 STARSHIP — We Built This City
J. HAMMER — Miami Vice Theme

WNGZ — Watkins Glen, NY — **Tom Height**
LODGIC — Bring Me Back
THE BLASTERS — Trouble Bound
THE ROMANTICS — Test Of Time
SIMPLY RED — Money\$ Too Tight (To Mention)
QUARTERFLASH — Talk To Me
P. YOUNG — I'm Gonna Tear Your Playhouse Down
 STARSHIP — We Built This City

KEZO — Omaha — **Joe Blood**
J. COUGAR MELLENCAMP — Rain On The Scarecrow/Small Town/
 R.O.C.K. In The U.S.A.
 STARSHIP — We Built This City
J. BUTCHER AXIS — Let's Get Started

WQFM — Milwaukee — **Jerry Gavin**
 STARSHIP — We Built This City
N. LOWE — I Knew The Bride (When She Used To Rock And Roll)
Y. MALMSTEEN'S RISING FORCE — Don't Let It End
R.E.M. — Driver 8
R. BALLARD — Once A Rebel SAGA — What Do I Know

KICT — Wichita, KS — **Lee Roberts**
J. HAMMER — Miami Vice Theme
 STARSHIP — We Built This City
B. ADAMS — One Night Love Affair
COCK ROBIN — When Your Heart Is Weak

WXKE — Ft. Wayne, IN — **Hal Brandt**
DIO — Rock & Roll Children
SAGA — What Do I Know
 STARSHIP — We Built This City

KFOG — San Francisco — **John Rivers**
 STARSHIP — We Built This City
J. HAMMER — Miami Vice Theme
J. COUGAR MELLENCAMP — Lonely Ol' Night

KBCO — Boulder, CO — **Doug Clifton**
J. COUGAR MELLENCAMP — Lonely Ol' Night
N. LOWE — I Knew The Bride (When She Used To Rock And Roll)
MATT BIANCO — Whose Side Are You On
KID CREOLE — Endicott

KZOK — Seattle — **Larry Sharpe**
 STARSHIP — We Built This City
J. COUGAR MELLENCAMP — Rain On The Scarecrow/R.O.C.K. In The U.S.A./Justice And Independence '85

KMET — Los Angeles — **Sue Steinberg**
 STARSHIP — We Built This City
J. COUGAR MELLENCAMP — Small Town
NIGHT RANGER — Four In The Morning

KUPD — Phoenix — **Curtiss Johnson**
MARILLION — Kayleigh
SURVIVOR — First Night
D. HENLEY — Sunset Grill
J. COUGAR MELLENCAMP — Lonely Ol' Night
MR. MISTER — Broken Wings
J. BUTCHER AXIS — Stop

WUOG — Athens, GA — **Dave Stewart**
SQUEEZE — Heartbreaking World/I Won't Ever Go Drinking Again (?)
THE UNTOUCHABLES — Wild Child/I Spy For The FBI
J. CLIFF — American Sweet/Hitting With The Music
N. LOWE — 7 Nights To Rock/BoBo Ska Diddle Daddle
THE LUCY SHOW — Ephemeral
MISSION OF BURMA — 1970/Tremlo
FOREIGN BODIES — Evil Live/Carry A Big Guitar

The power of rock and roll. What other form of music can stir up the kids and their parents simultaneously? This time, while those material girls and boys are boogying down to the pop life, a group of outraged parents, calling themselves the Parents Music Resource Center, are waging a battle against what they claim are offensive lyrics. This group is made up of wives of influential officials of the current administration. In an amazing coincidence, the issue of offensive rock and roll lyrics is being mysteriously placed in front of a congressional hearing. There are those who feel that congressional time could be better spent grappling with issues such as the nuclear arms race, poverty, hunger, terrorism and the like instead of spending the taxpayers' money to find out whether or not Prince has a dirty mind.

In the interests of saving a whole lot of governmental haggling at everybody's expense, **Futurerock** would like to suggest several voluntary solutions that the industry could adopt that would satisfy all of the parties involved:

1. **Cigarette type of warning label** — The companies would place on all albums a sticker in which the surgeon general declares that listening to rock music can be hazardous to your health. It would be heeded about as much as the smoking sticker, but at least rock and roll's detractors would be satisfied that everyone had been duly warned. (This could even give bored local civic officials something to do, by having them discuss whether there should be listening and non-listening areas set aside in public places.)
2. **Let the Boss be the boss** — What would be more appropriate than to let **Bruce Springsteen**, the man most respected in American music today, decide for us what's acceptable and what should be "barred in the USA." We are talking about a man who is loved by everyone from the simple folk who have to work hard all day for a living all the way to people who are rock critics. Even **President Reagan** admires this man and can relate to "Born To Run."
3. **Have Mick Jagger sing everything** — This way even if there is an objectionable lyric, nobody could understand it.
4. **Have no opening in the sleeve or cassette** — Using this method, the artist would retain the freedom to write and record anything he or she desires, and the record company could manufacture the product without fear of controversy, because there was no way the consumer could get the record or cassette out of the package and hence could not hear anything offensive.
5. **Record the music without any lyrics** — Each and every consumer would be encouraged to write his or her own non-offensive words to the music. This would promote massive creativity and insure that everyone could relate to every song that they hear.
6. **Replace all the lyrics with humming** — (even oohs and aahs might be a bit too suggestive) — This way the consumer gets to hear all of the melodies without the possibility of being offended by off-color lyrics. Hopefully, they won't be offended by off-key humming.
7. **Change the playback speed** — Manufacture products that can be played back only at speeds not available on any home stereo unit. The recording artist can still have the pleasure of saying anything that they want without fear of offending anyone, because the words would be going by either too fast or too slow.
8. **Ho-Hum stickers** — Place a sticker on a rock and roll record if it suffers from the most offensive of all offenses; that is, if the music is *boring*. This will save music critics, music directors, and especially the poor beleaguered consumer from having to spend hundreds of hours of excruciatingly painful listening.
9. **Be American** — Try following the First Amendment. Free speech has been working just fine for years.

Bob Shulman

AIR CHECK

Station: **WFBQ**
 Market: **Indianapolis**
 PD: **John Roberts**



BOB & TOM...MORNINGS

WFBQ recently emerged from the ratings battle as the number one station in the market, posting a 12+ of 15.5, according to the latest Arbitron. The 100,000-watt station broadcasts from the tallest tower in Indianapolis. First time album rock program director **John Roberts** took over the programming duties in February of this year after years of experience at top 40 and AC stations.

"It's album rock by structure, image, and slant to the music," explains Roberts, "but really it's an extremely tight listed conservative mainstream AOR. What I mean is that it's musically conservative. Content-wise it would not at all be considered conservative because of the nature of the morning show, which is really outrageous. Musically, it's a very safe station. We take the rock and roll image artists, which could be anything from Zeppelin to the Who, to the Byrds, and play their top 40 hits of yesterday and today. The music slant is 40 percent gold, 20 percent recurrent and 40 percent current."

Roberts further explains the station's musical policy, "Artist image is still the most important thing. If the artist is big and fits what we are doing, we jump on it right away. This allows us, in spite of being so conservative, to maintain the image of being involved with new music."

The station has kept an extremely high profile in the market. "We are the most active involved station in town," says Roberts, "That covers everything from having the most foreground personalities, most relatable jocks and being the most promotionally and community involved station in town. It doesn't matter what charity it is; they want us into it, and we usually get into it. In the 90 days of the Spring rating period, we had in-the-street promotions that required a jock's personal appearance 130 times. We have something going on every day and some nights two or three things."

The current on air line-up includes: The morning team with **Bob & Tom**, (Bob Kevoian and Tom Griswold) along with **Mark Much** from 6-10AM, **Jay Baker** from 10-3PM, music director the **Bearman** 3-7PM, **Carl "Rock and Roll" Russo** 7-12, and **Ace Cosby** 12-6AM. Weekenders include **Kristi Lee** and **Kelli Foxx**.

ROCK PROGRAMMER'S PICK

Programmer	Station	Market
Bob Showacre	WHFS	Anapolis, MD

Song: "Mimi On The Beach"
Artist: Jane Siberry
Label: Open Air/A&M

Comment:

"Now that we're playing the edited version we are getting the most response to the piece that we have had in months. It's a little out of the mainstream, but it has a lot of power."

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TOP 75 ALBUMS

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□ = Gold (RIAA Certified)

Weeks
On
Chart

Weeks
On
Chart

1	ROCK ME TONIGHT □ FREDDIE JACKSON (Capitol ST 12404)	1	19
2	WHITNEY HOUSTON ★ (Arista AL8-8212)	2	21
3	SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 824 546-1)	3	10
4	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	4	24
5	WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AL8-8286)	5	8
6	AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	6	13
7	READY FOR THE WORLD (MCA 5594)	7	16
8	A LITTLE SPICE LOOSE ENDS (MCA 5588)	9	17
9	JESSE JOHNSON'S REVUE ★ (A&M SP 6-5024)	8	25
10	PATTI LABELLE (Philadelphia Int'l/CBS FZ 40020)	13	6
11	U.T.F.O. (Select SEL 21614)	11	15
12	EMERGENCY ★■ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	12	40
13	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	14	12
14	THE FAT BOYS ARE BACK THE FAT BOYS (Sutra 1016)	21	4
15	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	10	15
16	GLOW RICK JAMES (Gordy/Motown 6135 GL)	15	18
17	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	16	18
18	CAN'T STOP THE LOVE □ MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	18	26
19	RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL)	19	25
20	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213)	20	62
21	ONLY FOUR YOU MARY JANE GIRLS (Gordy/Motown 6092GL)	17	27
22	DIAMOND LIFE ★■ SADE (Portrait/CBS 39581)	22	29
23	SOME OF MY BEST JOKES ARE FRIENDS GEORGE CLINTON (Capitol ST-12417)	23	9
24	CONTACT □ POINTER SISTERS (RCA AFL 1-8056)	26	7
25	CITY LIFE THE BOOGIE BOYS (Capitol SF 12409)	34	4
26	ALEXANDER O'NEAL (Tabu/CBS FZ 3931)	24	22
27	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	27	18
28	WRAP YOUR BODY ONE WAY (MCA 5552)	29	7
29	KING OF ROCK ★□ RUN D.M.C. (Profile PRO-1205)	25	36
30	WATCHING YOU WATCHING ME BILL WITHERS (Columbia FC 39887)	28	8
31	MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	30	34
32	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-81245-1)	32	22
33	THE FAMILY (Paisley Park/Warner Bros. 25322-1)	49	2
34	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	31	36
35	9.9 (RCA NFL 1-8049)	45	5
36	HOT SPOT DAZZ BAND (Motown 6149ML)	43	3
37	THE COMPLETE STORY OF ROXANNE... THE ALBUM (Complast/PolyGram 671014-1)	35	9
38	RESTLESS STARPOINT (Elektra 9-60424)	46	3
39	WORLD CLASS THE WORLD CLASS WRECKIN' CRU (Kru-Cut KC 004)	40	8
40	SPACE IS THE PLACE NEWCLEUS (Sunnyside Sun 4903)	44	4
41	IT'S GONNA BE ALRIGHT CHERYL LYNN (Columbia FC 40024)	33	8
42	BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA 5547)	36	33
43	SO MANY RIVERS BOBBY WOMACK (MCA 5617)	DEBUT	
44	LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135)	58	2
45	LUXURY OF LIFE 5 STAR (RCA NFL 1-8052)	50	5
46	TAKE NO PRISONERS PEABO BRYSON (Elektra 9-60427)	38	11
47	RAP 2 (Profile PRO-1207)	52	3
48	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330)	48	18
49	MATERIAL THANGZ THE DEELE (Solar/Elektra 9-60410)	37	12
50	THE VISION HOWARD JOHNSON (A&M 4982)	55	3
51	BANGING THE WALL BAR-KAYS (Mercury/PolyGram 824 727-1)	59	2
52	THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-90281-1)	39	8
53	COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 6148GL)	53	6
54	PADLOCK GWEN GUTHRIE (Garage/Island 2001)	54	4
55	LOVE FOREVER O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	DEBUT	
56	SONGS FROM THE BIG CHAIR ★□ TEARS FOR FEARS (Mercury/PolyGram 824 300-1)	62	2
57	LATELY BILLY PAUL (Total Experience/RCA TEL 8-5711)	63	2
58	SUGAR "KISS" SUGARFOOT (Warner Bros. 25168-1)	64	2
59	SAY YOU LOVE ME JENNIFER HOLLIDAY (Geffen GHS 24073)	DEBUT	
60	HORSIN' AROUND CARRIE LUCAS (Constellation/MCA 5513)	42	8
61	THE DREAM OF THE BLUE TURTLE ★ STING (A&M-SP 03750)	57	8
62	NEW EDITION ★■ (MCA 5515)	41	38
63	CONQUEST BRASS CONSTRUCTION (Capitol ST 12423)	DEBUT	
64	NO JACKET REQUIRED ★□ PHIL COLLINS (Atlantic 7 81240-1)	47	16
65	KLIQUE (MCA 5532)	51	16
66	GRAVITY KENNY G & G FORCE (Arista AL8-8282)	56	15
67	READ MY LIPS MELBA MOORE (Capitol ST 12382)	60	22
68	DO YOU WANNA GET AWAY ★ SHANNON (Mirage/Atlantic 7-90267-1)	61	17
69	NIGHTSHIFT ★□ COMMODORES (Motown 6124 ML)	65	31
70	GAP BAND VI THE GAP BAND (Total Experience/RCA TEL8-5705)	66	34
71	SEEKRET KLEEER (Atlantic 7-81254-1)	67	11
72	STARCHILD ★□ TEENA MARIE (Epic FE 39528)	68	37
73	WHEN THE BOYS MEET THE GIRLS SISTER SLEDGE (Atlantic 7-81255-1)	69	11
74	LIKE A VIRGIN ★■ MADONNA (Sire/Warner Bros. 9-25157-1)	70	34
75	MAGIC FOUR TOPS (Motown 6130 ML)	74	13

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

THE RHYTHM SECTION

HOWARD JOHNSON GOES NATIONWIDE — It is a well known fact that many of today's most popular black contemporary artists have a background deeply rooted in the gospel. Starting out singing in church with their brothers and sisters, most of these singers had no idea that they would enter the world of popular secular music. A perfect example of this is **Howard Johnson**, a member of the Coconut Grove Church of Christ in Miami, Fl. Though the name Howard Johnson is a familiar one to any traveler of America's highways, Johnson does admit that it took a while for him to achieve notoriety in his own right. "I was the singer of a group called Nightflight, and we had a big hit with a song called 'If You Want It,' but I left the band because it wasn't fulfilling the dreams that I had musically," recalls Johnson. "From there, I began working with Howard Smiley, who at the time was with A&M."



HOME WEEK RAP — *Dynasty & Mimi*, made their major label debut with a *midnight performance at New York's Danceteria recently. It was like old home week backstage at Danceteria prior to the show. Members of Whodini turned out to support the rapping duo. Shown are (l-r): Jalil Hutchins of Whodini; Dynasty; Mimi; Ecstasy of Whodini; and (in front) Dynasty & Mimi's deejay, DJ Cheebu.*

by working with Kashif again. Yet, the young multi-instrumentalist/producer was already lined up with other projects (**Evelyn King, Melba Moore, Kenny G.** and his own solo effort). Though without Kashif, Johnson and **the System (David Frank and Mic Murphy)** were able to produce a winning LP. "When I recorded the second LP, ("Keepin' Love New"), many people thought that the reason that I chose the System to work with was because I wanted to retain that electronic sound. But I had liked their work for a long time, and Mic has some of the same inflections that I have in singing. We just tried to put together something that was fresh and innovative."

With a strong track record behind him, Johnson is no longer a 'new' artist, and with his new LP, another fresh sound has been developed. "Stand Up" features a combination of hot producers including **Jimmy Jam and Terry Lewis** and the team of **Rick Timas and Vincent Brantley**. Johnson says, "I've liked all the albums that I've done in the past, but I haven't been completely content with them. We all strive to be the best we can and to reach a level of perfection that we can never really reach. When I went to Jimmy and Terry they had songs which they had written for me individually, and Rick and Vince had four or five songs which we chose from. The title track, 'Stand Up' was originally written by **Monte Moir** and myself and was intended as just an album track, but got chosen as the first single."

As for teaming up with some of the industry's hottest producers, Johnson exclaimed, "working with Terry and Jimmy was an experience unto itself. There was a great chemistry, and I really feel that they are some of the best guys you can possibly work with." Yet, it would seem that after working in the company of the industry's top B/C producers, Johnson would want to venture into producing himself. Johnson says, "I would like to produce my own material, but I try to be a realist about the situation. You have so many producers who are excellent at what they do, and you leave it up to them — then I can be an expert in my field, which is singing."

So what does a recording artist do after the production and release of an album?

"You take your show on the road! I'm going to try to give the people something a little different than the norm. Right now we are in the negotiating stage with several major acts, male and female, and we hope to be out sometime this fall. There is a concept which **John (McClain, A&M director of A&R, urban division)** and I have been nurturing for sometime that is totally fresh and no one else is doing it. I think its going to be a big surprise," he concludes, though after three albums worth of amazingly versatile and commercially successful material, no one should be too surprised.

SHORT TAKES — **Jesse Johnson** is back again, this time producing **Ta Mara** and the **Seen** a five-piece band from you know where, Minneapolis.

Most of the recording took place at Johnson's newly constructed Jungle Love studios... be on the lookout for **Paul Laurence's** debut album on Capitol Records. Laurence is known for his writing credits with **Melba Moore, Lilo Thomas** and most recently **Freddie Jackson's** "Rock Me Tonight."

DUREL COLEMAN — *Starsearch* winner **Durel Coleman** originally from Roanoke, Virginia came to Hollywood to become a singer and within months he performed on *Starsearch* and stayed for 15 consecutive weeks, going on to the semi-finals and finals. "I was almost a member of the **Commodores**, I had auditioned but I figured within two-three years I would eventually wind up leaving, so why put the guys (Commodores) through that again. Plus I had a feeling that *Starsearch* might be my big start."



EAST BAY FETE -- Dance Music insiders attended the Pro's Dance Music Awards held recently. Pictured (l-r): Gail Bruesewitz (Dance Music manager, Columbia Records) Jermaine Stewart, Don Smiley (The Smiley Group), Narada Michael Walden, John Geraldo (The Smiley Group).

Darryl Lindsey

TOP 100 BLACK CONTEMPORARY SINGLES

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

September 7, 1985

	Weeks On 8/31 Chart
1 SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista ASI-9361)	2 9
2 FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	1 12
3 ROCK ME TONIGHT (FOR OLD TIME'S SAKE) FREDDIE JACKSON (Capitol B 5459)	3 24
4 CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	6 9
5 I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M AM 2749)	5 9
6 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	7 9
7 POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	8 6
8 FLY GIRL THE BOOGIE BOYS (Capitol B 5498)	11 10
9 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)	9 10
10 OH SHEILA READY FOR THE WORLD (MCA 52636)	15 8
11 MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	13 9
12 I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	4 16
13 STIR IT UP PATTI LaBELLE (MCA 52517)	10 11
14 ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	18 12
15 ATTACK ME WITH YOUR LOVE CAMEO (Atlanta Artists/PolyGram 880 744-7)	12 12
16 THE DANCE ELECTRIC ANDRE CYMONE (Columbia 38-05436)	20 6
17 YOU ARE MY LADY FREDDIE JACKSON (Capitol B 5459)	27 5
18 IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL (Tabu/Epic ZS4-05418)	16 13
19 DARE ME POINTER SISTERS (RCA PB 14126)	22 8
20 WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	14 10
21 I'M LEAVING BABY CON FUNK SHUN (Mercury/PolyGram 880 914-7)	29 9
22 I WISH HE DIDN'T TRUST ME SO MUCH BOBBY WOMACK (MCA 52624)	32 5
23 PADLOCK GWEN GUTHRIE (Garage/Island 21)	24 10
24 I MISS YOU KLYMAXX (Constellation/MCA 52606)	30 7
25 OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	35 7
26 HELLO STRANGER CARRIE LUCAS (Constellation/MCA 52602)	28 8
27 HOT SPOT DAZZ BAND (Motown 1800MF)	31 6
28 YOUR PLACE OR MINE BAR-KAYS (Mercury/PolyGram 880 966-7)	33 6
29 THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	40 6
30 IT'S OVER NOW LUTHER VANDROSS (Epic 34-04944)	17 13
31 GLOW RICK JAMES (Gordy/Motown 1796GF)	19 12
32 MY SECRET (DIDJA GETIT?) NEW EDITION (MCA 52627)	36 9
33 WHEN YOU LOVE ME LIKE THIS MELBA MOORE (Capitol B 5484)	21 13

	Weeks On 8/31 Chart
34 WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	23 16
35 ALL FALL DOWN FIVE STAR (RCA PB-14108)	43 7
36 STRONGER TOGETHER SHANNON (Mirage/Atlantic 7-99631)	49 6
37 STAND MY ME MAURICE WHITE (Columbia 38-05571)	48 3
38 A LITTLE BIT OF HEAVEN NATALIE COLE (Modern/Atlantic 7-99630)	44 7
39 DISRESPECT THE GAP BAND (Total Experience/RCA TES1-2418)	39 6
40 STAND UP HOWARD JOHNSON (A&M AM 2752)	46 6
41 THE FAT BOYS ARE BACK FAT BOYS (Sutra 034)	25 10
42 BAD BOY JUICY (Private I/Epic 34-05422)	42 9
43 IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM 2738)	26 14
44 HISTORY MAI TAI (Critique CR 715P)	34 10
45 THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-99639)	37 12
46 SISTER FATE SHEILA E (Paisley Park/Warner Bros. 7-28955)	51 6
47 IT'S MADNESS MARVIN GAYE (Columbia 38-05442)	47 7
48 HARD TIMES FOR LOVERS JENNIFER HOLLIDAY (Geffen 7-28958)	55 4
49 HANGIN' ON A STRING (Contemplating) LOOSE ENDS (MCA 52570)	38 19
50 SAVE YOUR LOVE (FOR #1) RENE & ANGELA (Mercury/PolyGram 880 731-7)	41 17
51 SOMETHING THAT TURNS YOU ON BILL WITHERS (Columbia 38-05424)	45 7
52 JUST ANOTHER LONELY NIGHT THE O'JAYS (Philadelphia Int'l. 50013)	59 4
53 19 PAUL HARDCASTLE (Chrysalis VS4 42860)	50 14
54 SWING LOW R.J.'S LATEST ARRIVAL (Atlanta 7-89551)	52 10
55 RASPBERRY BERET PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	53 16
56 SINGLE LIFE CAMEO (Atlanta Artist/PolyGram 884-010-7)	87 2
57 FIDELITY CHERYL LYNN (Columbia 38-04832)	54 14
58 I'LL BE GOOD RENE & ANGELA (Mercury/PolyGram 884 009-7)	77 2
59 CHOOSE ME LOOSE ENDS (MCA 52637)	66 4
60 TRAPPED COLONEL ABRAMS (MCA 52638)	68 3
61 SILVER SHADOW ATLANTIC STARR (A&M AM 2766)	75 3
62 BAD BOYS BAD BOYS featuring K. LOVE (Starlite/Fantasy 240)	71 3
63 STRANGER IN THE NIGHT OSBORNE & GILES (Red Label 71000)	69 4
64 THE SHOW DOUG E. FRESH and THE GET FRESH CREW (Reality/Dana/Fantasy D-242)	86 2
CHARTBREAKER	
65 THERE'S NOTHIN' OUT THERE PEABO BRYSON (Elektra 7-6912)	DEBUT
66 "8" BALL HERB ALPERT (A&M AM-2757)	67 4
VICTIM OF DESIRE VERONICA UNDERWOOD (Philly World/Atlantic 7-99632)	74 3

	Weeks On 8/31 Chart
68 PART-TIME LOVER STEVE WONDER (Tamla/Motown 1808TF)	DEBUT
69 I WANT TO FEEL I'M WANTED MAZE featuring FRANKIE BEVERLY (Capitol B 5510)	78 2
70 KING KUT WORD OF MOUTH featuring D.J. CHEESE (Profile Pro 7076)	70 4
71 MAKE YOUR MOVE ON ME BABY CHARLIE SINGLETON (Arista ASI-9386)	80 2
72 SHOUT TEARS FOR FEARS (Mercury/PolyGram 880 294-7)	89 2
73 I CAN'T FORGET YOU PATTI LaBELLE (Philadelphia Int'l. 4-05456)	81 3
74 PRIVATE PROPERTY CARL CARLTON (Casablanca/PolyGram 880 949-7)	84 2
75 JANET COMMODORES (Motown 1802 MF)	85 2
76 WELL-A-WIGGY THE WFATHER GIRLS (Columbia CS7-2158)	76 3
77 GIVE AND TAKE BRASS CONSTRUCTION (Capitol B 5500)	73 5
78 SOMEBODY TOOK MY LOVE DURELL COLEMAN (Island/Atlantic 7-99605)	DEBUT
79 SERVING IT ONE WAY (MCA 52631)	62 6
80 ROMEO PART 1 & 2 THE REAL ROXANNE with HOWIE TEE (Select 62260)	88 2
81 GIRL IF YOU TAKE ME HOME FULL FORCE (Columbia 38-05395)	90 2
82 OBSESSIONS HOWARD HEWETT (Elektra 7-69620)	82 3
83 SUSPICIOUS THE DEELE (Solar/Elektra 7-69615)	DEBUT
84 DRESS YOU UP MADONNA (Sire 7-28919)	DEBUT
85 COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 1805GF)	DEBUT
86 SO HARD WINDJAMMER (MCA 52622)	DEBUT
87 DANCING ON THE JAGGED EDGE SISTER SLEDGE (Atlantic 7-89520)	DEBUT
88 BULLET PROOF GEORGE CLINTON (Capitol B 5504)	DEBUT
89 BABY IT'S YOU CURTIS MAYFIELD (CRC/Paula 85-001A)	DEBUT
90 EYE TO EYE GO WEST (Chrysalis VS4 42903)	DEBUT
91 THIS TIME DAYTON (Capitol B 5487)	83 4
92 BIT BY BIT (THEME FROM FLETCH) STEPHANIE MILLS (MCA 52617)	56 10
93 ITCHIN' FOR A SCRATCH FORCE MD'S (Atlantic 7-89557)	57 16
94 THE SAM & DAVE MEDLEY STARS ON 45 featuring THE NEW SAM & DAVE REVIEW (SAM DANIELS AND DAVE PRATER, JR.) (21 Records/Atlantic 7-99636)	79 5
95 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	58 27
96 THINKING ABOUT YOUR LOVE SKIP WORTH & TURNER (4th & B'way/Island Pro-414)	60 19
97 TOO MANY GAMES MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	61 17
98 YOUR LOVE IS KING SADE (Portrait/Epic 37-95408)	63 10
99 THE ROOF IS ON FIRE ROCK MASTER SCOTT & THE DYNAMIC 3 (Reality/Fantasy 203)	64 10
100 PARASITE THE REDDINGS (Polydor/PolyGram 881 767-1)	65 12

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK/URBAN RADIO

MOST ADDED



STRONG ADDS

Single Life — Cameo — Atlanta Artist/PolyGram
 There's Nothin' Out There — Peabo Bryson — Elektra
 Somebody Took My Love — Durell Coleman — Island
 I'll Be Good — Rene & Angela — Mercury/PolyGram

STATION ADDS

V103 — Atlanta — Larry Tinsley — PD

C. Singleton
 S. Wonder
 Rene & Angela
 P. Bryson
 Bad Boys
 D. Edwards
 DeBarge
 Run DMC
 Sister Sledge
 Dupree

WUFO — Buffalo — Jeff Grant — PD

S. Wonder
 DeBarge
 C. Singleton
 R. James
 Smoke City
 Kenny G.
 Hall & Oates
 C. Carlton
 The Deele

WEDR — Miami — George Jones — PD

Brass Construction
 Doug E. Fresh
 Staple Singers
 Cameo
 Rene & Angela
 Loose Ends

WXVY — Baltimore — Mark Williams — MD

T. Turner
 O'Jays

C. Mayfield

D. Coleman
 F. Jackson
 U.T.F.O.
 R. James
 Tramaine
 P. LaBelle
 P. Bryson
 Cameo
 R.D. Fields
 F. Empire
 Brown & Dowlen

WAMO — Pittsburgh — Allen Harrison — PD

S. Wonder
 D. Coleman
 J. Holliday
 Hall & Oates
 L. Hill
 Run DMC
 Maze

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

J. James
 DeBarge
 Cameo

WNHC — New Haven — James Jordan — PD

Staple Singers
 Conquest
 R. Gaines
 D. Edwards
 G. Chandler
 S. Wonder
 Cori Funk Shun
 V. Underwood

WGCI — Chicago — Graham Armstrong — PD

S. Wonder
 Atlantic Starr
 The Deele
 Windjammer
 D. Coleman

WWIN — Baltimore — Keith Newman — PD

Commodores
 P. Bryson
 C. Singleton
 Stroke
 Crystal
 S. Wonder

XHRM — San Diego — Duff Lindsey — MD

Rene & Angela
 Weather Girls
 The Deele
 Go West

WPLZ — Richmond — H. Jay Lang — PD

P. Bryson
 Madonna
 Commodores
 Sister Sledge
 Harry Kay
 C. Maxfield
 Eurythmics

WQMG — Greensboro — Doc Foster — PD

Col. Abrams
 C. Mayfield

Goon Squad
 Rene & Angela
 D. Edwards
 Loose Ends
 Cameo
 DeBarge
 Doug E. Fresh
 Sister Sledge
 The Deele

KJLH — Los Angeles — Doug Gilmore — MD

Atlantic Starr
 S. Wonder
 Doug E. Fresh

WDAS-FM — Philadelphia — Joe Tamburro — PD

H. Harris
 Cameo
 Beneidito & Laura
 D. Coleman
 R.J.'s Latest Arrival
 DeBarge
 Windjammer
 Stevie Wonder
 G. Flash

KOKA — Shreveport — B.B. Davis — PD

Smoke City
 Staple Singers
 Hall & Oates
 N. Hendryx
 R. Gaines
 Run DMC

KUKU — Phoenix — Robert Widenman — MD

C. Lucas
 Cameo
 Shannon
 Family
 M. White
 Five Star
 New Edition

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

S. Wonder
 C. Lucas
 Hall & Oates
 Cameo
 J. Holliday
 P. Bryson
 R. James

WRAP/Norfolk — Chester Benton — PD

Maze
 Madonna
 M. White
 J. Sample
 J. Holliday
 C. Singleton

Cameo
 P. Bryson
 S. Wonder
 R. James
 D. Edwards

WRBD — Ft. Lauderdale — Charles Mitchell — PD

R.D. Fields
 Cameo
 R.J.'s Latest Arrival
 C. Singleton
 S. Wonder
 K. Blow
 DeBarge
 Windjammer

WMYK — Norfolk — Steve Crumbley — PD

C. Singleton
 B. Crystal
 Rene & Angela
 The Deele
 R. James
 Doug E. Fresh

WJLB "FM98" — Detroit — Cecilia Whitmore — MD

Bar-Kays
 Col. Abrams
 Hall & Oates
 Koko-Pop
 Rene & Angela
 S. Wonder

KHYS — Port Arthur — Doug Davis — MD

Rene & Angela
 C. Carlton
 Goon Squad
 Sam & Dave Medley
 B.A.B.B.
 Dimples
 Staple Singers
 Commodores
 P. Bryson
 H. Hewett
 G. Clinton
 Maze

WHRK — Memphis — Jimmy Smith — MD

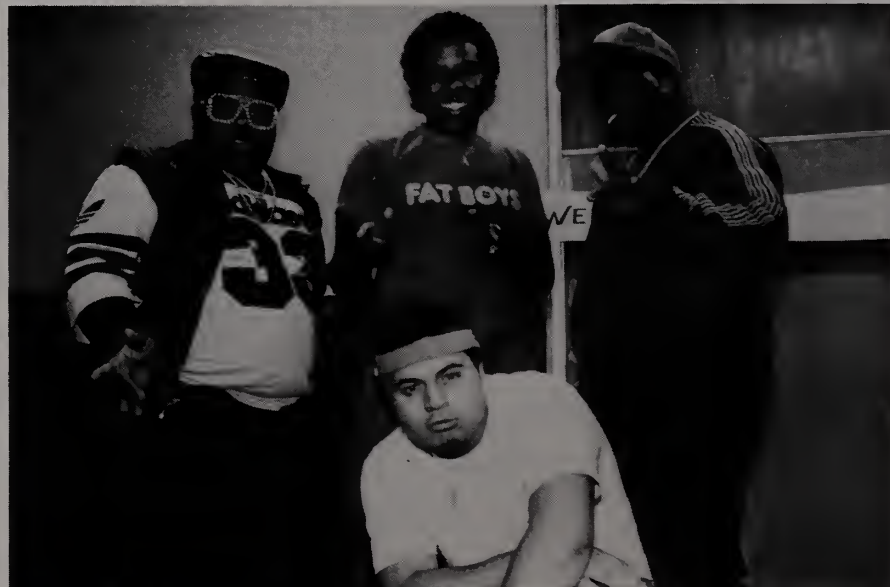
S. Wonder
 Cameo
 Doug E. Fresh
 M. Jagger/D. Bowie
 D. Coleman
 M. Franks
 Sting

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Lynn Toliver, Jr.	WZAK-FM	Cleveland
Song: "Part-Time Lover"		
Artist: Stevie Wonder		
Label: Tamla/Motown		

Comments:

"'Part-Time Lover' is a very familiar song. It's a cross between 'Maneater' by Hall & Oates and 'You Can't Hurry Love' by The Supremes. Furthermore it has an '80s touch to it that people will feel comfortable with. Already it's a favorite to many people at the station. Another single that is hot is Bobby Womack's 'I Wish He Didn't Trust Me So Much,' it should secure his position as being one of the leading male solo singers of today."



SPENDING THE DAY WITH THE FAT BOYS — The Fat Boys and KDAY's program director, Greg Mack, stay "Kool" during an autograph session at Skate Land U.S.A. in Los Angeles. Keeping "Kool" at the rink are (l to r standing) Darren The Human Beat Box Robinson; KDAY program director Greg Mack; Damon "Kool Rock-Ski" Wimbley; and Mark "Prince Markie-Dee" Morales.

HOT NEW SELLER



The Fat Boys

Levert
D. Edwards
Prince
Rene & Angela

Tara One-Stop — Atlanta — Jean Chapman
F. Jackson
Cameo
A. Franklin
W. Houston
Ready For The World

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

Birdland Records — Baltimore — Beverly Burston
F. Jackson
L. Vandross
P. LaBelle
The Fat Boys
W. Houston

Music Liberated — Baltimore — Larry Jeter
W. Houston
A. Franklin
C. Lucas
F. Jackson
L. Vandross

Hill's Stereo — Norwalk, CT — Mary Ann Saracino
B. Womack
Brass Construction
F. Jackson
W. Houston
Sade

Bedford Records — Stanford, CT — Larry Perna
A. Franklin
W. Houston
Cameo
B. Womack
Maze

Scott's Wholesale — Indianapolis — Cheryl Gregory
F. Jackson
P. LaBelle
The Fat Boys
Cameo
The Family

Karma — Indianapolis — Mike Smith
F. Jackson
Cameo
W. Houston
A. Franklin
L. Vandross

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

Importes Etc. — Chicago — Paul Weisberg
L. Vandross
G. Guthrie
P. Parker
F. Jackson
Prince

Shazada Enterprises — Charlotte — Jack Gordon
Cameo
J. Johnson
U.T.F.O.
L. Vandross
W. Houston

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

Joe's Swing Shop — Los Angeles — Greta McConnell
F. Jackson
L. Vandross
Cameo
R. James
Prince

Benson's House Of Records — Los Angeles — Robert Palacios
W. Houston
F. Jackson
Ready For The World
5 Star
U.S.A. For Africa

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

CML One-Stop — St. Louis — Tim Coggeshall
J. Johnson's Revue
W. Houston
Cameo
F. Jackson
A. Franklin

Sure Shot Records — Pasadena, CA — Ricky Wylick
F. Jackson
W. Houston
Cameo
Prince
Loose Ends

Fortune Records — Inglewood, CA — Timmy Fortune
F. Jackson
Cameo
W. Houston
L. Vandross
A. Franklin

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

Street Scene — Atlanta — Jay Robinson
U.T.F.O.
Rap 2
L. Vandross
F. Jackson
Ready For The World

Gil's Records And Tapes — Houston — Gil Bultron
A. Franklin
F. Jackson
Maze
B. Womack
P. LaBelle

Record Theatre — Cincinnati — Marianne Morgan
F. Jackson
The Family
Cameo
W. Houston
L. Vandross

STRONGEST SALES

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

STORE REPORTS

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

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

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

Platter Shack — Orlando — Della Wiggins
F. Jackson
Cameo
L. Vandross
The Boogie Boys
W. Houston

Sikhulu's Record Shack — New York — Sikhulu Shange
W. Houston

URBAN RETAILER'S PICK

Retailer	Store	Market
Bruce Webb	Webb's Department Store	Philadelphia

Album: "Stranger In The Night"
Artist: Osborne & Giles
Label: Red Label/Capitol

Comment:
"I found it to be a very upbeat, danceable LP with two very good ballads on it. If merchandised right, it should make the Top 30 in a couple of weeks."



TEEN DREAMS — New Edition recently took a break from their summer tour schedule when they flew to Los Angeles to perform during a reception in honor of the contestants in Hal Jackson's Talented Teen International Pageant held in Los Angeles at the Sheraton Premiere Hotel. The Boston-based quintet performed material from their double platinum self-titled MCA Records album. Shown from (l-r): Sara Melendez, west coast regional R&B promotion manager, MCA Records; Louil Silas Jr., director of A&R, MCA Records; George Lakes, representative of Hal Jackson's Talented Teen International Pageant; Hal Jackson; Miss Talented Teen International 1984; Michael Bivins, Ronnie DeVoe and Ricky Bell of New Edition; Jheryl Busby, senior vice president of black music, MCA Records; Bobby Brown of New Edition.

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 8/31 Chart		Weeks On 8/31 Chart
1 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	1	21 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	21
2 MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	2	22 HOT HOUSE FLOWERS ★ WYNTON MARSALIS (Columbia FC 39530)	16
3 HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	4	23 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	24
4 ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	5	24 OASIS JOE SAMPLE (MCA 5481)	29
5 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	6	25 LIVE FROM SAN FRANCISCO MAYNARD FERGUSON (Palo Alto PA 8077)	26
6 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	3	26 SILENT WITNESS SKYWALK (Zebra ZR 5004)	27
7 SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 25262-1)	7	27 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	22
8 MAISHA SADAO WATANABE (Elektra 60431-1)	9	28 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	28
9 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	8	29 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	25
10 VOCALESE THE MANHATTAN TRANSFER (Atlantic 81266-1)	13	30 STREETSHADOWS DAVID DIGGS (TBA 207)	31
11 MUSICAN ERNIE WATTS (Qwest/Warner Bros. 25283)	11	31 WILD ROMANCE HERB ALPERT (A&M SP-5082)	35
12 OPENING NIGHT KEVIN EUBANKS (GRP A-1013)	14	32 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	30
13 WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	12	33 SECRETS WILTON FELDER (MCA 5510)	32
14 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	10	34 MODERN MANNERS ★ SPECIAL EFX (GRP 1021)	34
15 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 25150-1)	15	35 SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011)	DEBUT
16 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	17	36 HIGH CRIME ★ AL JARREAU (Warner Bros. 25106)	37
17 HIGH VISIBILITY VICTOR FELDMAN'S GENERATION BAND (TBA TB208)	20	37 AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	38
18 NEW FACES ★ DIZZY GILLESPIE (GRP 1012)	16	38 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	33
19 CROSSING OREGON (ECM 25025-1)	19	39 DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	39
20 JUST FEELIN' McCoy TYNER (Palo Alto PA 8083)	23	40 SPORTIN' LIFE ★ WEATHER REPORT (Columbia FC 39908)	36

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

ON JAZZ

GRAMMY POOP — NARAS has announced an experimental change in the nominating of jazz records for Grammy Awards. Normally this is left up to jazz craft committees in each of the seven chapters, but this year, because non-committee NARAS members have felt "disenfranchised," the jazz nominations are going to be fair game for the full body of voting members. Is this good? I'm not sure. Frankly, the committees have come up with less-than-scintillating nominations on a regular basis, so I can't imagine much harm being done this way. NARAS is hedging its bets, however, and just trying this out for one year. We shall see.

In other NARAS news, there will be a special segment devoted to jazz on next year's Grammy Show — after last year's debacle when there was not only no jazz performance, but the reading of the jazz award winners was split between a comic (Rick Dees) and a country singer (Lee Greenwood). NARAS is not happy when its members picket its membership meetings, as happened in L.A. after last year's show, but I hope NARAS has recognized the error of its ways and is not just tossing the dog a bone.

FALLING LEAVES — Mean jazz series' galore, Jack Kleinsinger's "Highlights in Jazz" — which has been keeping the mainstream flame alive for 13 years already — will be back at NYU with Benny Carter and Al Cohn in a tribute to Zoot Sims (10/3), "Jazz Legends on Film" (11/7), "Echoes of Harlem," with Jon Hendricks, Doc Cheatham, George Kelly and others (12/7), and "We Remember Satchmo," with Kenny Davern, Dick Wellstood, Arvell Shaw, and others (1/16/86). "Jazztrack," Kwame Shaw's modern series at Greenwich House, will offer Joseph Bowie & Defunkt (9/14), Lester Bowie's Brass Fantasy (10/5), David Murray/James Newton (11/9), and Middle Passage (11/16).

The Carnegie Recital Hall, quickly becoming a citadel for contemporary jazz of all sorts, will host a number of series. "New Jazz" will feature John Hicks (11/15), John Blake/Stanley Cowell (12/6), Muhai Richard Abrams (2/7/86), and Marilyn Crispell and the Black Swan Quartet (3/14). "Different Perspectives" will offer Ken McIntyre (10/30), Terry Riley/Krishna Bhatt (11/13), Daniel Lentz (12/18), and James Newton (3/19/86). "Contemporary Music" will bring in, among many other things, the Kronos Quartet playing the works of Anthony Braxton, Muhai Richard Abrams, Leroy Jenkins and Leo Smith (11/22). And, way in the future, "Essentially Ellington" will concentrate on the great Duke, starting next Feb.

Percussionist Jerome Cooper will participate in a little series called "In the Aspect of Two," which will feature him at Images and Sound (177 Franklin St.) with Beth Cummins (9/7), Perry Robinson (9/14), Kalaparusha (9/21), and William Parker (9/28).

ON THE OTHER COAST — The Berkeley Jazz Festival is winding up as we speak — Herbie Hancock/Wayne Shorter/Tony Williams/Ron Carter, Pieces of a Dream, Archie Shepp/Abbey Lincoln, Stanley Jordan, Jack DeJohnette's Special Edition, and the Dave Valentin Quartet are in tow, Sept. 2. Later this same week — the Russian River Festival at Johnson's Beach in Guerneville offers Freddie Hubbard/Woody Shaw/Terence Blanchard, Buddy Guy/Jr. Wells/Etta James, Eddie Harris, Bob Dorough, and Jessica Williams (9/7), and Sonny Rollins, Betty Carter, Kenny Rankin, Michel Petrucciani, and Richie Cole (9/8). And while we're on the festival subject, the Monterey Festival, which'll hit from Sept. 20-22, has put its \$12.50 General Admission tickets up for sale — grab them.

MILE HIGH — The Front Range Cable Jazz Network is gearing up for an Oct. kick-off — when it will bring two radio stations, Cable JAZ1 and Cable JAZ2, to Denver and environs in digital stereo over cable FM. They've got ambitious plans — simulcasts, special shows, etc. — and they happen to be looking for independent program producers. They're at 1120 Lincoln St., P.O. Box 723, Ft. Collins, CO 80522 (303-484-7237) and we wish them well.

BOPPING AROUND — Jem Records is assuming the manufacture, marketing, and distribution of the Washington-based Jam label; LPs by Les McCann and Phil Upchurch are the first under the deal, with titles by Herman Riley and Gene Harris due later this fall. . . . WBGO-FM, the N.Y. area's jazz radio home, will host a "Jazz Record Fair," Sept. 29 at the Village Gate — vinyl vultures get ready to swoop. . . . Vocal ease: the Blue Note will have some fine jazz chirpers in during the first few weeks in Sept.; Jon Hendricks and Annie Ross will reunite, with Bruce Scott taking the late Dave Lambert's mike (9/3-8), "Author, Author, Author" will team up Blossom Dearie, Bob Dorough, and Dave Frishberg for a week of vocal whimsy (9/10-16), and Laurel Masse will make a rare N.Y. appearance, co-billed with Phil Woods (9/17-22): fans of the Manhattan Transfer, this is the real stuff (the other stuff'll be on view at Radio City in Oct. along with the Count Basie Orchestra). . . . The Willard Alexander Agency has re-signed the Glenn Miller Orchestra to an exclusive long-term booking contract; the agency expects the Sept. 22 rerelease of The Glenn Miller Story to put people "In the Mood" for the band. . . . Anita O'Day, the exceptional jazz vocalist, is also headed for the movies—at least her book and voice are. Robert Wise will produce and direct a motion picture version of High Times, Hard Times, the singer's autobiography, and the deal calls for O'Day to do the vocalizing for whoever plays her in the flick. . . . George Shaw and his Century 22 Band have been signed to Palo Alto/TBA Records — he'll be playing the trumpet, flugelhorn, and synthesizers on, producing and arranging his debut LP, "2201," which is due this fall.

Lee Jeske

FEATURE PICKS

DIANE — Chet Baker/Paul Bley — SteepleChase SCS-1207 — Producer: Nils Winther — List: 9.98

A lovely pairing of quirky veterans: Baker, whose trumpet sound here is typically parched and haunted and Bley, who allows his romantic side free flight and proves to be a thoughtful and supportive accompanist. A well-chosen slate of jazz standards and clear, crisp sound are further assets.

OASIS — Joe Sample — MCA 5481 — Producers: Joe Sample, Wilton Felder, Leon Ndugu Chancler — List: 8.98 — Bar Coded

Already on the charts, this is a lively effort that features Sample's often-grandiloquent piano in a variety of lush settings — from heavy, fusion electronics to full-bodied strings to popping, funky jazz. Phyllis Hyman lends her considerable pipes to "The Survivor."

LES McCANN'S MUSIC BOX — Les McCann — Jam-019 — Producer: Les McCann — List: 8.98

The jazz funkmeister of the electric keys is back, boogieing it up live at D.C.'s Blues Alley with a band of like-minded soul/jazzers. Saxophonist Bobby Bryant, bassist Curtis Robinson, and the well-named Raymond Pounds on drums, fit well into McCann's greased groove; it's still fine party music, though McCann's keyboard work seems to have mellowed a bit.

A TIME FOR LOVE — Dick Noel — Sounds Great SGS-5002 — Producer: Dick Noel — List 8.98

According to annotator Mel Torme, Dick Noel's been doing most of his vocalizing for jingles. 'Tis a pity, because this LP displays the work of an accomplished singer with a touch of Torme, a dollop of Sinatra, and a good deal of class and sensitivity all his own. Good choice of ballads, and nice accompaniment by pianist Larry Novak.



THE LIFE OF RILEY — KPFA in San Francisco celebrated the birthday of Gramavision recording artist Terry Riley by playing 24 hours of his music, including his latest LP "Cadenza on the Night Plain," by the Kronos Quartet. Pictured (l-r) at the station are Charles Amirchian, KPFA music director; Henry Kaiser, composer and Riley.

TOP 75 12" SINGLES

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

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

12" REVIEWS

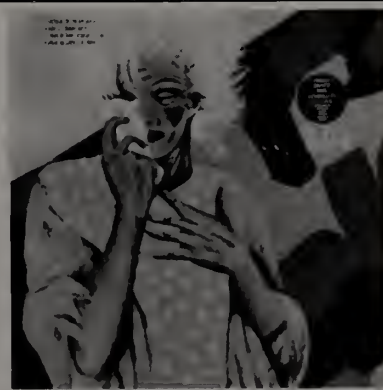
TODDY TEE (Evejim 1979)
Batterram (6:06) (Todd Hoard) (Jim-Edd Music/BMI) (Producer: Leon Haywood)
 Local L.A. rapper commenting on Los Angeles' latest drug enforcement tool — a tank-like battering ram — makes his debut with this regional breaker.

LOOSE ENDS (MCA 23581)
Choose Me (7:06) (McIntosh-Nichol-Eugene) (Virgin Music-Brampton Music/ASCAP) (Producer: Nick Martinelli)
 U.K.'s Loose Ends' low key and subtly complex sound has captured the ears of programmers here in the U.S. and this extended mix of "Choose Me" features an easy-access intro and some jazzy breakdowns for club jocks.

B.A.B.B. (Big Apple 06)
Wack Wack Apple Jack (6:58) (Gray-Adams) (Alain Music-PAP Music/ASCAP) (Producer: Patrick Adams)
 Solid grooving track from NY's B.A.B.B. which merges state-of-the-art sonics and editing technique with a fresh groove, creating a buzz in regional clubs.

AMAZULU (Mango 7816)
Excitable (6:37) (Bogdanovs) (Irving Music/BMI) (Producer: Christopher Neil) (Remix: John Morales)
 Caribbean rhythms and a thoroughly pop chorus hook have made "Excitable" a rocketing UK single, and this extended mix should catch the ear of progressive club jocks.

MOST ACTIVE



STRONG ACTIVITY

The Show — (Reality/Fantasy) — Doug E. Fresh
Dress You Up — (Sire/Warner Bros.) — Madon .a
Screams of Passion — (Paisley Park/Warner Bros.) — The Family
Oh Sheila — (MCA) — Ready For The World

CLUB PICK

Suspicious — The Deele — (Solar/Elektra)
Club: The Region Cafe
Disc Jockey: Randy Wong
Pool: D.J. Service
Location: San Francisco

Comments:
 "A lot of Prince flavor which is real catchy today. A real danceable song and should make tops. The dub version is great for overlaying other songs. Fits all formats."

RETAILER'S PICK

Romeo Where's Juliet — Collage — (MCA)
Store: Music Master
Manager: Yvonne Mason
Location: Chicago

Comments:
 "Great initial sales. It's doing great in the clubs and radio is picking up on it. A hot record!"

FILMUSIC

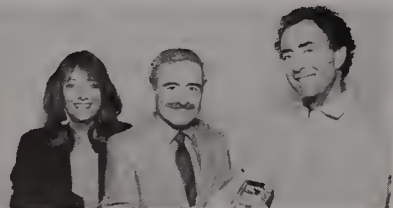
THE SUMMER OF '85 — With the summer winding down, so is the steady flow of films and soundtracks. Obviously, *Back To The Future* proved the winner on film and on vinyl (MCA). **Huey Lewis'** "Power of Love" is sitting pretty at number one, and the album itself is bulleting up toward the top twenty. Meanwhile, *St. Elmo's Fire*, while not a huge success theatrically or critically, has spawned another ascending LP (Atlantic), and, of course, the hit single from **John Parr** ("Man In Motion"). The soundtrack from *Mad Max Beyond Thunderdome* (Capitol) has also turned out to be one of the season's most lucrative albums. Its success is due, needless to say, to **Tina Turner's** "We Don't Need Another Hero," another top ten single to originate from a film. **Pat Benatar's** "Invincible (Theme from *The Legend of Billie Jean*)," which is released on Chrysalis, is another example of a film song which has well outlived the film it was recorded for. **Duran Duran's** "A View To A Kill" heated up the summer for Capitol Records. **Oingo Boingo's** title song to *Weird Science* (MCA) is catching quite a few air waves right now, as is **David Foster's** "Love Theme From *St. Elmo's Fire*." And don't forget about **Cyndi Lauper's** "The Goonies 'R' Good Enough" (Portrait), unless of course, you want to forget about it. The summer of '85, then? Not bad, not bad at all.



MIAMI BOUND — The only blues Glenn Frey is singing these days are "Smuggler's Blues," one of several pop cuts which will be featured on the forthcoming MCA release of the soundtrack from *Miami Vice*.

LABEL CHECK — A survey of upcoming soundtracks reveals a definite lull ahead, though. That's no surprise, considering *Christmas* is the next sought after release period. Until then, here are the releases tentatively or concretely set by the major labels . . . A&M Records will release the poptrack from *Better Off Dead*. The LP will contain cuts by the **Fixx's Cy Curnin** (who will provide the first single, "With One Look"); **E.G. Daily**; **Terri Nunn**; **Thinkman** and **Martin Ansell**. Most of the tracks are being produced by **Rupert Hine**, who has worked in that capacity on recordings for The Fixx, **Tina Turner** and **Howard Jones**, among others (including himself). The album will be shaped up and shipped out by the end of September . . . The same month, Atlantic will release the *Scream For Help* score (by **John Paul Jones**); and *White Knights* . . . Epic has *Rocky IV* set for a mid-October release . . . EMI has *Santa Claus-The Movie* set for October also . . . Geffen's *To Live and Die In L.A.* will be released on September 30 . . . MCA's *Miami Vice* soundtrack goes public next month . . . PolyGram will send out *Bad Guys and Flyin'* in November; and the long-anticipated film soundtrack to *A Chorus Line* . . . And Qwest will release *The Color Purple* soundtrack in December . . . When the holidays do grow close, several more soundtracks, as well as details about some of the ones already mentioned are expected to be announced.

ODDS AND ENDS — Speaking of *To Live and Die In L.A.*, the British synthesized-based pop/dance band **Wang Chung** has written and performed the music for the **William Friedkin** film. The title song will be released as a single on September 25 on Geffen Records, which will soon after release the complete soundtrack. The music for the film was written by band members **Jack Hues** and **Nick Feldman**. The movie itself is tentatively scheduled to be released, by MGM/UA, in November . . . Composer **Michael Gore** and screenwriter **Lawrence D. Cohen** recently penned a two-year agreement with 20th Century Fox for the development of musical features. The idea is to create musicals as they used to be, films bearing more of a resemblance to *Singin' In The Rain* than to *Breakin'* . . . An Australian film titled *Backstage* will star **Laura Branigan** as an American singer trying to conquer the music market 'down under.' She's set to begin rehearsals in Melbourne early next year. While *Backstage* will be Branigan's first starring role, it isn't her first acting role. She's had extensive experience in several plays, and will soon be seen in the film, *Mugsy's Girls* . . . Responding to the tremendous growth of soundtracks, and the increased demand for diverse music in films, Universal Studios has reorganized its music department. Additionally, with *Miami Vice* (in particular), the studio is increasing its involvement with TV music. From now on, therefore, **Burt Berman** is vice president of music creative affairs for Universal Pictures; **Brendon Cahill** is v.p. of music creative affairs for Universal Television and Home Entertainment; and **Jeff Sydney** is v.p. of music business affairs for Universal Filmed Entertainment . . . In what represents a first, a computer software program recently won an Emmy award. The statuette went to Auricle Control Systems, the first



BMI KUDOS TO GOLDENBERG — Composer **Billy Goldenberg** was recently honored with a **BMI Television Music Award** in recognition of his **Emmy Award-winning score** for *Rage of Angels*. Pictured at the presentation (l-r) are: **Doreen Ringer**, executive, motion picture and television relations, BMI; **Goldenberg**; **Ron Anton**, vice president, California, BMI.

natural language, non-menu interface, in the first application, "Auricle: The Film Composer's Time Processor." The computer program enables a composer to rapidly grasp and master the complex and often ulcer-inducing timing elements that are an everyday part of scoring. Without going into detail (because I haven't got a clue how it works), the Film Composer's Time Processor synchronizes music to film and allows the composer to easily adjust his or her score's tempos to match the visual cues. The FCTP was used for *Silverado*, the *Rocky* trilogy, *Mad Max*, and many other films and TV shows. The Emmy, to be presented to the program's creators **Ron and Richard Grant**, is for "Outstanding Scientific and Technological Achievement."

Peter Berk



PARTNERS — In *Club Paradise*, a comedy directed by **Harold Ramis** for release next spring, **Robin Williams** and singer/composer **Jimmy Cliff** play the co-owners of a run down West Indies hotel.

CineMusic's Founders Prove They Know The Score

By Peter Berk

LOS ANGELES — Soundtracks have come to mean big business. As an invaluable promotional tool for a film, and an ideal launching pad for new musical material, they offer the best of both worlds. In order to meet today's demand for 'poptracks,' several independent companies have been formed for the express purpose of choosing and supervising songs for films and dealing with record labels on the marketing of soundtracks. One of the busiest and most successful of these companies is Los Angeles-based CineMusic which was formed by music industry veterans **Irwin Mazur** and **Kevin Benson**.

Mazur's background had entailed a lofty career as a manager (of **Billy Joel**, among others) and publisher; while Benson had quickly risen to the top as a talent agent and manager. Although the two had worked together before, the concept of CineMusic wasn't forged until early last year, when the two teamed up to turn out a soundtrack for a small, independent feature.

"We had both discovered that there was room and need for people who could really understand all aspects of putting music in a film," Benson commented recently. "We quickly realized how much potential there was in forming our own company, so we could combine Irwin's expertise in publishing and finding material with my knowledge about getting acts and closing deals. CineMusic seemed the perfect answer."

"We just sensed that pop music in film was a burgeoning trend which requires people who grasp the inherent creative and business elements," Mazur added. "In forming CineMusic, we wanted to be able to let filmmakers know what pop artists can do. They tended to think of contemporary musicians only in terms of their promotional value, but we wanted to show how much these people have to offer creatively as well."

CineMusic operates on a per-film basis and is hired to locate or commission, coordinate and supervise any songs a movie may call for. The company, however, isn't involved with the actual instrumental score of a film. As Mazur, Benson and general manager **Mitchell Lee** explained, the company has no ties to any

one record label, but rather approaches whichever label has a roster of artists appropriate for the film in question. Acting as personal managers of several artists as well, Mazur and Benson have all the more reason "to keep the lines of communication open to all the labels."

As managers, the two partners handle such clients as **Teena Marie**, **Jimmi Tunnel** and **Michael Henderson**. They also have an association with the western office of the **Norby Walters** agency, which offers CineMusic a direct working relationship with such performers as the **Commodores**, **Full Force**, **Rick James**, **Kool & The Gang**, **Loose Ends**, **Patti LaBelle** and **Luther Vandross**. Furthermore, Mazur and Benson also have an association with (**Joe**) **Isgro Enterprises**, a leading independent record promotion company.

CineMusic's first major success came last year with the soundtrack to *Ghostbusters* which required frantic, last-minute work on Mazur and Benson's part (and **Ray Parker's**) to meet a pushed-up release date. The soundtrack (Arista) went on, of course, to be enormously popular. Other film projects which have been undertaken by CineMusic already in its short history are *Vision Quest* (wherein the soundtrack far outlived the picture); *Heavenly Bodies*; a TV film called *Reaching For The Stars*; *Hard Bodies*; *Just One Of The Guys* and the current *Fright Night* (Private I Records).

Assessing the company's future, Benson remarked, "We want to be able to tackle any kind of project, and to also show independent filmmakers they can have a good contemporary soundtrack even with a limited budget." Agreeing, Mazur added, "The film must come first, yet we'll always remember we're hired to both add to the picture creatively and at the same time create a marketable soundtrack with a life of its own. It's that very combination of business and art which makes our partnership work so well."

In addition to selecting their next film projects, Mazur and Benson are concentrating on plans to set up a seminar program next year which would be targeted toward independent filmmakers who may want to learn about film music from people with decidedly impressive 'track' records.

NEW FACES TO WATCH 1985

The New Faces To Watch section has become a Cash Box tradition. Since September 10, 1977, New Faces To Watch has spotlighted the new and developing talent that will eventually establish itself as tomorrow's superstars.

On October 22, 1977 Cash Box introduced a young artist from Florida named Tom Petty. On November 12 of that same year we spotlighted an exciting new talent from the Bay area named Eddie Money. On March 4, 1978 we interviewed a colorful quartet from Pasadena, CA. We liked the energy and the style of the band enough to hail it as "one of the important

bands to watch in 1978." It is gratifying to see that Van Halen is now one of the most successful bands in the world.

Other artists featured over the years in our New Faces section were: .38 Special; Joe Sample; Meat Loaf; Nona Hendryx; Kate Bush; Nick Lowe; Rick James; the Cars; Exile; Pat Metheny; Bonnie Tyler; Village People; Wilton Felder; Toto; Molly Hatchet; George Thorogood; the Clash; Sister Sledge; Patrice Rushen; Joe Jackson; John Hiatt; Teena Marie; Cameo; Triumph; Stephanie Mills; John Cougar Mellancamp; Scorpions; Pat Benatar;

Prince; Amy Grant; the Romantics; Billy Squier; Alabama; Def Leppard; Christopher Cross; Irene Cara; Huey Lewis and The News; Yarbrough and Peoples; Loverboy; Sheena Easton; Duran Duran; the Go-Gos; Luther Vandross; George Strait; Wynton Marsalis; the Blasters; Ricky Skaggs; Laura Branigan; Men At Work; Jeffrey Osborne; Scandal; INXS; Thomas Dolby; Tears For Fears; Ratt; the Judds; the Bangles and Corey Hart.

These artists are just a cross-section of the young and developing talent spotlighted over the past several years.

They are the reason we take such pride in the section and believe that spotlighting new talent is one of the greatest services we can provide to the industry.

This year's array of talent is equally impressive. The success of bands like Wham!; Sade; Jack Wagner; Jesse Johnson; Animotion; Giuffria; John Parr and others have proven again that new talent is the lifeblood of the music industry.

Cash Box will continue to place a great deal of importance on exposing new, developing and independent acts. They represent nothing less than the future of music.

Wham!

ISSUE DATE: November 3, 1984

Since being profiled here as a New Face, Columbia Records' Wham! has gone boom! George Michael and Andrew Ridgeley have amassed three Number One singles ("Wake My Up Before You Go-Go," "Careless Whisper," and "Everything She Wants"), have seen their "Make It Big" LP make it big (it's multi-platinum), have toured, among other places, China, and have sold out one U.S. tour of small venues only to return for a headlining stadium tour (Toronto, 8/27; L.A., 8/30; Oakland, 9/1; Dallas, 9/4; Miami, 9/6; and Philadelphia, 9/8). And this is not to mention the fact that George Michael and Andrew Ridgeley have become heart-throbs extraordinaire among the young and the restless.

George and Andy met when they were in school together — barely a decade ago — in the North London suburb of Watford. "George was a late arrival at school and he was sort of put in my charge, and one of the immediate similarities was that we both enjoyed music — specifically Elton John," said Ridgeley.

Wham!, we wrote last year, was only just beginning to experience the kind of success in America that it's enjoyed in the U.K. since the 1982 splash with "Wham! Rap," a hard-edged rap funk tune and accompanying video that gave Michaels and Ridgeley a tough, streetwise image with the British teens. Next came tunes called "Young Guns" and "Bad Boys," which did nothing if not cement that street punk mystique. But the tough image was not what either Ridgeley or Michael had originally intended for themselves. "I really don't like 'Bad Boys' in retrospect," said George, "...that was the point at which I realized I was writing for the public in the sense that I was letting the image influ-



Wham! — Columbia

ence the writing; in other words, I had to write a song to match up with some kind of rebellious aspect which detracted from the music, I thought."

Wham! has since traded in its tough guys image for one of clean-cut freshness leavened with a certain amount of sexuality. The image — as well as the music — has struck a chord, but George Michael has gone out of his way to not let his clear, powerful voice get obscured by the teen idol persona of Wham! His duets at Motown's Apollo extravaganza with Stevie Wonder and Smokey Robinson made that point succinctly.

In less than a year, George Michael and Andrew Ridgeley have left an impression on the music industry that can only be described in one word. Wham!

"Obsession" was just beginning to grow.

An accompanying video was soon released, and with the strong support afforded the single from the major video outlets, the popularity of this new act grew by leaps and bounds. By May of this year, "Obsession" reached #6 on the Cash Box Box Top 100 Singles chart. The video, still an international favorite went into heavy rotation on MTV.

Such has been the success of a band that was originally criticized for its lack of musical focus. As Animotion's Bill Wadhams told Cash Box in March, "I've been accused of being too diversified in my writing. I was having a hard time getting a good record deal for a long time because no one saw a common thread."

Animotion

ISSUE DATE: March 30, 1985

PolyGram's Animotion made the Cash Box New Faces to Watch section as excitement over the band's single,

Within the next month, Animotion plans to be back in the studio to begin work on a second PolyGram waxing, but this time the goal is even a "texture balance between guitar and keyboards." Stringent focus on their own modern sound is what's in store, and Animotion is shooting for a January 1, 1986 release for the new LP.

Except for the departure of keyboardist Paul Antonelli early this year (he was replaced by Greg Smith), Animotion pursues further success for its unique music intact. Spearheading the Animotion sound is lead vocalist Astrid Plane. A transplanted Englishwoman, Plane came to L.A. in 1981 looking for a break in the local music scene. After the first band she'd joined broke up, Plane helped form a new band, one that eventually grew into Animotion. "Myself, Frenchie O'Brian, Charles Ottavio and Paul Antonelli, who was the original keyboard player, were with another band," said Plane. "When that band broke up, we were looking for a songwriter/singer/guitar player, and Larry (Larry Ross, the band's manager) knew Bill (Wadhams) from being in the studio. So we put together a five-song demo with the five of us, and then Don Kirkpatrick and Greg Smith joined us later after we had gotten the record deal.

Since riding to the Top 10 with "Obsession," Animotion now plans to take advantage of the sudden increase in technology available to them as a high-charting PolyGram act. With an accent on high-tech, producer Richie Zito (Motels' "Shock") will be guiding the band through its second effort. Currently, Animotion is cloistered while writing, having recently returned to its L.A. base from a summer tour opening for Howard Jones. The video for its most recent single, "Let Him Go," is now in medium rotation on MTV.

Jesse Johnson

ISSUE DATE: March 9, 1985

When Cash Box ran a New Faces To Watch article on Jesse Johnson last March, the recording artist's A&M debut "Jesse Johnson's Revue" was just beginning to make an impact at radio and retail. With a string of successful singles including "Be Your Man," "Can You Help Me" and "I Want My Girl," Johnson's solo

(Continued on page 24)



Giuffria — MCA



Animotion — PolyGram

Jesse Johnson

(Continued from page 23)

effort proved out that, more than just a former Time member and co-writer of such hits as "Jungle Love" and "Ice Cream Castles" the singer/songwriter/guitarist is a formidable performer on his own.

Though Johnson started off in little mid-west bars doing "Hendrix riffs," the springboard which vaulted Johnson to the musical fore is the now famous "Minneapolis sound." Formulated by Prince and Johnson's former band the Time, the sound is beginning to dominate the airwaves. While many people upon seeing Johnson's debut album will think Johnson is merely a poser, the fact is Johnson was one of the original creative forces behind the current sound and style.

"Prince and Morris (Day) came to me, and we basically started out with an idea of how the band was going to look and what they were going to sound like; what they were going to do on stage. Most of the attention was put on Morris as he was the lead singer, but each member of the band was able to develop his own style of dress, walk and talk. A lot of people right now are trying to get record deals by sounding like the Time or looking like Prince or whatever, but I was one of the originators of the Time and it's legitimate — it's the real thing."

Commenting on the crossover success of the "sound," Johnson explains, "When we wrote 'Jungle Love,' I never imagined that it would be on the pop chart with a bullet on it. I'm sure it was the same case with the Time's success as it probably is with anybody who has made it onto the pop charts with an urban song. That's the beauty of what is happening right now. It doesn't matter what color you are; everybody's dancing!"

And Johnson has capitalized as much on that urge to dance as anybody. B-sides such as "Free World" also helped B/C and pop programmers determine that the guitarist was in fact a legitimate songwriter, capable of bringing the urban/CHR

gap. With a recent concert tour which has led to rave reviews for many of his shows, a larger and larger audience is becoming aware of Johnson, and the unique twist he brings to a production sound which he helped formulate.

Sade

ISSUE DATE: February 2, 1985

Sade (Shar-day) Adu slipped into the American pop stream without much of a ripple. Portrait Records quietly released her first single, "Hang On To Your Love," which did well on the Black/Contemporary chart but missed pop radio altogether. But this tiny ripple grew into a tidal wave with the release of "Smooth Operator." This single debuted at 88 on the pop singles chart on Mar. 2, 1985, two weeks after "Hang On To Your Love" peaked at 12 on the B/C chart. From this modest beginning, "Smooth Operator" surged to the Top 10, finally stopping at 6 on June 1.

This successful single provided "Diamond Life," the LP from which "Smooth Operator" came, all the push it needed to peak at #3 on the Pop LP chart and go on to achieve a platinum sales level.

Does she feel restricted by the American way of categorizing artists (black/not black)?

"They must have had a crisis with me. I was unwilling to be categorized at first, but you have to be realistic if you want to get on. It's a huge place and they have to have some way of pigeonholing people — it's just unfair if you get in the wrong pigeonhole."

"Smooth Operator" typically defines the Sade style: the eloquent lyric, the classy jazz, the saxophone, the cool wit. "It was written very tongue-in-cheek," she says.

Sade considers herself a storyteller rather than a great singer. She is upset by critics who dismiss her as a second rate Billie Holiday; she never set out to be that. She never set out to be a singer at all (she studied fashion design at St. Martin's School of Art.) Her heroes are



Sade — Epic

all great storytellers — Tom Waits, Gil Scott Heron, Bill Withers, Al Green.

"I care more about the songs than the way I sing them — the melody is important, the way it hits home — but most important to me are the lyrics."

The best song she has ever written is called "It's A Crime." She feels so possessive about it that she doesn't want it to be a single. It would make it less special. "You know how hearing something a lot takes the magic away. When a song you really love becomes popular you stop feeling special about it."

Last year there was a mood, a vogue; for jazz and glamour and the '50s. Sade embodied this and more. She is now being branded as a successful "crossover artist." Does this now mean it is uncool to buy Sade records? Does this mean she is blanding out?

"Not at all, people are really precious about music. They think if their aunties like it they shouldn't. Why does it make something bland simply by exposing it properly — the only way to make something bland is if you did in the first place."

She gets very angry at being misrepresented. "I try never to concede to the demands of business unless I know it's the only way. It's a shame to think because something is big you can't be yourself."

She is very particular about her image, at she should look a certain way (She recently turned down a fashion spread in *Vanity Fair* because it was "more important to promote her music.")

"Whatever you do you have to have an image — even if it's a non-image, it's still an image. Obviously I pay attention to what I'm doing — I would anyway — I like simple things not too glossy — uncrafted — the same with music. That's the way I am."

Carl Jackson

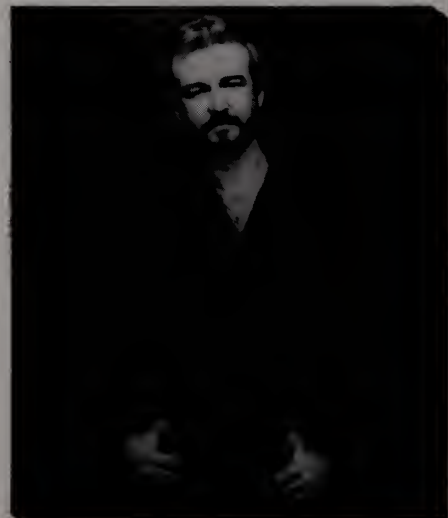
ISSUE DATE: July 27, 1985

Columbia recording artist Carl Jackson recently finished recording two new songs with producer Marshall Morgan, and he expects that one of them will be released within three or four weeks. He has also been helping a old friend: "I've been in the studio with Emmylou [Harris]," he said in a telephone interview last week. "She's doing a new album . . . and I've still got quite a bit of overdubbing to do on that."

After the sessions with Harris are over, Jackson said, he plans to devote time to writing songs and preparing for the

eventual formation of a band to play behind him. The band will be put together "as soon as they decide to release the album and I . . . have something to really sell." Jackson would not reveal the names of any prospective sidemen, saying only, "I've got people in mind, and I've already talked to people." The singer/songwriter/multi-instrumentalist is considering a five-piece group plus himself. He added that once he has formed the band he intends to play some shows with Glen Campbell. It was Campbell who brought Jackson into the mainstream of country music performance. In 1972, after playing during his teen-age years with Jim & Jesse, Jackson became a member of Campbell's band. He spent 12 years with that group, and left in 1984 when Stan Cornelius, his former producer, offered to cut sides on him after hearing some demos that Jackson had done for Campbell's publishing company. The results of those sessions garnered Jackson his recording deal with Columbia, and he has since had a couple of moderately successful singles.

What makes Jackson an important young artist to watch is the tremendous, versatile talent he possesses — a talent that knowledgeable observers recognize as an extremely valuable commodity. Similar abilities have taken several of Jackson's friends and colleagues — such as Ricky Skaggs — to great heights. Waiting for the magic light to fall on him is sometimes not easy, he admitted. The impatience stems partly from radio stations with short playlists, he said. "It's frustrating when they give you the excuse that it's too country," he added. "If we can just get past those people who say 'No, I'm only playing 20 records. . . .'"



Carl Jackson — Columbia



Jesse Johnson — A&M

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Lone Justice — Geffen

Lone Justice

ISSUE DATE: May 18, 1985

Lone Justice received more media attention and critical acclaim than probably any other band which debuted in the last year. Though signed by Geffen in late 1983, the band's first vinyl effort was released early this year and was accompanied by a flood of feature articles by the major music press as well as a tour which saw the band supporting such heavyweights as U2 and more recently Tom Petty and the Heartbreakers. Though this kind of exposure is sometimes a curse for a new band, the performances live and on "Lone Justice" proved out all of the words of praise.

Centering around lead vocalist and songwriter Maria McKee, the LP features a handful of superior songs, produced expertly by Petty veteran Jimmy Iovine (Petty also penned the LP's first single "Ways To Be Wicked" with guitarist Mike Campbell) and has been one of the year's most substantial debuts. Its blend of rock music with country overtones was commercial, rootsy, and at times enthralling.

Yet, McKee bristles at the label country-rock. "We play American music," she said. "At the time when we started we were going back and listening to rockabilly, hillbilly, bluegrass and finally country music. Not that many other people were into it, but we just wanted to go to the roots of the music and draw our influences from there. Now we are a rock band."

McKee had been the center of extensive label attention since her first singing engagements with her brother's rock band when she was a teenager. After teaming with Ryan Hedgecock and Marvin Etzioni in 1982, Lone Justice was formed and began its initial forays into country music. Regional club dates in Los Angeles, including more than a handful at the Palomino — long a launching pad for country and rock artists alike — eventually led to a contract with Geffen and an offer from Iovine to produce the group's first album.

With musical touchstones which include the Velvet Underground, the Rolling Stones, George Jones, Merle Haggard and Creedence among others,

Lone Justice has indeed tapped the roots of rock music and American music. The question has been, will Americans respond to their own music? Etzioni commented, "When we play for people who have never heard us before, they have been very open and have loved it, but if it's not on the radio, I can't blame people for not buying it because most still haven't heard it." Maybe with a few more live dates around the country, radio will *have* to listen because people will be asking for it.

After the success of its national tour with Petty, radio has opened up, playing both "Ways To Be Wicked" and the second single "Sweet, Sweet Baby," yet the jury is still out on widespread commercial success. But with a solid musical base, Lone Justice is clearly on its way to becoming one of America's top rock bands.

Giuffria

ISSUE DATE: January 26, 1985

"We definitely don't want to be pigeonholed into a corner musically. If you do that, the expectations become far too narrow and confined." That's how Giuffria's lead singer David Glen Easley assessed his then-new band for *Cash Box's* January 26 *New Faces To Watch*. He along with composer/keyboardist and group founder Gregg Giuffria, drummer Alan Krigger, guitarist Craig Goldy and bassist Chuck Wright were anxious to carve out a musical niche somewhere between Van Halen and Journey. With accessible melodies, commanding performances and boundless raw energy, Giuffria soon found an audience eager for a skillful blend of pop, rock and metal.

With its eclectic approach toward music, Giuffria can't really be given a label, other than that of Camel Records, which released the band's debut self-titled album. The single from that LP, "Call To The Heart," not only had a respectable life on the charts, but perfectly epitomized the group's dynamic music and penetrating, provocative lyrics.

Gregg Giuffria formed the band three years after the breakup of his former group, Angel. Hooking up with Easley, the

two set about launching a band targeted toward fans of straight-ahead, hard-driving rock. Once the rest of the team was assembled, a demo tape was made which eventually reached and impressed Camel's president Bruce Bird. Bird, in fact, heard, the tape on May 2, 1984 and signed the band the very same day. As Easley put it early this year, "It was a hell of an '84, needless to say."

Regarding the writing process involved with the band's material, Easley commented, "Gregg is kind of a bottomless pit of licks who's constantly throwing stuff into the wind. I just pick and choose and start singing along. Gregg is the root of our material." Another factor the singer touched upon was the diversity among the band's members, musically speaking. "I'm of the 'old school' of R&B singers," he said, citing Otis Redding and Rod Stewart as two personal favorites. "Gregg is more involved with what is happening today, however, and that helps keep our songs well-rounded."

Easley summed up his concept of the band's image by saying, "We perform 'cinema rock,' very big and *Star Wars*, yet at the same time real and down-to-earth, covering two ends of the spectrum."

Since January, Giuffria has had a relentless touring schedule, which has entailed opening for Foreigner and Deep Purple. The band recently returned from a highly successful tour of Japan last month and now is heading back to the studio to record a new album. The LP, which will feature a new, yet to be chosen, guitarist and bassist, will be produced by Night Ranger producer Pat Glasser.

With the talent involved, and most of all, with the music involved, Giuffria seems poised for further success and an ever-widening audience. There's always room for unusual, creative bands in all musical genres, and Giuffria is likely to be around for quite some time to come. In January Easley predicted "'85 is going to be what '84 pointed us to." So far, he's definitely right.

John Parr

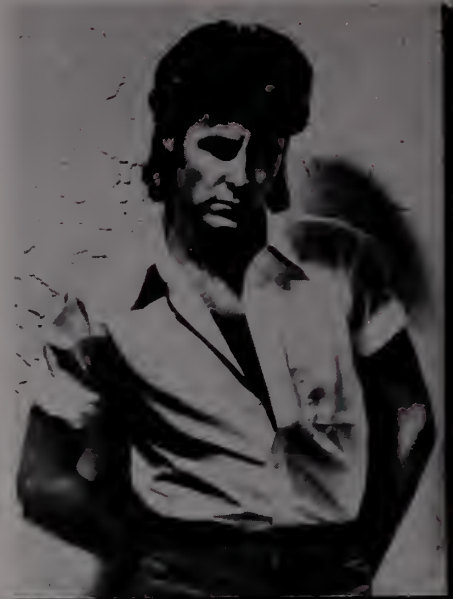
ISSUE DATE: January 19, 1985

Atlantic Records' recording artist John Parr has had some trouble recalling his past, but should have little difficulty in predicting his future. While the initial hype about the performer's music career centered around his bouts with amnesia, the focus of attention now is on his Top 10 single, "St. Elmo's Fire (Man In Motion)." The song vividly illustrates his talents not only as a singer, but also as a composer (he co-wrote the tune with producer David Foster).

Parr has already evidenced a superb command as a vocalist, offering a powerful, rangy and emotionally sincere quality in his work. His debut self-titled album established the Parr sound, a skillful fusion of penetrating, complex lyrics, high-tech synthesizer tracks and basic rock melodies. The album (and the single "Naughty Naughty") proved successful, yet it was the title song of this summer's *St. Elmo's Fire* which has pushed him to the forefront of the pop world.

John Wolfe, the Who's ex-manager, was instrumental in launching the performer's career about five years ago. "He took me in, he looked after me," Parr said several months back. During their association, Parr, while hazy about elements of his past, began to concentrate more and more on writing songs and moving on with his life.

For that reason, his first big break came in the form of a publishing deal. Soon



John Parr — Atlantic

after, Meatloaf took an interest in Parr as a writer and requested songs for his album. At roughly the same time, Atlantic became impressed with Parr as a writer and singer, and eventually signed him as both.

Parr's work has thus far ranged from the blue collar rock of Bruce Springsteen to the driving, assertive sound of "Man In Motion." "The people I'm really blown away by," Parr said, "are the black guys, like Stevie Wonder. I used to sound more like him. When I first started doing demos, I sounded like Stevie. But it's good being myself now."

Next month, Parr will take to the road on a lengthy tour opening for Tina Turner. He's recently written the title cut to Roger Daltry's upcoming LP, "Under A Raging Moon," and will soon be headed back to the studio to work on his own album.

Jack Wagner

ISSUE DATE: November 24, 1984

When *Cash Box* featured Qwest recording artist Jack Wagner as one of our *New Faces to Watch*, it was because his single, "All I Need," looked promising. Before we knew, it, the single had zoomed to #2, and the popularity of the youthful star of ABC's *General Hospital* zoomed along with it.

Wagner's story reads like a movie scenario, having arrived in Hollywood fresh out of the University of Arizona just over three years ago. As Wagner told *Cash Box* in the fall of 1984, "I graduated on the 15th of May (1982) and moved out here on the 16th. I didn't waste any time, because I really had a passion to do it."

On May 17, 1982, he found a job at Universal Studios as a tour guide, and after about three months, landed a part on the *Dan Eden* soap for cable. That show was cancelled, and after about a year, Wagner was cast in the part of Frisco Jones on *General Hospital*. His first episode aired January 27, 1984.

It wasn't long before Wagner's career as a recording artist began to take shape. This new wrinkle in his fortunes came about when an ABC musical consultant discovered his tenor voice. "When I auditioned for the part they really didn't know if I could sing," Wagner commented. "They threw me in the studio to do two of the cuts (from the Qwest EP "All I Need") "Sneak Attack" and "Make Me Believe It," and they said "Hey, we might have something here!" It was then that Quincy Jones was brought into the picture, who signed Wagner and put him

(Continued on page 28)

The Next Wave Of New Hit Talent

KATRINA AND THE WAVES

THE BOOGIE BOYS

FREDDIE JACKSON

SAWYER BROWN

MARILLION

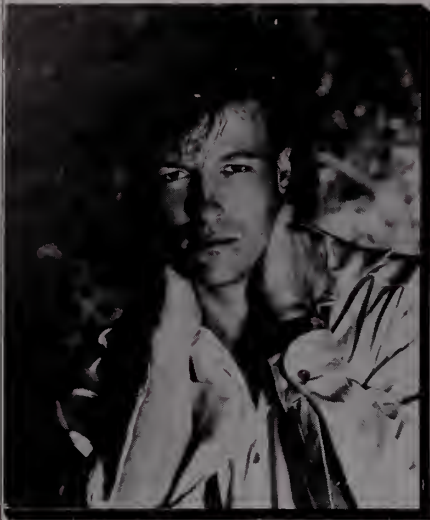
BELOUIS SOME

NEW MODEL ARMY

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Jack Wagner — Qwest

Jack Wagner

(Continued from page 26)

to work immediately, supported by the production skills of Cliff Magnus and Glen Ballard. Wagner's athletic devotion to his craft comes from his devotion to athletics, having been proficient in every sport he could find time for during his Missouri upbringing. In high school, however, Wagner became involved in school plays, which led to a full scholarship from the drama department at the U. of A.

Consequently, Wagner's career benefits from his ability to cover all bases, whether it's recording, acting on television, singing on tour, or performing in a video. While maintaining his weekly responsibilities as a featured attraction on one of the highest rated shows in television history, Wagner has kept his music performance side in shape by doing shows on the weekends. These weekend dates will give way to an all-out national tour in October. The tour will promote Wagner's latest product for Qwest, an LP entitled "Lighting Up The Night," which is expected September 16. Wagner's new single, "Too Young," shipped August 21.

Restless Heart

ISSUE DATE: April 27, 1985

Restless Heart has experienced remarkable chart success with its first two single releases. The group's debut song, "Let The Heartache Ride," peaked at 23 in the week ending April 6; the second single, "I Want Everyone To Cry," is the band's first Top 10 hit. The first tune is a country rocker that starts with an a capella chorus of the band's five voices. That introduction prepared country listeners for a sound which is based on the combined vocal talents of all the members of the group. Full-harmony singing is just as vital an element on "I Want Everyone To Cry." Restless Heart's producer, Tim DuBois, and the band's keyboardist, David Innis, have both commented on the important role that vocal harmony plays in the group's music: "great harmony reminiscent of the acoustic rock era," said DuBois, has been a priority since the act's inception, and Innis pointed out that everyone in the band sings on every song they have recorded.

Singing is not Restless Heart's only strong suit, however. The extensive studio work done by individual bandmembers for a variety of other performers attests to their capabilities as players, and it was a live rehearsal attended by RCA executives that resulted in the group's signing last year. Innis, in particular, has played on a number of recent album projects,

including Lee Greenwood's new "Streamline" LP. (Innis also co-wrote The Pointer Sisters' current hit, "Dare Me").

The album, "Restless Heart," released in April, has been on the Cash Box country chart for 20 weeks, and it is likely to remain there for some time, with at least one more single slated to be taken from it.

Recently, DuBois and the band were in Los Angeles to do the first Restless Heart video. The clip is for the song "Heartbreak Kid," which will probably be the group's next single.

Hooters

ISSUE DATE: May 25, 1985

Anybody who tuned into Live Aid early — an hour or so after Joan Baez opened the American festivities — caught a band that didn't fit into the two categories that seemed to predominate stateside: current superstars and past superstars. But, to the crowd assembled in Philadelphia, the sight of the Hooters had to be as welcome as the sight of Steve Carlton whipping fastballs past batters at the City of Brotherly Love's other stadium. The Hooters have been big in Philly for a while, and since we profiled them as a *New Face* they've been attempting to spread their popularity through the rest of the land. Their "Nervous Night" LP has been on the charts for four months; their second single, "And We Danced," supported by their second video, is currently bulleting up the singles chart; and they are currently in the midst of a 33-date tour opening for Squeeze.

Rob Hyman and Eric Bazilian, the head Hooters and the band's songwriting team, met 10 years or so ago in a synthesizer class at the University of Pennsylvania. During the '70s, they were part of Baby Grand, which recorded a pair of less-than-successful LPs. Then, about five years ago, according to Hyman, "We said, 'Let's put together a band that people are going to listen to.'" And that was the birth of the Hooters. Hyman and Bazilian were also very much in evidence on Cyndi Lauper's "She's So Unusual," contributing much of the instrumental background and, in Hyman's case, co-writing "Time After Time." They even tooted a little hooter (their name for the melodica, which they've adapted as their trademark) on "Money Changes Everything."

"We like to get in front of an audience to excite them," said Rob Hyman. "And the band has gotten good at that — the live shows are a big part of our story in Philadelphia, there are people who have seen the band over a hundred times. This is a band that works live — we thrive on an audience. Hopefully, the audience will hear the record, get interested and then come see the show — I think that's the way we'd like it to go down."

But the Hooters — bassist Andy King, guitarist John Lilley, and drummer David Uosikinen — made it quite clear to us that whatever happens, they'll keep their loyalty to the people of Philadelphia, where some way at Live Aid must have commented — scanning the list of megastars scheduled to perform — "Hey, who're all these people playing with the Hooters?"

Belouis Some

ISSUE DATE: July 20, 1985

Since running a *New Faces To Watch* on Belouis Some July 20, a lot has happened for the band. It has successfully charted its first U.S. single, "Some People," and the video for this song has been well received at MTV and other cable

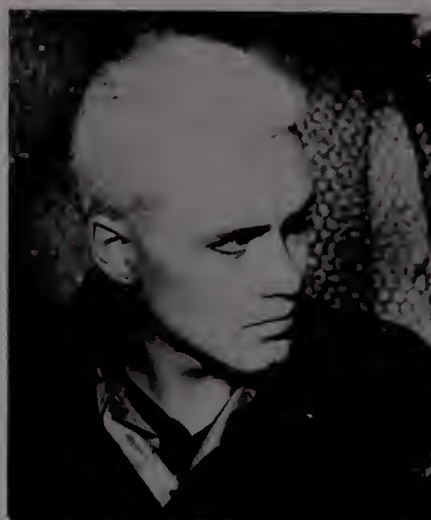
music outlets. The video will gain unprecedented exposure soon, as the Swatch watch company uses footage and music from the "Some People" video for inclusion in their national ad campaign. As one would expect, the LP has begun to experience growth as a result of this increased activity.

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 Schwier.

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



Belouis Some — Capitol

which he describes as "harder than pop, but still geared 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."



Restless Heart — RCA

BMI presents ten faces to listen to.



John Cafferty



Al Corley



Keith Diamond



Vince Gill



Mark Gray

Becky Hobbs



Lone Justice



R.E.M.



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Jules Shear

Keep your eye on these BMI affiliates. You'll be hearing
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A-HA — Warner Bros.

A-HA

ISSUE DATE: June 1, 1985

When *Cash Box* stopped by Warner Bros.' conference room to pow-wow with A-Ha, for their *New Face* profile, the three bandmembers — Pal Waaktaar, Mags Furuholm and Morton Harket — had just finished viewing the video of "Take On Me," the debut single from their "Hunting High and Low" LP, for the first time.

"Yeah, it's good," said one of the guys, and everybody else nodded. "Let's see it again." After the second viewing, the nods were more fervent, the accolades more vociferous. Indeed, the half-animated/half live action video, which tells the tale of a girl at a beanery who ends up in a comic strip, has caused many viewers to sit up and say, "A-Ha," and has caused "Take On Me" to begin to take on the charts. Pretty good for a trio from Norway.

When Pal and Mags were adolescents hanging out in their native Oslo — they've been buddies since they were 10 — they dreamt that they'd go to London and become rock stars.

"We decided right away that we wanted to leave Norway," said Pal, "and it was like, 'Try the big one — try London.' And that's what we did — we bought a one-way ticket to London and started doing demos in a studio we just chose from a magazine. This was in '83."

The success story goes something like this: the synth-pop trio (they'd since added Morten) banged on the doors of recording companies with the usual amount of success. However, while doing a demo one day at Rendezvous Studios — picked, you'll recall, from a magazine — they were heard by John Ratcliff who introduced them to Terry Slater, former head of a&r for EMI. Ratcliff and Slater offered to manage the band and arranged a showcase; Warner Bros./Europe pounced.

A-Ha performs in English, though it does have a couple of Norwegian songs up its sleeves.

"We were writing English lyrics at a very early stage," said Pal, who does the lion's

share of the writing with Mags. "Since we were sort of heading for the English-speaking market, we wrote mostly in English."

Oddly, the band has not performed together live, outside of its showcase, and it's unlikely a tour will begin before sometime in '86.

"You choose between two ways of doing things," said Mags, "You can either start gigging and try to develop a following, or you can make demos and try to get a record contract. We really miss the stage now, we're really looking forward to it. It's like one main wall is missing, until we can gig."

In the meantime, A-Ha won't have to hunt high and low for its first hit — it's right there in "Take On Me." As for the band's name, Morton told us, "The expression 'A-Ha' means the same thing everywhere. It's positive, it's quite light, unpretentious in a way, but it can hide a lot of things as well."

Becky Hobbs

ISSUE DATE: June 1, 1985

Becky Hobbs has been taking her honky-tonk show from one side of the world to the other and back again. She performed on television in New Zealand during a nine-day excursion, and in the last two months, she and her band have been on the road almost constantly, performing in Texas, Oklahoma, Nebraska and other states. Hobbs has also found time to write songs, an activity for which she has garnered no small amount of renown. Her manager, Rick Sanjek, reports that she recently landed a cut on Alabama's upcoming Christmas album. That band has recorded Hobbs' material before, and artists such as George Jones, Janie Fricke and Shelly West have also cut songs written or co-written by her.

Hobbs' most recent single for EMI-America, "Hottest Ex In Texas," peaked at 29 the week of Aug. 10, and Sanjek says that another single release will be readied as soon as possible. Hobbs has been recording with producer Ray Baker, who is noted for his work with Merle Haggard and George Strait.

Tight radio playlists, according to Sanjek, are "the obstacle that everybody faces" in breaking a new act, and Becky Hobbs is working to "increase her identity quotient with the public and with radio" through as much live performance and television work as possible. "We were on [TNN's] *Nashville Now* in July; we're going back on Sept. 24," Sanjek remarked. "We've done almost all the shows on The Nashville Network. They've been real good to us." Hobbs' nomination for top new female vocalist by the Academy of Country Music resulted in major network television exposure on the ACM awards show.

Fishbone

ISSUE DATE: June 29, 1985

Just two months since Fishbone appeared in the *Cash Box New Faces to Watch* section, the band has continued its ascent to notoriety with more touring dates and increased appreciation from national press. Without the constraints of more commercial artists, Fishbone has been building a reputation on its individuality. A Columbia EP released early this year has spawned one video, but that video, entitled *Modern Industry* and directed by David Hogan, is on display Sept. 6 - 30 at the Metropolitan Museum of Modern Art as part of the museum's ongoing video exhibits.

The last two months have also seen Fishbone's tune "Party At Ground Zero" chosen as the focus of the American Film Institute's 3M New Talent Award in Los Angeles. Video directors from around the country submitted concepts for songs from seven artists from different labels in a contest sponsored by 3M's Magnetic Tape Division. Not only did the winning director choose Fishbone's song, some 16 of the 28 finalists did too. The video will go into production in September coinciding with Columbia's release of the single.

The L.A.-based band has been playing together in one form or another since its members were in junior high school in the



Becky Hobbs — EMI America

San Fernando Valley, where they were bussed from the inner city. "We just decided one day that it would be fun to play music," said bassman Norwood Fisher. Officially, the group was formed in November of 1979. "That was when we got together as a band, as opposed to just beating on stuff the way we did the year before," added guitarist Special K.

Calling itself Megatron, the band grew to find a musical identity and proficiency ("We couldn't even play our instruments when we started," admitted Fisher). The name change came two years ago at the suggestion of a truck stop sign on the highway between L.A. and Barstow that depicted the skeletal remains of a fish.

Now, Fishbone is headlining its own shows at clubs and colleges around the country, having just recently completed an extensive circuit of such dates. Currently, the band plans to play in and around L.A. while putting together the forthcoming video and planning the next vinyl release. The new record, which is tentatively scheduled to go into production later this year, will be produced by David Kahne. Meanwhile, Fishbone's Columbia EP has just been released by CBS overseas, and the band is now in negotiation for a European tour.



Fishbone — Columbia



NEW FACES TO WATCH

The Tradition Continues

CASH BOX TOP 100 ALBUMS

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

September 7, 1985

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

	Weeks On 8/31 Chart	8.98	Weeks On 8/31 Chart	8.98	Weeks On 8/31 Chart
1 BROTHERS IN ARMS ★□ DIRE STRAITS (Warner Bros. 25264-1) WEA	1	15			
2 SONGS FROM THE BIG CHAIR ★□ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	2	24			
3 THE DREAM OF THE BLUE TURTLES ★ STING (A&M SP 3750) RCA	7	10			
4 RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	4	41			
5 BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	5	64			
6 GREATEST HITS VOLUME I & II ★ BILLY JOEL (Columbia 40121) CBS	6	8			
7 NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 81240-1) WEA	3	27			
8 THEATRE OF PAIN ★ MOTLEY CRUE (Elektra 60418-1) WEA	8	9			
9 INVASION OF YOUR PRIVACY ★■ RATT (Atlantic 81257-1) WEA	9	12			
10 AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	10	18			
11 LIKE A VIRGIN ★■ MADONNA (Sire 25157-1) WEA	11	31			
12 LITTLE CREATURES ★ TALKING HEADS (Sire 25305-1) WEA	12	11			
13 WORLD WIDE LIVE SCORPIONS (Mercury 824 344-1) POL	13	10			
14 WHITNEY HOUSTON ★ (Arista AL8-8221) RCA	15	24			
15 THE POWER STATION 33 1/3 □ THE POWER STATION (Capitol SJ-12380) CAP	14	22			
16 HEART (Capitol ST-12410) CAP	16	9			
17 THE SECRET OF ASSOCIATION ★ PAUL YOUNG (Columbia BFC 39957) CBS	17	16			
18 BOY IN THE BOX COREY HART (EMI America 17161) CAP	18	8			
19 MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	19	31			
20 BE YOURSELF TONIGHT ★□ EURYTHMICS (RCA AJL 1-5429) RCA	20	17			
21 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS 8286) RCA	24	7			
22 FLY ON THE WALL AC/DC (Atlantic 81263) WEA	22	8			
23 EMERGENCY ★■ KOOL & THE GANG (De-Lite 822 943-1) POL	25	21			
24 ROCK ME TONIGHT □ FREDDIE JACKSON (Capitol ST 12404) CAP	21	17			
25 BACK TO THE FUTURE ORIGINAL SOUNDTRACK (MCA 6144) MCA	27	6			
26 DREAM INTO ACTION ★ HOWARD JONES (Elektra 60390-1) WEA	23	22			
27 ST. ELMO'S FIRE ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	29	9			
28 "YOUTHQUAKE" DEAD OR ALIVE (Epic BFE 40119) CBS	28	10			
29 CONTACT ★ POINTER SISTERS (RCA AFL 1-8056) RCA	33	6			
30 DIAMOND LIFE ★■ SADE (Portrait BFR 39581) CBS	30	28			
31 FABLES OF THE RECONSTRUCTION ★ R.E.M. (IRS-5592) MCA	31	11			
32 7 WISHES ★□ NIGHT RANGER (MCA 5593) MCA	26	14			
33 SOME GREAT REWARD DEPECHE MODE (Sire 25194) WEA	34	27			
34 TAO ★ RICK SPRINGFIELD (RCA AJ1-5370) RCA	32	20			
35 FLASH JEFF BECK (Epic 39483) CBS	35	8			
36 UNGUARDED AMY GRANT (A&M SP 5060) RCA	37	13			
37 BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA 6143) MCA	36	37			
38 READY FOR THE WORLD (MCA 5594) MCA	47	11			
39 JESSE JOHNSON'S REVUE ★ (A&M SP 6-5024) RCA	39	26			
40 THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882) CBS	40	24			
41 SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	41	52			
42 VITAL SIGNS ★■ SURVIVOR (Scotti Brothers FZ 39578) CBS	42	45			
43 SINGLE LIFE CAMEO (Atlantic Artists 824 546-1) POL	43	10			
44 VOICES CARRY ★ TIL TUESDAY (Epic BFE 39458) CBS	38	23			
45 HUNTING HIGH AND LOW A-HA (Warner Bros. 25300) WEA	58	9			
46 DARE TO BE STUPID "WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS	46	10			
47 NERVOUS NIGHT HOOTERS (Columbia BFC 39912) CBS	53	17			
48 BUILDING THE PERFECT BEAST ★■ DON HENLEY (Geffen GHS 24026) WEA	52	39			
49 RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL) MCA	44	25			
50 WIDE AWAKE IN AMERICA U2 (Island 90279-1-A) WEA	50	12			
51 EMPIRE BURLESQUE ★ BOB DYLAN (Columbia FC 40110) CBS	45	12			
52 SHAKEN 'N' STIRRED ★□ ROBERT PLANT (Es Paranza 90265-1) WEA	48	14			
53 SACRED HEART DIO (Warner Bros. 25292-1) WEA	78	2			
54 CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 25203-1) WEA	49	33			
55 SPORTS ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	60	92			
56 MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP	51	30			
57 PATTI LABELLE (Philadelphia Int'l./CBS FZ 40020) CBS	70	6			
58 MASK OF SMILES JOHN WAITE (EMI America ST 17164) CAP	67	3			
59 LITTLE BAGGARIDDIM UB40 (A&M SP-6-5090) RCA	66	5			
60 SHOCK THE MOTELS (Capitol SJ-12378) CAP	69	4			
61 AIN'T LOVE GRAND X (Elektra 60430) WEA	65	5			
62 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	62	65			
63 U.T.F.O. (Select SEL 21614) IND	57	13			
64 LAST MANGO IN PARIS JIMMY BUFFETT (MCA 5600) MCA	55	11			
65 BOYS AND GIRLS ★ BRYAN FERRY (Warner Bros. 25082) WEA	61	12			
66 TOUGH ALL OVER JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	56	14			
67 VOCALESE THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	72	6			
68 BROTHER WHERE YOU BOUND ★ SUPERTRAMP (A&M SP-5014) RCA	54	15			
69 MAD MAX-BEYOND THUNDERDOME ORIGINAL SOUNDTRACK (Capitol SWAV-12429) CAP	76	4			
70 OPEN FIRE Y&T (A&M SP 5076) RCA	68	8			
71 HOLD ME LAURA BRANIGAN (Atlantic 81265) WEA	77	5			
72 A LITTLE SPICE LOOSE ENDS (MCA 5588) MCA	71	9			
73 OLD WAYS NEIL YOUNG (Geffen GHS 24068) WEA	87	2			
74 7800 FAHRENHEIT BON JOVI (Mercury 824 509-1) POL	74	18			
75 AIR SUPPLY ★□ (Arista AL8-8283) RCA	59	12			
76 NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 25291-1) WEA	89	2			
77 KATRINA AND THE WAVES (Capitol ST-12400) CASP	64	21			
78 THE FAT BOYS ARE BACK THE FAT BOYS (Sutra 1016) IND	100	4			
79 LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135) CBS	112	2			
80 ONLY FOUR YOU MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	63	26			
81 CRUSH ORCHESTRAL MANOEUVRES IN THE DARK (A&M SP 5077) RCA	88	8			
82 MADONNA ★■ (Sire 23867-1) WEA	82	103			
83 STANDING ON THE EDGE CHEAP TRICK (Epic FE 39592) CBS	92	4			
84 WE ARE THE WORLD ★■ USA FOR AFRICA (Columbia USA 40043) CBS	76	21			
85 SOUTHERN ACCENTS ★□ TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA	73	22			
86 FEAR NO EVIL GRIM REAPER (RCA AFL1-5431) RCA	86	9			
87 LONE JUSTICE ★ (Geffen GHS 24060) WEA	81	19			
88 THE FAMILY (Paisley Park/Warner Bros. 25322) WEA	129	2			
89 NIGHTSHIFT ★□ COMMODORES (Motown 6124ML) MCA	85	31			
90 VOX HUMANA ★ KENNY LOGGINS (Columbia FC 39174) CBS	90	22			
91 SUZANNE VEGA (A&M SP6-5072) RCA	96	6			
92 BARKING AT AIRPLANES KIM CARNES (EMI America SO-17159) CAP	80	10			
93 GO WEST ★ (Chrysalis FC 41496) CBS	93	27			
94 DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 3916) CBS	79	14			
95 THE COMPLETE STORY OF ROZANNE . . . THE ALBUM (Complet/PolyGram 671014-1) POL	95	7			
96 SPOILED GIRL CARLY SIMON (Epic FE 39970) CBS	83	8			
97 THE BEACH BOYS (Caribou/Epic BFZ 39964) CBS	84	10			
98 THE HISTORY MIX VOL. I GODLEY & CREME (Polydor 825 981-1) POL	109	3			
99 DREAMLAND EXPRESS JOHN DENVER (RCA AFL1-5458) RCA	91	9			
100 FIVE-O ★ HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) WEA	97	17			

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100. SINCE NO LP DEBUTS IN THE TOP 100 THIS WEEK THERE IS NO CHARTBREAKER

Capitol Is Committed To The Improvement Of Cassettes

By Stephen Padgett

LOS ANGELES — Capitol Records developed XDR (Expanded Dynamic Range) technology in an effort to bring the quality of prerecorded cassettes up to an industry standard previously unmatched. The capital outlay for this research and development represents a major commitment on the label's part to cassettes in general and to XDR specifically.

Sandy Richman, manager XDR Administration for Capitol Records, works closely with the implementation and promotion of XDR. In her view, cassettes can achieve a level of audio quality approaching if not matching that of compact discs. Indeed, the improvements of the past two years have made it possible for Capitol to manufacture cassettes with sound quality measurably identical to the original master.

While it is an industrywide belief that compact discs will eventually replace the conventional vinyl disc as the medium upon which new music will be delivered, cassettes still figure prominently into the manufacturing plans for most labels. To the degree to which this is true, Richman and the research and development staff at Capitol are committed to advancing the cause of XDR.

XDR is a trademark method of tape duplication that has made it possible to mass produce consumer cassettes with remarkably true fidelity to the original master. All the elements that have gone into improving cassettes (from improved recording techniques in the studio and duplication techniques, to improved raw tape formulations and shells) were still inadequate at significantly improving the process of high speed mass duplication. A quantum leap forward materialized when technicians at Capitol developed what is called "the XDR burst tone."

When a master tape is received from the artist, it is transferred for storage onto ¾" digital. With this digital master, a 1" bin duplicator is made. This duplicator is used in the actual duplication of the prerecorded cassettes that are purchased by the consumer. At this point in the process, the 1" bin tape is encoded with Dolby B professional noise reduction and HX (Headroom Extension), the active tape biasing system which biases the tape continually on the basis of the actual signal that is being recorded onto the tape. HX will, for instance, automatically adjust the tape bias during quiet passages to enhance the signal-to-noise ratio.

Also, and most importantly, at this stage the 11-tone XDR burst is put at the beginning of the tape. "It starts from 63Hz on the low end to 16KHz on the top end,"



XDR MASTERING CONSOLE — At this stage the loop bin masters are encoded with the XDR tone bursts. This is where the quality control monitoring begins.

stated Richman. "The philosophy behind this is, that that is the same frequency band range that music falls within. So if you record these tones on the duplicating master flat, or within plus or minus ½ db, then theoretically you have a gauge of where that signal is in relation to those tones, because the music should fall within the same range as those tones . . . The tones are used for quality control. It gives us a way to actually, systematically look at masters when it's actually being reproduced in the bin; we're able to look at these tones as a gauge all the way through manufacturing to say, 'yes it's good, no it's bad,'" added Richman. In other words, the quality of the reproduction system is not dependent on any engineer's subjective opinion. With the XDR burst tones on the tape, able to be measured by an oscilloscope and analyzed by the Capitol-designed XDR tone burst analyzer (there are two of these, one a real time analyzer to be used for cassette mastering and for finished product checking, the other a high speed analyzer to be used during the duplication process), the duplicating process can be monitored at every stage. If at any point in the chain degradation of signal is noticed, immediate corrective measures can be taken to reverse the problem. Thus, the tones which are present and measured at the beginning of the process are compared with the tones of the final product. Only those products which show no loss of signal are approved by Richman for distribution for sale. That is, the final product is virtually identical to the original master.

The XDR burst tones are in place to test the hardware. If any piece of hardware is functioning in a way that degrades the signal, it can be aligned. Many innovations in hardware have been created by Capitol's research and development staff at its Glendale, California lab. In addition to the tone burst generator and the two tone burst analyzers (real time and high speed), Capitol has also developed the flying head, used to aid in the alignment and EQ of the slave duplicator and an XDR computer program which interfaces with the Gemini printer, giving hard copy printouts of every XDR analysis for use in Capitol/EMI plants worldwide.

The custom hardware which Capitol has developed augments the hardware which is purchased from other companies. Currently in use are the Studer A-80 tape machines with wide track format. The duplicating master is recorded at 3 ¾ ips or 7 ½ ips and runs in the bins at either 120 ips or 240 ips. Capitol modifies Gauss duplicating equipment for optimal use in the XDR system.

All of this massive quality control system is in place because of a commitment on the part of Capitol Records to the future of cassettes. Starting in the Angel Records division 10 years ago, Capitol has felt that cassette was an important format. The earliest improvements had to do with upgrading the raw tape. From here, all these further technological innovations have taken place. Sandy Richman voiced Capitol's concern that these types of improvements extend industrywide. "It has to go beyond our stable of artists. There's a vast industry out there and we really need to go forward in that industry to change the perception of cassettes. If cassette quality improves we'll hopefully take care of some of the problems of home taping, which is plaguing everybody, not just Capitol," stated Richman.



ONLY THE BEGINNING — It was all smiles recently when New York Music Company recording group Fury gathered backstage at the Bottom Line in NYC after its SRO debut concert August 20. Pictured (l-r, top row): album producer Felix Cavaliere; Fury lead singer Robbie LaBlanc; Randy Poe, executive vice president, New York Music Group; Monica Boscia, vice president, New York Music Distribution; Robert Berman, manager; Nick Mangini, drummer; John Cassetta, president, New York Music Distribution. (l-r bottom row): Nick Moroch, lead guitarist; Brian LaBlanc, bass; Joe Menona, keyboards, (center): president of the New York Music Company, Sid Bernstein.

Fitzgerald & Hartley Go Off-Road In Race For Charity

By Peter Holden

LOS ANGELES — Speeding a four-wheel drive Nissan truck through 100-degree heat in the Nevada desert might not be everybody's idea of fun, but for the Fitzgerald Hartley Rock 'N Racing Team, it is not only for a good time but also for a good cause. An idea which was born last year and resulted in the first-ever City of Hope entry in the Baja 500, the racing team has now received the full backing of Nissan, which supplies six fully-outfitted trucks and pit teams and the Las Vegas Frontier Hotel, which sponsors the Frontier 500 Off-Road race to be held in Las Vegas this Sept. 7.

Designed to be an exciting method in which to create interest in and funds for the City of Hope Medical Center in Duarte, California, participants in the Frontier 500 include Toto's Steve Lukather, the Tubes' Fee Waybill, Chicago's James Pankow, team co-captains Larry Fitzgerald and Mark Hartley (also partner's in the organizing Fitzgerald Hartley Co.) as well as Chuck Norris, world Motocross champion Brock Glover and others. Hartley explained to *Cash Box*, "Racing has become something of a hobby to the people involved. We have to take it very seriously; we wear fire suits and shoes, kidney belts and we think that the race provides a good chance to make people aware of the City of Hope and to raise money for the hospital.

"Warren Miller films the whole thing for Nissan and it will be run later on syndicated television, so this year is more highly profiled than last year at the Baja 500. We got it together pretty quickly in June of '84, but it turned out really well and we got a lot of enthusiasm from people who wanted to run this year and



RACING FOR HOPE — Mark Hartley (r) and Steve Lukather (l) team in the Frontier 500 off-road race in support of the Music Industry Chapter of the City Of Hope Sept. 7 in Las Vegas.

to make it an annual thing," he said. "We raised \$20,000 last year and hope to double the donations every year."

The City of Hope Medical Center was established in 1913 to save victims of catastrophic diseases through their patient care and research programs. Caring for thousands of patients worldwide, there is no cost for treatment, and "everyone is treated with the highest regard for personal dignity."

Donations for the City of Hope are being solicited through the mail and personal phone calls from The Fitzgerald Hartley Co. Checks in any amount should be made out to City Of Hope, Music Industry Chapter, 208 W. 8th St., Los Angeles, CA 90014.

Home Video Awards Show Set

LOS ANGELES — The recently formed Academy Of Video Arts & Sciences is planning to present an awards show by the end of next year which will honor the finest home video programs both in terms of their creative and technical accomp-

lishments and their consumer popularity.

Since the first meeting of the new Academy took place only less than two weeks ago, details of the show have yet to be ironed out.

TOP 40 VIDEOCASSETTES

	Weeks On 8/31 Chart		Weeks On 8/31 Chart
1 THE KARATE KID RCA/Columbia Pictures Home Video 60405	2 15	20 BODY DOUBLE RCA/Columbia Pictures Home Video 6-20411	19 17
2 STARMAN RCA/Columbia Pictures Home Video 20412	3 11	21 GHOULIES Vestron Home Video VA 5081	21 11
3 THE TERMINATOR Thorn/EMI/HBO Video TVA 2535	4 19	22 DUNE MCA Dist. Corp. 80161	22 15
4 FALCON & THE SNOWMAN Vestron Home Video VA 5073	1 6	23 THE RIVER MCA Dist. Corp. 80160	20 11
5 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60408	5 6	24 TUFF TURF New World Video 8501	28 2
6 RUNAWAY RCA/Columbia Pictures Home Video 60469	8 6	25 BLOOD SIMPLE MCA Dist. Corp. 80190	26 2
7 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	9 7	26 FALLING IN LOVE Paramount Home Video 1628	23 13
8 PLACES IN THE HEART CBS/Fox Video 6836	6 6	27 THE CARE BEARS MOVIE Vestron Home Video VA 5082	25 15
9 THE FLAMINGO KID Vestron Home Video VA 5072	7 7	28 THE COTTON CLUB Embassy Home Entertainment 1714	27 16
10 MICKI & MAUDE RCA/Columbia Pictures Home Video 20456	11 11	29 THE POPE OF GREENWICH VILLAGE MGM/UA Home Video 800490	31 16
11 INTO THE NIGHT MCA Home Video 80170	13 6	30 MRS. SOFFEL MGM/UA Home Video MV 800600	DEBUT
12 JOHNNY DANGEROUSLY CBS/Fox Video 1456	10 7	31 MASS APPEAL MCA Dist. Corp. 80168	34 2
13 PROTICAL Warner Home Video 11454	14 11	32 REVENGE OF THE NERDS CBS/Fox Video 1439	30 15
14 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 890 591	16 11	33 AVENGING ANGEL New World Video 8506	29 9
15 MISSING IN ACTION MGM/UA Home Video MV 800557	15 13	34 GONE WITH THE WIND MGM/UA Home Video 900284	35 2
16 PINOCCHIO Walt Disney Home Video 239V	12 5	35 THIEF OF HEARTS Paramount Home Video 1660	38 23
17 CITY HEAT Warner Home Video 11433	17 15	36 WRESTLEMANIA Coliseum Video WF004	DEBUT
18 THE MEAN SEASON Thorn/EMI/HBO Video TVA 2981	18 5	37 FIRST BLOOD Thorn/EMI/HBO Video 1573	32 4
19 STICK MCA Dist. Corp. 80139	24 2	38 BIRDY RCA/Columbia Pictures Home Video 60457	36 7
		39 COUNTRY Touchstone 241	39 21
		40 POLICE ACADEMY Warner Home Video 20016	40 35

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

TOP 15 MUSIC VIDEOCASSETTES

1 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	1 4
2 MADONNA Madonna (Warner Music Video 3-38101)	3 8
3 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	4 8
4 WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	2 8
5 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	7 3
6 DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	5 8
7 ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	6 8
8 SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	8 8
9 PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	9 8
10 U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	10 8
11 ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	11 7
12 SADE: DIAMOND LIFE VIDEO Sade (CBS-Fox Video Music 7091)	14 3
13 BEHIND THE IRON CURTAIN Iron Maiden (Sony Video 97W5001413)	
14 THE VISIONS OF DIANA ROSS Diana Ross (Music Vision 6-02454)	13 2
15 LIKE TO GET TO KNOW YOU WELL Howard Jones (Warner Music Video 34070)	12 4

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



WE TALK TO
PEOPLE THAT COUNT

AUDIO/VIDEO

GRACED BY GODS — Celebrity endorsements of commercial products (other than themselves, that is) is one of the oldest forms of advertising, having reached a particular zenith in the 20th century. If **Wallace Beery** drives a Packard, perhaps you should too. We all know what becomes a legend most, don't we? Stars can sell anything. That includes videos, and if **Jane Fonda** delivers a line of exercise tapes, they must be worth more than the next guy's. In fact, Fonda epitomizes the rhetorical question of "what's in a name?" when it comes to videos. She's the chart topping queen of video fitness. Names sell videos, and while many have floundered with the principal, Fonda's example remains proof-positive.

There is a chemistry to Fonda's success, and it is a combination of the power behind the Fonda name (thanks to Henry, thanks to Vietnam, thanks to *Klute* and *Coming Home*), and the way the image (fiesty, dedicated, attractive) suits the genre. What could be more vivacious than an angry young actress ripping up the Ho Chi Minh Trail with epithets as millions of prime time Americans sit watching, glued to their TV sets? Someone with Fonda's zest might know something about fitness, just as someone with **Joan Collins'** panache might know something about glamour and vitriol. Collins is endorsing a new line of films from **Paramount Home Video**, scheduled for release in late October. The studio is calling each title "hand picked" by the star, in fact, the name of the line is "The Joan Collins Video Selection." That's *Selection* with a capital "S" and you can almost see her manicured fingernails running down a lineup of cassettes, choosing the most sultry and dramatic. Each has been priced at \$59.95, and the series includes such potboilers as *The Last Tycoon* and *Jacqueline Susann's Once Is Not Enough*. The catalog titles listed among Collins' selections may not all be such critical favorites, but this is where the question of chemistry really comes into the picture, and come the Christmas buying season, we'll see whether Collins' name can move videos as well as it does perfume.



CASUAL CROONER — Atlantic recording artist Phil Collins debuts Sept. 28 in his hour-long concert special on HBO Phil Collins: No Jacket Required — Sold Out.

PRODIGES — Those amazing youngsters of the videowaves, the **Krypt-A-Kids**, debuted their video, *Kid Stuff*, August 27 on HBO's *Video Jukebox — Kid's Edition*, where it'll be seen on several dates through September 13. Attentive readers will remember these kids from previous *Audio/Video* columns, each a Broadway veteran ranging in age from six to 13 years old.

SPEAKING OF KIDS — Few are happy with the idea that summer is (it's the truth kids) coming to a close, and school threatens to begin. However, there is hope on the horizon. It's called Christmas. One of the cutest video gimmicks this year has to be *Message From Santa*, from the company of the same name located in Reno. It's a personalized video from Santa Claus himself, straight from his cozy living room in the north pole. You send pertinent information to the producers via a special questionnaire, and the video is custom made for your kid(s). It's enough to make you wish you still believed in the guy. The price is decidedly low at \$39.95. Information and order packets can be had from *Message From Santa*, P.O. Box 11796, Reno, Nevada 89510-1796.

Gregory Dobrin

The Release Beat

September marks the beginning of **MGM/UA Home Video's Great Books on Video Collection**. All set for the largest selling season of the year, MGM/UA's Great Books are priced at \$24.95 with a sell-through strategy that begins with back-to-school and runs through Christmas. Twenty VHS and Beta titles, some of the most distinguished films Hollywood has ever produced, are included in the offer — from *National Velvet* to *Mutiny On The Bounty*. This release is unprecedented for its quality and pricing....If books are associated with back-to-school, and hopefully they still are, *The Breakfast Club* also fits that theme for September. The **MCA Home Video** release is priced at \$79.95 closed captioned Beta HiFi Mono, VHS HiFi Dolby B Mono and runs 92 mins. Also from MCA this month are: *Island of The Blue Dolphins* (\$59.95, 99 mins., Beta HiFi Mono, VHS HiFi Dolby B Mono); *Puberty Blues* (\$59.95, 86 mins., Beta HiFi Mono, VHS HiFi Dolby B Mono); *The Adventures of Tom Sawyer* (\$39.95, 76 mins., Beta HiFi Mono, VHS HiFi Dolby B Mono); *Voyager From The Unknown* (\$39.95, Beta HiFi Mono, VHS HiFi Dolby B Mono); and *You Can Win! Negotiating For Power, Love and Money* (\$29.95, 55 mins., Beta HiFi Stereo, VHS HiFi Stereo — Dolby B on regular tracks)....September is the month for **Prism Entertainment's** new children's line, *The Marvel Comics Video Library*. Eighteen hour-long videocassettes are included in the premiere release, which debuts Sept. 17 with the suggested retail price of \$19.95. Each episode, featuring such heroes as Captain America and The Incredible Hulk, runs approximately 30 mins., two to a package....Speaking of children, **RCA Columbia Pictures Home Video's** new children's line, *Magic Window*, has several new titles for September. They are: *Heathcliff, Volume 1*; *Beany and Cecil, Volume 8*; *He-Man and the Masters Of The Universe, Volume 12*. Each retails for \$24.95, and each will include special merchandising campaigns called *Magic Window Bonus Boxes*, such as *Heathcliff* bowls, plates and cups in the *Heathcliff* package, a hand-held *Beany and Cecil* puppet with *Beany and Cecil*, and a battery-powered toothbrush included in the *He-Man Magic Window Bonus Box*....**Scholastic Lorimar Home Video** has two titles for September, *The Get Along Gang* and *The Magic of Herself The Elf*. Both titles run 22 mins. and bear the suggested retail price of \$19.95. Featured in these titles is the music of **John Sebastian** (*The Get Along Gang*) and **Judy Collins** (*The Magic of Herself the Elf*).

MOST ADDED



Ready For The World — "Oh Sheila"
— MCA

STRONG ADDS

Born In East L.A. — Cheech & Chong — MCA
Stir It Up — Patti LaBelle — MCA
Sink The Pink — AC/DC — Atlantic
And We Danced — The Hooters — Columbia

PROGRAM ADDS

NIGHT TRACKS — Bill Brummel — Program Director
Men At Work
Cheech & Chong
Madonna
Eurythmics
Scrritti Politti
C. Isaac
The Hooters
P. LaBelle
Beat Rodeo
Ready For The World

U68 — Steven Leeds — Program Director
The Sisters Of Mercy
"Weird Al" Yankovic
Orchestral Manoeuvres in the Dark
Candy
Men At Work
Starpoint
Shy
ABC
AC/DC
Feelabeelia
B-Movie
The Hooters
Idle Eyes
M. McDonald

TV69 WVEU — Lisa Roach — Playlist Information
Kool & The Gang
P. Collins
Dire Straits
Ready For The World
Talking Heads
Katrina & The Waves
P. LaBelle
Simon F.

ROCK ON CHICAGO — Yaa Venson
— Producer
P. Collins
Kool & The Gang
P. LaBelle
Cheech & Chong
B. Crystal

CATCH 22 — John Frost — Program Director
Q-16
Five Star
Belouis Some
Candy

KRLR-TV21 — Bob Bell — Las Vegas
— Music Director
Manhattan Transfer
Dio
Cabaret Voltaire
AC/DC
P. LaBelle
Ready For The World
C. Singleton
The Sisters Of Mercy
The Family
Candy

TV69 — Thomas Zingale — Program Director
The Hooters
REM
ABC
The Motels
Katrina & The Waves
Cheech & Chong
F. Jackson
W. Houston
X
Ready For The World
Talking Heads
'Til Tuesday

RADIO 1990 — Nancy Henry — Associate Producer
J. Cougar Mellencamp
UB40
Dio
AC/DC
The Hooters

DANCE TV — Joe Caliro — Producer
Kool & The Gang
Lone Justice
Feelabeelia
The Family
Sheila E.
Cheech & Chong
P. LaBelle
Ready For The World
B. Joel
Simon F.
Taxxi
Dio

VIDEO 22 — Linda Rosenfield — Producer
Starpoint
H. Jones
C. Isaac
C. Singleton
Cabaret Voltaire
Shy
New Regime
AC/DC
Manhattan Transfer
Helix
K. Mitchell
Cheech & Chong
Ready For The World

TOP 30 MUSIC VIDEOS

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

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

VIDEO PROGRAMMER'S PICK

PD	Program	Market
Bill Brummel	Night Tracks	National
	Video: Born In East L.A.	
	Artist: Cheech & Chong	
	Label: MCA	



Comments:

"On the humor scale, it's right up there with David Lee Roth's "Just a Gigolo." Very few videos have made me laugh as much. Of course, I'd take a good comedy over a drama anyway."



CAUSING A STIR — MCA recording artist Patti LaBelle recently completed a video for "Stir It Up," her single from the Beverly Hills Cop soundtrack. The video was produced by Split Screen Productions, and features LaBelle's backup singers, The Sweeties, her band and Desiree Coleman, the 18-year-old star of the long running Off-Broadway Mama I Want To Sing. Pictured on the set at New York's Midtown Studios during the shoot are (l-r): The Sweeties; LaBelle; and band.

WHAT'S IN-STORE

NAMM WINTER MARKET — Continuing its phenomenal growth pattern, this year's **NAMM Winter Market** (January 17-19, 1986) at the Anaheim Convention Center Arena. This represents the largest space ever occupied by the west coast NAMM Arena. This represents the largest space ever occupied by the west coast NAMM show. "We are expecting space requested by exhibitors to increase by approximately 20 percent overall," said **John Vincent**, NAMM director of Expos and Markets. "That's why we have moved the registration area into the arena." In addition to registration, the Arena will house the the popular NAMM Creative Merchandising Center, the Computer/Video Resource Center, NAMM Membership and "Friends and Music, USA." Pre-registration for the Winter Market begins in September with the first mailing to members; pre-registration deadline is December 13, 1985. NAMM members pre-register free of charge. Non-member pre-registration is \$25 per person. For more information call (619) 438-8001.

FAR OUT — Retailers who cater to record buyers of non-mainstream music should check out *A Beginner's Guide to COMA*, a collection of some of California's best avant-rock/pop artists. Recorded on the **Rotary Totem Records** label (RTR-LP-003), 7600 Manchester Ave. 31101, Playa del Rey, CA 90291, the LP's highlights include

an odd-metered rocker from Los Angeles-based **Dogma Probe** whose music is not unlike that of **King Crimson**. Rotary Totem Records welcomes inquiries by distributors and retail outlets, and a wholesale price list can be obtained by writing to them at the above address. Also, information about the record is available from **Titus Levi**, one of the producers of the LP and a founder of **COMA (California Outside Music Association)**. A non-profit organization whose objective is to further the cause of outside music, COMA produces concerts, radio programs and albums, and is always seeking fans or producers of non-mainstream music. Call (213) 420-COMA for more info.

SHARP STUFF — Auto-reverse both sides play is a convenience feature included in a new turntable from **Sharp Electronics Corporation**. The **RP-119(BK)**, along with other audio products from Sharp's 1985 line, were recently showcased at the Summer Consumer Electronics Show in Chicago. Other highlights of the RP-119(BK) include two linear tracking tonearms, magnetic cartridge with diamond stylus and front-loading belt drive turntable. Intro scan and automatic program music selector (APMS) are also incorporated.

MASTER KEYBOARD — The **KX88 MIDI Master Keyboard** from Yamaha provides musicians with an affordable digital keyboard controller with MIDI functions on a touch-responsive 88-keyboard.



Ron Rosenthal



HOUSTON IN WASHINGTON — Whitney Houston spent over three hours signing copies of her gold Arista debut album for hundreds of fans at Kemp Mill. Her first single, "You Give Good Love," was the store's #1 record at the time of the promotion, which coincided with Houston's concert appearance in Washington, D.C. Shown at Kemp Mill are (l-r): Lynn Green-Davis, RCA distribution, Washington, D.C.; Tony Anderson, vice president, R&B promotion, Arista; Whitney Houston; Jim Hall, associate regional marketing director, Arista; Jim Cawley, national sales director, Arista.

CD Release Of Mellencamp's 'Scarecrow' To Include Bonus Track

NEW YORK — The compact disc of John Cougar Mellencamp's latest Riva/PolyGram album "Uh-Huh," will include a bonus track not found on the LP, "The Kind Of Fella I Am."

"The practice of including an extra track on a compact disc release is one the consumer will be seeing more and more of from PolyGram," stated Harry Losk,

senior vice president/compact disc marketing. "We feel that it is important to demonstrate that the CD is capable of carrying more music than the traditional LP. It is also our hope that by putting an additional, dynamic cut like 'The Kind Of Fella I Am' on the CD, we will be able to convince more people to buy CD players."

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor

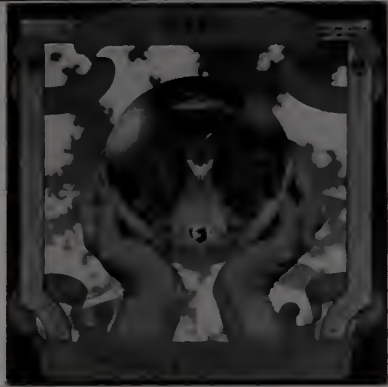
Weeks On 8/31 Chart

1	THE DREAM OF THE BLUE TURTLES	—	—
2	NO JACKET REQUIRED	STING (A&M CD 3750) RCA	1 6
3	BORN IN THE U.S.A.	15.98	—
4	BROTHERS IN ARMS	PHIL COLLINS (Atlantic 81240-2) WEA	2 18
5	SONGS FROM THE BIG CHAIR	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	3 52
6	LITTLE CREATURES	15.98	—
7	THE DARK SIDE OF THE MOON	DIRE STRAITS (Warner Bros. 25264-2) WEA	5 15
8	RECKLESS	TEARS FOR FEARS (Mercury 824 300-2) POL	4 21
9	BUILDING THE PERFECT BEAST	15.98	—
10	SPORTS	TALKING HEADS (Sire 2-25305) WEA	7 4
11	THE UNFORGETTABLE FIRE	PINK FLOYD (Capitol CDP-46001) CAP	6 52
12	BE YOURSELF TONIGHT	BRYAN ADAMS (A&M CD-5013) RCA	8 31
13	LIKE A VIRGIN	15.98	—
14	A DECADE OF STEELY DAN	DON HENLEY (Geffen 24026-2) WEA	9 32
15	WE ARE THE WORLD	HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	11 12
16	BEVERLY HILLS COP	15.98	—
17	CENTERFIELD	U2 (Island 2-90231) WEA	12 4
18	AROUND THE WORLD IN A DAY	EURYTHMICS (RCA PCD1-5429) RCA	10 7
19	BROTHER WHERE YOU BOUND	15.98	—
20	DREAM INTO ACTION	MADONNA (Sire 25157-2) WEA	13 41
		(MCA MCAD-5570) MCA	14 13
		USA FOR AFRICA (PolyGram 824.822-2) POL	16 6
		ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	15 19
		15.98	—
		JOHN FOGERTY (Warner Bros. 25203-2) WEA	18 29
		15.98	—
		PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	19 18
		—	—
		SUPERTRAMP (A&M CD 5014) RCA	17 12
		—	—
		HOWARD JONES (Elektra 2-60390) WEA	21 11

Weeks On 8/31 Chart

21	THE WALL	PINK FLOYD (Columbia C2K 36183) CBS	22 15
22	CAN'T SLOW DOWN	—	—
23	THE SECRET OF ASSOCIATION	LIONEL RICHIE (Motown 6059MD) MCA	23 52
24	INVASION OF YOUR PRIVACY	PAUL YOUNG (Columbia CK-39957)	24 5
25	GREATEST HITS VOLUME I & II	RATT (Atlantic 2-81257) WEA	25 3
26	SHAKEN 'N STIRRED	—	—
27	CALIFORNIA PROJECT	BILLY JOEL (Columbia J2K 40121) CBS	DEBUT
28	DIAMOND LIFE	15.98	—
29	MAKE IT BIG	ROBERT PLANT (Es Paranza 2-90265) WEA	20 12
30	CONTACT	—	—
31	FRESH AIRE V	PAPA DOO RUN RUN (Telarc CD 70501) IND	26 6
32	BOYS AND GIRLS	SADE (Portrait RK 39581) CBS	29 19
33	VOICES CARRY	WHAM! (Columbia CK 39595) CBS	30 28
34	FABLES OF THE RECONSTRUCTION	—	—
35	VOICES IN THE SKY — THE BEST OF THE MOODY BLUES	POINTER SISTERS (RCA PCD1-5487) RCA	DEBUT
36	PRIVATE DANCER	—	—
37	SOUTHERN ACCENTS	MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	32 15
38	BEHIND THE SUN	15.98	—
39	WISH YOU WERE HERE	BRYAN FERRY (Warner Bros. 25082-2) WEA	28 10
40	HOUSES OF THE HOLY	—	—
		'TIL TUESDAY (Epic RK 39458) CBS	27 6
		R.E.M. (I.R.S. D 5592) MCA	DEBUT
		THE MOODY BLUES (Threshold 820 155-2) POL	31 28
		—	—
		TINA TURNER (Capitol CDP-46041) CAP	37 8
		—	—
		TOM PETTY AND THE HEARTBREAKERS (MCAD 5486) MCA	33 11
		15.98	—
		ERIC CLAPTON (Warner Bros. 2-25166) WEA	35 16
		—	—
		PINK FLOYD (Columbia CK 33453) CBS	34 16
		15.98	—
		LED ZEPPELIN (Atlantic 2-19130) WEA	36 12

HOT NEW SELLER



Dio — Sacred Heart

STRONGEST SALES

Dire Straits — Warner Brothers
Sting — A&M
B. Adams — A&M
Tears For Fears — Mercury

STORE REPORTS

Peaches — Cincinnati

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

Lieberman — Minneapolis

B. Adams
Tears For Fears
B. Springsteen
C. Hart
Prince

Handleman — Philadelphia

B. Springsteen
Madonna
Tears For Fears
P. Collins
Wham!

Tower Records — San Francisco

Dire Straits
Sting
Talking Heads
Madonna
P. Collins

G.A.M. — Minneapolis

Dire Straits
Tears For Fears
Sting
Eurythmics
Prince

Mainstream — Milwaukee

Dio
Dire Straits
Motley Crue
Sting
N. Young

J & R — New York

Talking Heads
Sting
Dire Straits
B. Adams
B. Joel

Cavages — Buffalo

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

The Record Bar — Durham, NC

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

Tower Records — Seattle

Dire Straits
Sting
P. Collins
B. Joel
W. Houston

Camel Records — Los Angeles

Talking Heads
New Order
The Untouchables
A-Ha
Sting

Round-Up Records — Seattle

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

Benson Records — Los Angeles

Dire Straits
OMD
Tears For Fears
AC/DC
Ratt

Dan Jay — Denver

Dire Straits
Dio
Sting
Ratt
Tears For Fears

Seaport One-Stop — Portland

Dire Straits
Tears For Fears
B. Adams
Motley Crue
Sting

Sound Video Unlimited — Chicago

J. Holliday
Talking Heads
W. Houston
P. LaBelle
Dire Straits

Turtles Records — Atlanta

Dire Straits
F. Jackson
W. Houston
Sting
Fat Boys

N.R.M. — Pittsburgh

Dire Straits
B. Springsteen
B. Adams
Motley Crue
Sting

Homer's Records — Omaha

Dire Straits
Sting
Talking Heads

SHOP TALK

BUDGET TAPES AND RECORDS — All 80 Budget Tapes and Records franchises in 16 states participated in Metal Mania Month during August. The Denver-based retail chain saw this second annual event yield rich dividends. The interesting wrinkle in the campaign was that instead of product being on sale, a premium was given out. This year's premium was a black satin, red designed patch emblazoned with "Metal Maniac". At last count, 5,000 patches had been given out. Jeff Klem, national advertising director for Budget reported that the campaign netted a 22 percent profit margin while providing great ID for Budget.

"All the kids go back to school with these patches and their friends ask, 'Where did you get that?' I'd rather sell a record at full price and have them remember



where they got it than sell it at \$5.99 and not have them remember the name of the store," said Klem. A little print, but mostly radio advertising was utilized for the promotion. Twenty nine stations ran the tags 24 times each targeting teens in all Budget markets. Nine metal acts were featured; Ratt, Motley Crue, Dio, Scorpions, Y & T, Heavy Pettin, TNT, Bon Jovi and Grim Reaper. As a wrap up to the month, Grim Reaper did in-stores on Monday (8-26) at the Colorado Springs store and Tuesday (8-27) in Denver.

MUSIC PLUS, LOS ANGELES — Congratulations go out to Terry Pringle, co-owner of Show Industries, parent company of the Music Plus retail chain. Pringle married Juli Dedrich on Aug. 17 on a boat in San Pedro. After the ceremony, the boat cruised the harbor with the guests on board for the reception. Best of luck to you both!

BASF HONORS TURTLES — Turtles Records and Tapes won the BASF Retailer of the Year award for 1984 in the South. The award was made recently in Atlanta, Turtles' headquarters. Pictured (l to r) are Joe Martin, vice president of Turtles; Turtles' buyer Ira Schwartz; Jon Ziemba; national sales director for BASF Systems Corporation; and George Dzan, BASF's southern regional sales manager.

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Pedro. After the ceremony, the boat cruised the harbor with the guests on board for the reception. Best of luck to you both!

REDWOOD RECORDS — Redwood Records has long been associated with women's music. But, with the release recently of several records by South American artists, Redwood has dived headlong into the burgeoning market for Third World music. In similar fashion to Celluloid's New Africa releases and Mango/Antilles' Jamaican records, Redwood is bringing music from war torn South America to a new audience in the United States. A movement is under foot called "Nueva Cancion" or "New Song." The New Song movement is a lively challenge of hope from those who have experienced the trauma and cultural dislocation of war and civil strife. Leading the list of releases are those by Inti-Illimani from Chile, followed by Sabia from Mexico and Los Angeles, Roy Brown from Puerto Rico and Guardabarranca and Salvador Bustos, both from Nicaragua. The music in every instance is beautiful and full of hope. Retailers can contact Redwood Records for further information: 415-428-9191.

Stephen Padgett

RETAILER PROFILE

Store: World Record

Market: West Hollywood

Co-owner/Manager: Caroline Medlin Roat

"Basically, what the store is about, we specialize in the disco music and English imports," said Caroline Roat, co-owner of World Record. The store, open just three months, is only slightly younger than the city it is in. You might recall that in the last California general election, the people of West Hollywood voted to secede from the City of Los Angeles and establish their own municipality.

In a similar spirit of individuality, World Record was opened in a fashionable area amid clothing stores and night spots and has flourished from the start. "We specialize in really helping our customers and getting them into new music," Roat stated. A state-of-the-art stereo system (with CD player) and video system have been installed to acquaint customers with the new music.

"The store is a pleasant someplace to be, with not only good music, but good videos showing at the same time," said Roat. There is already a ticket agency and plans call for home delivery service and listening booths in the very near future.

"We generally want to be really on top of what's happening, to be an information place by its design this is not like any other record store," claimed Roat. Ms. Roat came to this country from London, where she was a DJ, five and a half years ago. She still visits her homeland from time to time. This first hand experience with two musical spheres has made her particularly suited to be an expert on the "new music scene." In addition to this, she has a very keen eye for design. The interior of the store is very attractively done with high tech appointments and neon sculpture art throughout, the layout of which Roat has personally supervised.

Things will no doubt begin heating up for World Record soon. Now that the business is up and running with a good product mix, a great location and a fully designed store, the time has come for their first aggressive advertising campaign. In three weeks ads will begin running in local papers and on local radio stations. Hopes are high that this will put World Record over the top.

"Part of the fun of going to a place, especially buying music, is to be in a fun place . . . buying a record shouldn't be like going to a supermarket, it should be a fun experience all the way round. People love to come in here and hang out, and that's great. The stores I used to go to in Britain would be a place where it was an event to go to the record store. There was always a lot of choice . . . and it was a very social thing. It's just natural for me to operate in that way," said Roat. The store's hours are interesting. Mon.-Thur., 12 PM-12:30 AM; Fri.-Sat., 12 PM-2:30 AM ("After the clubs let out," Roat hastened to add); Sun. 2 PM-11 PM (because, "we're so burned out.").

RETAILER'S PICK

Retailer Sam Gennaway Store Camel Records Market Huntington Beach

Album: "The Clan Of Xymox"

Artist: The Clan Of Xymox

Label: Relativity/Important

Comment:

"It sold well as an import. It has a good balance between being real adventurous, yet commercial enough that it really has a shot. I'm glad to see that it's coming out in America." Other records recommended by Gennaway were Jimmy Cliff, The Untouchables and The Melody Makers.

TOP 75 ALBUMS

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

		Weeks On 8/31 Chart	Weeks On 8/31 Chart
1	FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	1	17
2	ME AND PAUL WILLIE NELSON (Columbia FC 40008)	2	24
3	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	5	16
4	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL-5425)	6	20
5	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	7	18
6	GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	3	18
7	KERN RIVER MERLE HAGGARD (Epic FE 39602)	10	21
8	RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	8	10
9	40 HOUR WEEK ★ ■ ALABAMA (RCA AHL-5339)	4	30
10	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	12	30
11	STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	11	23
12	TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	13	18
13	WHY NOT ME ★ □ THE JUDDS (RCA/Curb AHL-5319)	15	43
14	GREATEST HITS ★ GEORGE STRAIT (MCA 5567)	9	24
15	LAST MANGO IN PARIS □ JIMMY BUFFETT (MCA 5600)	20	7
16	RADIO HEART CHARLY McCLAIN (Epic FE 39871)	17	13
17	TURN THE PAGE WAYLON JENNINGS (RCA AHL-5428)	18	6
18	RESTLESS HEART RESTLESS HEART (RCA CPL-5369)	14	20
19	TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	21	7
20	HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	22	7
21	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	24	57
22	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	16	22
23	HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	19	14
24	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	25	22
25	SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)	23	7
26	MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)	30	6
27	GREATEST HITS ★ BARBARA MANDRELL (MCA 5566)	35	24
28	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	34	43
29	#1'S EDDIE RABBITT (Warner Bros. 1-25278)	26	9
30	REAL LOVE DOLLY PARTON (RCA AHL-5414)	27	30
31	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	32	21
32	KENTUCKY HEARTS EXILE (Epic FE 39424)	28	47
33	LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	29	26
34	HEART OVER MIND ★ ANNE MURRAY (Capitol SJ-12363)	31	46
35	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	36	28
36	DOES FORT WORTH EVER CROSS YOUR MIND □ GEORGE STRAIT (MCA 5518)	33	46
37	ONE STEP CLOSER SYLVIA (RCA AHL-5413)	38	27
38	PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	57	2
39	HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 5585)	56	2
40	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	37	43
41	LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)	43	11
42	THE THINGS THAT MATTER VINCE GILL (RCA CPL-5348)	40	6
43	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	41	19
44	MAYBE MY BABY LOUISE MANDRELL (RCA AHL-5454)	46	14
45	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	39	57
46	COUNTRY BOY ★ RICKY SKAGGS (Epic FC 39410)	44	47
47	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	47	29
48	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	45	25
49	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	48	28
50	BLUE HIGHWAY JOHN CONLEE (MCA 5521)	51	43
51	GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	49	13
52	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL-5175)	42	46
53	ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	—	1
54	MAJOR MOVES HANK WILLIAMS, JR. (Warner Bros./Curb 9-25088-1)	53	64
55	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	50	22
56	WHAT ABOUT ME? ★ ■ KENNY ROGERS (RCA AFL-5043)	52	68
57	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	54	54
58	ROLL ON ★ ■ ALABAMA (RCA AHL-4939)	55	84
59	CENTERFIELD ★ ■ JOHN FOGERTY (Warner Bros. 9-25203)	58	27
60	KEITH STEGALL KEITH STEGALL (Epic AL 39892)	61	12
61	GREATEST HITS 2 ★ □ GENE WATSON (MCA 5572)	65	20
62	GREATEST HITS 2 ★ □ OAK RIDGE BOYS (MCA 5496)	60	54
63	TIME STOOD STILL VERN GOSDIN (Compeat 671012-1)	59	14
64	ATLANTA ATLANTA (MCA/MDJ-5576)	66	13
65	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	62	64
66	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	64	20
67	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	68	56
68	ATLANTA BLUE ★ THE STATLERS (Mercury/PolyGram 818-652-1)	67	68
69	LIVE! AT GILLEY'S MICKEY GILLEY (Epic FE 39900)	69	13
70	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	63	54
71	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	70	43
72	THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	71	37
73	SAY WHEN NICOLETTE LARSON (MCA 5556)	72	22
74	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	75	52
75	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	73	63

Farm Aid Gears Up — Sales Brisk

NASHVILLE — A spokesperson at Buddy Lee Attractions, the Nashville firm which is handling the production and promotion for the mammoth "FarmAid" concert, confirmed a list of nearly 40 acts for the lineup of the agriculture benefit, to be held Sept. 22 at the University of Illinois football stadium in Champaign/Urbana, IL. Buddy Lee's Tony Conway has been quoted by a Nashville daily as saying that more entertainers may be added to the bill at the last minute.

The FarmAid board, in charge of the disbursement of the projected \$40 million in donations, includes concert organizers Willie Nelson and John Cougar Mellencamp, both of whom will also perform on the show, slated to begin at 10 a.m. As yet, there have been no reported decisions on who will specifically benefit from the money to be raised.

Country acts reported ready to appear

on the benefit also include the following: Alabama, Merle Haggard, Kenny Rogers, Waylon Jennings, George Jones, Loretta Lynn, David Allen Coe, Glen Campbell, Charley Pride, Vern Gosdin, Neil Young, John Conlee, The Nitty Gritty Dirt Band, Lacy J. Dalton, Johnny Rodriguez, John Schneider, Southern Pacific and John Anderson.

The basic ticket price for the 12-hour show is \$17.50, plus \$1.50 handling charge. Tickets went on sale Aug. 28 at Ticketmaster locations nationally and at the stadium ticket office. Vicky Rose, agent for the Howard Bloom Organization, which is handling publicity for the event, reports that 43,500 tickets were sold during the first six hours of availability. Phone orders can be placed toll-free at 1-800-548-4000. Donations to FarmAid can be made by dialing 1-800-FARM AID.

'Half Nelson' Includes Hank/Willie Duet

By Bill Fisher

NASHVILLE — Willie Nelson's "Half Nelson" album, a collection of duets with the Columbia artist released this week, also includes a song featuring Nelson and Hank Williams, Sr.

The song is "I Told A Lie To My Heart," discovered by the staff of the Country Music Foundation in a batch of original demo recordings made by Williams and preserved by "Uncle" Art Satherley, a pioneering Columbia Records producer. The song was cut on acetate during the mid-'40s when Williams became a staff writer for Acuff-Rose Publishing.

The principal figure behind the Nelson/Williams project was CMF director Bill Ivey, who made the original proposal to Wesley Rose of Acuff-Rose and Rick Blackburn, senior vice president of CBS Records. According to Ivey, "the project was technically complex, and contained many problems of rights and contractual research." Nelson was chosen to make Williams' recording "contemporary without violating the original," Ivey said.

Ivey himself added a short introduction and an instrumental verse with rhythm guitar to the original recording before the tape was sent to Nelson, who added harmony vocals and a lead guitar solo at his Texas studio last year. Ivey worked

at Woodland Sound Studios with Rick McCollister, a Nashville engineer, to duplicate the sound of Williams' guitar for the added portions of the new duet. An old microphone covered with a cloth was used, and Ivey's guitar strings were slightly deadened. Ivey also had background noise taken from the original recording's inner groove mixed behind the new guitar part. "The result," he said, "is a complete recording containing additional guitar, but conveying the sound of an intact original performance."

The CMF has already released two Hank Williams, Sr. projects, both of them albums: "Rare Takes And Radio Cuts," 10 previously unissued performances including rare radio transcriptions, was released in 1984; "Just Me And My Guitar," a collection of Williams demos from the late 1940s, was released earlier this year.

"Making the history of country music relevant in the present is what the Country Music Association is all about," Ivey said. "We feel our efforts on the Hank Williams/Willie Nelson duet are certainly justified by the dignity of the final product." The CMF, which operates the Country Music Hall of Fame and Museum, plans to open a special Nelson museum exhibit in October.

Tanya Tucker Signed To Capitol

NASHVILLE — The most recent in a spate of artist signings at Capitol/EMI America's Nashville division is singer Tanya Tucker, whose addition to the Capitol label was announced recently by Jim Fogelsong, Nashville president of Capitol/EMI America.

Tucker has previously recorded on the Columbia, Arista and MCA labels during a career which began more than 10 years ago with the hit "Delta Dawn." Under her

new contract, she will be working again with producer Jerry Crutchfield, who is noted for his work with Lee Greenwood and Barbara Mandrell, among others.

Tucker has also completed a new management agreement: she has retained Bob Wathen of Music City Management, an artist development and management firm with offices in Franklin, TN and Louisville, KY.



WINNING COMBINATION — Four-time Grammy winner Anne Murray (l) is shown above at Toronto's Eastern Sound Studios with another four-time Grammy winner, producer David Foster. Foster is the cowriter and producer of "You And Me," a song to be included on Murray's next LP, which will be released in early 1986. Murray will cohost the CMA Awards show with Kris Kristofferson; Foster recently completed preproduction work on Paul McCartney's next album.

TOP 100 COUNTRY SINGLES

September 7, 1985

		Weeks On 8/31 Chart		Weeks On 8/31 Chart		Weeks On 8/31 Chart	
1	I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH (Columbia 38-04809)	3	14	34	I'LL NEVER STOP LOVING YOU GARY MORRIS (Warner Bros. 7-28947)	47	3
2	MODERN DAY ROMANCE NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)	4	14	35	SMOOTH SAILING (ROCK IN THE ROAD) MARK GRAY (Columbia 38-05403)	37	7
3	USED TO BLUE SAWYER BROWN (Capitol B-5477)	5	13	36	ANGEL IN YOUR ARMS BARBARA MANDRELL (MCA 52645)	48	3
4	LOVE IS ALIVE THE JUDDS (RCA/Curb PB-14093)	1	14	37	THING ABOUT YOU SOUTHERN PACIFIC (Warner Bros. 7-28943)	51	5
5	DRINKIN' AND DREAMIN' WAYLON JENNINGS (RCA PB-14094)	8	12	38	HANG ON TO YOUR HEART EXILE (Epic 34-05580)	58	4
6	HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA-52604)	6	13	39	I WANNA SAY YES LOUISE MANDRELL (RCA PB-14151)	52	3
7	I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS (Warner Bros. 7-28988)	9	11	40	YOU COULD BE THE ONBE WOMAN CHANCE (Mercury 880 959-7)	41	6
8	LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT) RONNIE MILSAP (RCA PB-14135)	14	9	41	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881)	16	18
9	BETWEEN BLUE EYES AND JEANS CONWAY TWITTY (Warner Bros. 7-28966)	10	10	42	I WANT EVERYONE TO CRY RESTLESS HEART (RCA PB-14086)	19	15
10	CRY JUST A LITTLE BIT SYLVIA (RCA PB-14107)	13	12	43	CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY (EMI-America B-8265)	24	15
11	REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)	2	16	44	TOO MUCH ON MY HEART THE STATLER BROTHERS (Mercury 884 016-7)	58	3
12	WITH JUST ONE LOOK IN YOUR EYES CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	15	10	45	TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 7-28916)	59	4
13	SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT (Warner Bros. 7-28976)	17	9	46	YOU CAN'T RUN AWAY FROM YOUR HEART LACY J. DALTON (Columbia 38-04884)	29	14
14	KERN RIVER MERLE HAGGARD (Epic 34-05426)	18	10	47	COLD SUMMER DAY IN GEORGIA GENE WATSON (Epic 34-05407)	30	14
15	MEET ME IN MONTANA MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)	20	8	48	MY TOOT-TOOT ROCKIN' SIDNEY (Epic 34-05430)	31	11
16	YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON (RCA PB-14139)	22	8	49	HOMETOWN GOSSIP THE WHITES (MCA/Curb-52 615)	35	11
17	SHE'S SINGLE AGAIN JANIE FRICKE (Columbia 38-04896)	7	18	50	PRETTY LADY KEITH STEGALL (Epic 34-04934)	50	13
18	BLUE HIGHWAY JOHN CONLEE (MCA 52625)	21	10	51	DON'T TELL ME LOVE IS KIND ALMOST BROTHERS (MTM B-72053)	57	4
19	TOUCH A HAND, MAKE A FRIEND THE OAK RIDGE BOYS (MCA 52646)	25	6	52	TWO OLD CATS LIKE US RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05575)	68	2
20	LOVE TALKS RONNIE McDOWELL (Epic 34-05404)	23	8	53	DROWNING IN MEMORIES T. GRAHAM BROWN (Capitol B-5499)	63	4
21	I NEVER MADE LOVE (Till I Made It With You) MAC DAVIS (MCA 52573)	11	14	54	BARROOM ROSES MOE BANDY (Columbia 38-05438)	64	3
22	IF I WEREN'T FOR HIM VINCE GILL (RCA PB-14140)	26	8	55	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) LEE GREENWOOD (MCA 52656)	70	2
23	SOME FOOLS NEVER LEARN STEVE WARINER (MCA 52644)	27	7	56	YOU'VE GOT SOMETHING ON YOUR MIND MICKEY GILLEY (Epic 34-05460)	69	3
24	HEART DON'T DO THIS TO ME LORETTA LYNN (MCA 52621)	32	9	57	WHEN I GET HOME BOBBY BARE (EMI-America B-8279)	60	5
25	WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic 34-05439)	34	6	58	RHYTHM GUITAR EMMYLOU HARRIS (Warner Bros. 7-28952)	38	7
26	I WANNA HEAR IT FROM YOU EDDY RAVEN (RCA PB-14164)	33	5	59	I'M FOR LOVE HANK WILLIAMS, JR. (Warner Bros. 7-29022)	39	18
27	HE WON'T GIVE IN KATHY MATTEA (Mercury 880-867-7)	28	8	60	AIN'T IT JUST LIKE LOVE BILLY BURNETTE (MCA/Curb-52 626)	75	3
28	CAN'T KEEP A GOOD MAN DOWN ALABAMA (RCA PB-14165)	40	3	61	LET A LITTLE LOVE COME IN CHARLIE PRIDE (RCA PB-14134)	43	9
29	A LONG AND LASTING LOVE CRYSTAL GAYLE (Warner Bros. 7-28963)	36	5	62	FORTY HOUR WEEK (FOR A LIVIN') ALABAMA (RCA PB-14085)	45	17
30	THE FIREMAN GEORGE STRAIT (MCA 52586)	12	15	63	I'M TAKIN' MY TIME BRENDA LEE (MCA 52654)	80	2
31	I'M GONNA LEAVE YOU TOMORROW JOHN SCHNEIDER (MCA 52648)	42	5	64	JUST AS LONG AS I HAVE YOU GUS HARDIN AND DAVE LOGGINS (RCA PB-14159)	74	3
32	IF IT AIN'T LOVE ED BRUCE (RCA PB-14150)	46	6	65	DOWN THE ROAD/ MOUNTAIN PASS DAN FOGELBERG (Full Moon/Epic 34-05446)	79	2
33	YOU'RE GONNA MISS ME WHEN I'M GONE JUDY RODMAN (MTM B-72054)	44	6	66	DOWN IN THE FLORIDA KEYS TOM T. HALL (Mercury 884 017-7)	77	3
				67	I DON'T THINK I'M READY FOR YOU YET ANNE MURRAY (Capitol B-5472)	49	17
				68	I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) RAY PRICE (Step One SOR-344)	78	3

CHARTBREAKER

69	THIS AIN'T DALLAS HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)	DEBUT
70	I WANNA BE A COWBOY 'TIL I DIE JIM COLLINS (White Gold WG 22252)	81 2
71	OLD HIBBIE THE BELLAMY BROTHERS (MCA/Curb MCA-52579)	54 18
72	IF YOU BREAK MY HEART THE KENDALLS (Mercury 880-828-7)	55 15
73	I WILL DANCE WITH YOU KAREN BROOKS (DUET WITH JOHNNY CASH) (Warner Bros. 7-28979)	56 7
74	I KNOW THE WAY TO YOU BY HEART VERN GOSDIN (Compleat CP-145)	DEBUT
75	LOVE DON'T CARE EARL THOMAS CONLEY (RCA PB-14060)	61 19
76	LETTER TO HOME GLEN CAMPBELL (Atlantic-America 7-99647)	62 17
77	OUT OF SIGHT OUT OF MIND NARVEL FELTS (Evergreen EV-1034)	DEBUT
78	NOBODY EVER GETS ENOUGH LOVE CON HUNLEY (Capitol B-5485)	65 6
79	YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL) TAMMY WYNETTE (Epic 34-05399)	66 7
80	EVERYDAY PEOPLE MARGO SMITH AND TOM GRANT (Bermuda Dunes C-110)	67 4
81	DONCHA T. G. SHEPPARD (Columbia 38-05591)	DEBUT
82	DIXIE ROAD LEE GREENWOOD (MCA 52564)	71 72
83	HOTTEST 'EX' IN TEXAS BECKY HOBBS (EMI-America B-8273)	72 12
84	WHAT USED TO BE CRAZY THE BAMA BAND (Compleat CK-110)	73 9
85	STOP HIDING YOUR HEART JUDY LINDSEY (Gypsy G 83852)	DEBUT
86	BETCHA CAN'T MAKE ME LOVE JADA KING (Evergreen EV-1032)	76 3
87	PAINT THE TOWN BLUE ROBIN LEE AND LOBO (Evergreen EV-1033)	82 12
88	HELLO MARY LOU THE STATLER BROTHERS (Mercury 880-685-7)	83 21
89	BACK POCKETS CLAYTON CLAXTON (Mosrite M543-852)	89 2
90	TWENTIETH CENTURY FOOL KENNY ROGERS (Liberty B-1525)	84 9
91	FOOLED AROUND AND FELL IN LOVE T. G. SHEPPARD (Columbia 38-04890)	85 17
92	FORGIVING YOU WAS EASY WILLIE NELSON (Columbia 38-04847)	86 22
93	LASSO THE MOON GARY MORRIS (Warner Bros. 7-29028)	87 19
94	IT AIN'T GONNA WORRY MY MIND RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)	88 19
95	I'LL BE YOUR FOOL TONIGHT JIM GLASER (MCA/Noble Vision-52619)	90 11
96	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK BILL ANDERSON (Swanee DKD-SW5018)	91 5
97	IT'S A SHORT WALK FROM HEAVEN TO HELL JOHN SCHNEIDER (MCA 52567)	92 21
98	SHE'S A MIRACLE EXILE (Epic 34-04864)	93 22
99	DIM LIGHTS, THICK SMOKE VERN GOSDIN (Compleat CP-142)	94 19
100	SHE KEEPS THE HOME FIRES BURNING RONNIE MILSAP (RCA PB-14034)	95 23

COUNTRY RADIO

MOST ADDED



STRONG ADDS

I Don't Mind The Thorns (If You're The Rose) — Lee Greenwood — MCA
I Know The Way To You By Heart — Vern Gosdin — Compleat
Out Of Sight Out Of Mind — Narvel Felts — Evergreen
Doncha — T.G. Sheppard — Columbia
Stop Hiding Your Heart — Judy Lindsey — Gypsy

STATION ADDS

KTTS — Rob Hough — Springfield
 Atlanta
 R. Stevens
 L. Greenwood
 Bandana
 S. West
 H. Williams, Jr.
 L. Brody
 M. Tillis
 T. Jones
 W. Nelson/K. Kristofferson/J. Cash/
 W. Jennings

KVOX — Scott Winston — Moorhead, MN
 Statler Brothers
 J. Schneider
 L. Greenwood
 B. Mandrell

WMMK — Skip Davis — Destin, FL
 J. Glaser
 Bellamy Brothers
 Bandana
 M. Tillis
 T.G. Sheppard
 W. Nelson/K. Kristofferson/J. Cash/
 W. Jennings

KFRM — Randy Hooker — Salina, KS
 L. Greenwood
 Almost Brothers
 R. Charles/H. Williams, Jr.
 V. Gosdin
 J. Rodman
 T.G. Brown

WCII — Mark Williams — Louisville
 G. Morris
 B. Mandrell
 Statler Brothers
 Alabama
 L. Lynn

KSO — Billy Cole — Des Moines
 G. Morris
 E. Raven
 B. Mandrell
 V. Gosdin
 J. Collins
 T.T. Hall

KKAL — Mike David — Arroyo Grande, CA
 T.T. Hall
 T.G. Brown
 K. Whitley
 Atlanta
 M. Tillis
 Bandana

WTVR — Mike Allen — Richmond
 B. Lee
 T.G. Sheppard
 C. Faris
 V. Gosdin
 L. Blanton
 N. Felts
 J. Buffett
 H. Williams, Jr.
 R. Leigh

WDLW — Nina Ryder — Boston
 R. Travis
 H. Williams, Jr.
 J. Stampley
 M. Tillis
 W. Nelson/K. Kristofferson/J. Cash/
 W. Jennings
 J. Buffett
 Chance

KAKA — Larry Dean — Monticello, AR
 H. Williams, Jr.
 L. Brody
 S. West
 L. Greenwood
 J. Lindsey
 C. Faris
 N. Felts
 R. Leigh

WKZF — Jim Bell — Fayetteville, TN
 J. Stampley
 Atlanta
 L. Brody
 T.G. Sheppard
 W. Nelson/K. Kristofferson/J. Cash/
 W. Jennings

KIXZ — Chris Taylor — Amarillo
 R. Travis
 M. Tillis
 V. Gosdin
 G. Morris
 J. Lindsey
 J. Stampley
 Sidewinder

WSM — Jay Phillips — Nashville
 K. Mattea
 V. Gill



EXILE IN STOCKTON — During a recent California co-headlining tour with The Oak Ridge Boys, members of Exile visited KFMR-FM in Stockton. (l-r): Les Taylor, Exile; Steve Jackson, air personality at KFMR; and Steve Goetzman, Exile.

J. Schneider
 Exile
 C. Gayle
 L. Greenwood
 Alabama
 R. McEntire
KFDI — Gary Hightower — Wichita
 H. Williams, Jr.
 T.G. Brown
 Exile

B. Lee
 M. Tillis
 K. Whitley
 R. Travis
KSOP — Joe Flint — Salt Lake City
 B. Anderson
 R. Travis
 B. Bare
 W. Nelson/K. Kristofferson/J. Cash/
 W. Jennings

THE COUNTRY MIKE

STATION PROFILE — KFOX/Abilene serves a market of over one-half million people who work in industries ranging from cattle ranching to computer production to petroleum. **K-FOX** covers a number of cities with its AM stereo country, including Midland, Odessa, and a number of smaller towns in the over 50 counties its reaches. The AM stereo station serves its listeners by providing an appropriate blend of contemporary country, news, sports, and special features. K-FOX places a strong emphasis on sports covering high school and college athletics as well as Houston Oilers football. The station is affiliated with **ABC** news and carries features such as **Paul Harvey** and **Howard Cosell**. The station also fields an award-winning local news team. K-Fox isn't new to central Texas, it will celebrate its 50th anniversary of broadcast service next year. The station is owned by **FOX Communications**, and with its recent acquisition of sister station **KIXK**, it has become the only AM/FM combo between Dallas/Ft. Worth and El Paso. K-FOX is staffed by general manager **Bill Fox**, operations manager **Duane Fox**, program director **Don Register**, and music director **Robert Wood**. Air shifts feature Don Register, Robert Wood, and **Bob Test** from 6-10 a.m.; **Ron McCandless** from 10 a.m. to 2 p.m.; Robert Wood from 2-6 p.m.; **Karen Singleton** from 6 p.m. to midnight and **Brad Krabill** from midnight to 6 a.m. KFOX believes that the key to success lies in community involvement. It has been conducting a long-running promotion this summer to further increase its visibility within the market. Each Friday evening the station throws a "K-FOX Backyard Barbeque." Members of the staff host a backyard cookout, complete with food and grill, at the home of that week's winner.



CONGRATULATIONS!! — KWKH/Shreveport is certainly keeping busy celebrating anniversaries and birthdays this year. **Frank Page**, long-time air personality for the station is celebrating his 60th birthday as well as his 30th year with KWKH. Also in keeping with the commemorative spirit, KWKH itself is celebrating its 60th year in country music. For many years, Page was an announcer on the KWKH "Louisiana Hayride," the show instrumental in the early careers of such legendary performers as **Hank Williams, Sr.**, **Ernest Tubbs**, **Elvis**, and **Johnny Cash**. Page is still on the air, holding the morning shift as he has for many years. Congratulations to both Page and KWKH.

STATION HIJACKED — WTVY-FM/Dothan, Alabama, was the scene of a hijacked air shift recently. Music director **Charlie Platt** was forced to relinquish control of the afternoon show when Compleat artist **The Bama Band** stopped by to take calls and play a few off-the-wall requests. The visit was to promote the group's first album. The band's years of backing Hank Williams, Jr. have made the group familiar to fans worldwide. When asked what life on the road with Hank was like, lead singer **"Animal" Turner** described it as being "a cross between the French Foreign Legion and a fraternity party."

Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer
Andy Carr

Station
KVEG

Market
Las Vegas

Song: "Doncha?"
Artist: T. G. Sheppard
Label: Columbia

Comments:
 "A refreshing addition to our playlist, with its upbeat tempo and perfect blend of unique background singers and music . . . This could be the sound that Sun was looking for when it found Elvis . . . Rockabilly is back with 'Doncha?'"

ALBUM RELEASES



HANG ON TO YOUR HEART — Exile — Epic BFE 40000 — Producer: Buddy Killen

One thing Exile's Sonny Lemaire and J.P. Pennington cannot be accused of is inconsistency. Less successful partnerships could learn a lot by studying this pair's seamless, uncluttered approach to songwriting, and this LP would be a good place to start since the two of them wrote every song. One of the cuts, "Music," is nothing less than a country rap song (it's innovative and it works, too), and the words are a condensed explanation of Exile's professional attitude and why the group is so popular: both the band and its fans simply "like music, every kind of music/Don't matter what you call it."

WON'T BE BLUE ANYMORE — Dan Seals — EMI America ST-17166 — Producer: Kyle Lehning

Dan Seals' progress has been steady, sure and marked by high quality material and superlative performances. His singing combines the best elements found in the styles of two of his contemporaries — Ricky Skaggs and George Strait — yet he has abilities not possessed by either of those two, and his unique talent may ultimately prove to be appealing to a wider range of listeners. Most of the same players who contributed to Seals' "San Antone" LP are back for "Won't Be Blue Anymore." A new addition is Barry Beckett, the legendary Muscle Shoals picker/producer (now working in Nashville), who plays piano on several cuts.



FEATURE PICKS

THE SPIRIT OF CHRISTMAS — Ray Charles — Columbia FC 40125 — Producer: Ray Charles

The enormous success of the "Friendship" LP has brought Brother Ray to the attention of a new segment of the record-buying public. Those consumers are ready for more, and this holiday offering should start moving early. A special treat on this LP is the playing (on two cuts) of the great jazz trumpeter Freddie Hubbard.

NEW BREED — Various Artists — RCA CPL1-5491 — Producers: Various

This collection is a bargain — it lists for \$5.98 and the eight acts represented, while not uniformly "new" as the title suggests, are all either heavyweight champs (Earl Thomas Conley, Juice Newton, The Judds) or serious contenders (Vince Gill, Restless Heart, Eddy Raven, Gail Davies, Gus Hardin). All of the tunes except The Judds' "Blue Moon Cafe" and Restless Heart's "Restless Heart" have been released as singles.



JACKSON TO ASCAP — CBS artist Carl Jackson, composer of the Glen Campbell hit, "Letter To Home," recently signed with ASCAP during master sessions at Nashville's Audio Media studio. Pictured above (l-r): Jim Carlson, CBS product manager; producer Marshall Morgan; Connie Bradley, ASCAP southern regional directory; Jackson; and Merlin Littlefield, ASCAP associate director.

SINGLE RELEASES

OUT OF THE BOX



RICKY SKAGGS (Epic 34-05585) You Make Me Feel Like A Man (4:24) (Hall-Clement/Ricky Skaggs — BMI) (P. Rowan) (Producer: Ricky Skaggs)

The first single from the upcoming (Oct. 1) "Live In London" LP is a moderately-paced love song written in classically romantic terms. The song benefits greatly from the digital technology used in its production — it's the cleanest live, large-audience recording we've heard. The arrangement is carefully done and includes tasteful, musically onomatopoeic moments; e.g., piano fills specifically embellish words which compare love first to a flower, then to the wind. The deliberately subdued strength in Skaggs' singing adds to the conviction of his words.

WILLIE NELSON (Columbia 38-05597) Me And Paul (2:50) (Willie Nelson — ASCAP) (W. Nelson) (Producer: Willie Nelson)

The title cut from Nelson's latest album is a fairly well known tune, written years ago and recorded previously. The song is both a tribute to a friend and colleague (Paul English) and a vignette of life in Willie's traveling family. On the surface, the lyrics are about the good times, the bad times and the close calls encountered on the road; on another level, the words speak volumes about friendship and loyalty. Response will be heavy.



GEORGE STRAIT (MCA-52667) The Chair (3:28) (Tree/Larry Butler — BMI) (H. Cochran, D. Dillon) (Producers: Jimmy Bowen, George Strait)

"The Chair" (which is not a cover of the 1971 Marty Robbins top ten hit) is the first single from Strait's forthcoming "Something Special" album. The song is the product of a collaboration between Hank Cochran, a songwriting legend, and Dean Dillon, a songwriting legend-in-the-making. It's no surprise, therefore, that "The Chair" is country writing at its finest. Small talk over a small table leads to a dance and a promising conclusion. Strait shows again why he is in the first rank of country singers — his timing and delivery are excellent.



EARL THOMAS CONLEY (RCA PB-14172)

Nobody Falls Like A Fool (3:21) (April/New And Used — ASCAP; Blackwood/Land of Music — BMI) (P. McCann, M. Wright) (Producers: Nelson Larkin, Earl Thomas Conley)

The vocal arrangement on this song is reminiscent of "Love Don't Care," but the melody is more interesting. It's also more difficult to sing, but not so much that it poses a problem for Conley, who (even though he is greatly admired) is probably still a better singer than anyone realizes (other than himself, of course). "Nobody Falls Like A Fool" is the first sample from Conley's next album, a greatest hits package planned for release this month. The song is one of two or three new tunes which are to be included on the LP.



FEATURE PICK

BUDDY EMMONS AND THE SWING SHIFT (Step One SOR 345) Stepln' Up (3:10) (Almarié — BMI) (B. Emmons) (Producers: Buddy Emmons, Ray Pennington)

The steel master puts his country big band through its paces on an eminently danceable instrumental.

TALENT ON STAGE

David Lindley & El Rayo-X

GOLDEN BEAR, HUNTINGTON BEACH, CA — With the stage looking like an obscure-guitar shop and the bandleader looking something akin to a colorblind waif, it was clear that this would not be a normal night at the local club. Yet for all the concessions that guitarist/singer/songwriter David Lindley makes to his way-out eclecticism, the bottom line is the music, and the music is excellent.

Long known for his work as a sideman on fiddle, mandolin and chiefly lap steel, Lindley has fronted his own band, El Rayo-X, for the last few years, scoring a pop single on his first album with "Mercury '49." After a second LP was released in 1983 on Elektra, the label dropped Lindley, and the artist has been in limbo since. This summer, however, Lindley's latest project entitled simply, "Mr. Dave," was picked up by WEA Intl. though no American deal has been firmed up as yet.

Performing this night with original El Rayo-X members Jorge Caulderon on bass and Alex Calheiros on drums accompanied by a new guitarist and keyboardist, Lindley displayed a mastery of his various guitars as well as a distinctive and typically good-humored style of songwriting. Blending reggae and ska rhythms with Tex-Mex grooves and melodies, Lindley and El Rayo-X constantly probed the song's arrangement and melodic context for extended solos and dynamic shifts while still hanging together with rhythmic elasticity. Performing cuts from his first two albums like a reggae-ified "Twist & Shout" along with more distinctive originals like "Quarter Of A Man" and "Pretty Girls Rule The World" from "Mr. Dave," the group showed variety, energy and a lot of on-stage fun.

Never one to shy away from a challenge, Lindley also tackled the Kinks' "Lola" and the Temptations' "Papa Was A Rolling Stone," bringing new verve and spice to both of these standards. Among the highlights of the hour-plus show was the rollicking "Mercury '49" and "Don't Look Back" encore which brought the diehard Lindley fans to a frenzy. Often singing in falsetto or working with bassist Caulderon in harmony, Lindley and band attain a rare

authenticity in their working of Reggae and Tex-Mex melodies, while also achieving a mainstream sound which is appealing to pop and rock audiences.

Though much acclaimed in instrumental circles for years as well as attaining some notoriety with Jackson Browne and others, it is clear that Lindley loves best the hybrid sound which El Rayo-X performs, and though the American labels seem to miss the charm and good feeling of that music, fans of his live show and import buyers can still enjoy his latest work.

Opening for Lindley were the Casual Girls, a young five-piece all-girl group (one of which is Lindley's own fifteen-year-old daughter, Rosanne) which played way beyond its years, and much in the same musical vein as the headliner. Highlights were a rambunctious cover of "Pressure Drop" and a moving original entitled "We Are The Children."

Peter Holden

Simon Townshend

THE RITZ, N.Y.C. — Though he's traded Pete's windmill-armed guitar pyrotechnics for less showy axemanship, Simon Townshend still bears a strong resemblance to his brother. He has the same air of youthful outrage, the same edgy tenor, the same lyric but untamed writing style as Pete did in the early days of the Who.

Unfortunately, Simon seems very uncomfortable with this resemblance. Rather than accepting the parallel between his talent and his brother's and using his creativity within those confines, he seems caught in a tug-of-war between what he is and what he wishes he were not. His moves — akimbo stances, metronome head swings, and miniature cross-stage stomps — have the tension of one who'd like to let go more, but is afraid of the response that might evoke. His arrangements have a granite edge, based, it seems, on the hope he can obscure his sensitivity — and the family vocals — by submerging them in metallic power chords. And he keeps checking in with his audience — repeatedly inquiring "How am I doing?" — as if he's really not sure he can carry a show on his own power. But he can. Behind the heavy arrangements and discomfited presence is a songwriter/performer with a sharp eye for



BMI VISITS METAL ROYALTY — BMI executive Allan McDougall paid respects to BMI affiliates and EMI-America Records group Queensryche after a recent gig at The Palladium in Los Angeles. Pictured (l-r) are: David Budge, director of publicity, EMI-America Records; Michael Wilton, Queensryche; Geoff Tate, Queensryche and McDougall.

mood and emotion — not on a poetic scale, perhaps, but on a very human one. From the reassuring promise of "I'm The Answer" to the regretted lover's deception of "Sorry," this 21 artist displays a lyrical insight and a way with a chord that speaks a maturity of his own. Nor is he content to deal solely with the standard relationship fare. The sinister "Believe In You" first sets up a string of tragic circumstances, then poses a disturbing reason for religion: "We all wanna believe in you when there's nothing else we can do."

Hardly the work of a trembling writer afraid of his own — or his brother's — shadow. But Townshend's confidence is buried it seems, trapped beneath a layer of musical identity crisis. Not surprising, perhaps, with the legacy his brother left behind, but unfortunate all the same. Julian Lennon has proved that uncanny family resemblance need not stand in the way of individual ability. If Simon Townshend can come to terms with his own sibling parallels, we could witness the rise of another burgeoning talent.

Robin J. Schwartz

Chaka Khan

GREEK THEATRE, L.A. — Chaka Khan's reputation as an uneven live performer was vindicated at her recent performances here, as the veteran vocalist turned in a thoroughly professional set of hit material, new and old. Performing this time around with a crack band of session players — Rufus guitarist Tony Maiden did come out to play a good portion of the show — Khan demonstrated her truly amazing singing talent with a power and soul that proved out why her LP "I Feel For You" was one of the best produced and performed records of 1984.

Entering to a feverish "This Is My Night," Khan seemed immediately at home with the nearly filled Greek, much as the crowd seemed at home in their adoration of her. Though no new material was offered during the show, the many cuts from her days with Rufus as well as the various hits from "I Feel For You" made for a well-rounded performance. Working through older cuts such as "Do You Like What You Feel" and others, Khan

prowled the stage with confidence as her backing band played dynamically.

A good deal of momentum had been built up by the time Khan introduced her medley of Rufus tunes, which served mainly to please her many old fans, though it brought down the level of the show's energy. Featuring "Sweet Thing" and her biggest hit with the band, "Tell Me Something Good," the well-orchestrated medley brought down the house. Yet, Khan still had several aces up her sleeve.

Introducing "Eye to Eye" from "I Feel For You" by noting that it was an overseas smash single, the vocalist grooved into this overlooked chestnut and provided the crowd with some of the best instances of her vocal expertise. Though it did seem at times as if Khan would rather be singing in the relative privacy of the recording studio instead of prancing around a hot-lit stage in a sequined gown, cuts such as this brought out the best in her artistry.

Finishing with an extended — and surprisingly fresh and tight — version of "I Feel For You," the band's bassist did Grandmaster Melle Mel's famous rap, the band and guitarist Maiden really got a chance to step out. With a pumping "Ain't Nobody" for an encore, Chaka Khan proved that her talent and material are among the best in the business.

Peter Holden



RCA PERCHES AT THE PARROT — RCA Records and radio station WBLB staged a "gala evening of entertainment" recently at the Red Parrot, featuring live performances by Glenn Jones, 9.9, Five Star and special guest Nona Hendryx. Pictured here (from left): RCA's Pete Jones, division vice president, sales; RCA's Mike Omansky, division vice president, marketing; 9.9's Leslie Jones and Margo Thunder; Glenn Jones; Wanda Perry of 9.9.



GRANT MEETS GIBSON — Amy Grant shares a moment with Jon Gibson backstage at her Greek Theatre concert in Los Angeles. Both are pop singers who also happen to be gospel artists although they primarily perform for secular audiences.

Bill Monroe and the Bluegrass Boys

McCABES, SANTA MONICA, CA — Bluegrass is one of the few kinds of music that can be traced directly to one man; Bill Monroe took old time stringband music, retained its vitality while jettisoning its cobwebs, added banjo, fiddles and brought the vocals up front to create one of the most exciting traditional music forms in America. His position as the grand old man of bluegrass was furthered by the fact that in his early bands, the best musicians flocked to play with him; being a "Bluegrass Boy" was the goal of many an aspiring parking lot picker during the '50s and '60s and his reputation for having the hottest band was well deserved. Lester Flatt and Earl Scruggs were Monroe alumni before going on the road on their own; Jimmy Martin, Carter Stanley, Sonny Osborne and others on the immortal role of bluegrass giants all got their start with him. In later years, Peter Rowan, Richard Greene and many more of today's contemporary music scene started out in the Bluegrass Boys, and it became known as a farm team for the greats.

Now, at 74, Monroe's high notes quaver more than they used to (although for some reason his piercing falsetto remains intact) but the fire in his eyes remains untouched by time. The band still wears suits and ties on stage, and he is still the courtly Southerner who refers to the audience as "ladies and gentlemen" when he acknowledges requests. And he still demands, and gets, the same high caliber in his band members; Wayne Lewis on guitar, Tater Tate on bass, Blake Williams on banjo and Glenn Duncan on fiddle reflect the Monroe stamp of quality control. His set consisted of songs long associated with him: "Blue Moon of Kentucky" is probably his best-known number by virtue of Presley's hit cover version. "Little Cabin Home on The Hill," another Monroe classic later covered by Ricky Skaggs, Monroe dedicated to its writer, the late Lester Flatt. They did a couple of gospel quartet numbers too, including "A Beautiful Life" and his fluid mandolin playing was spotlighted on

"Come Hither to Go Yonder."

The band was joined about halfway through the set by ex-Bluegrass Boy Byron Berline, who turned in a fiery version of "Sally Goodin" to whoops and hollers from the audience. Monroe, letting everybody know who was really the boss, tossed off a mandolin break during the song with absolutely shattering ease, leaving the audience (which included Elvis Costello and T-Bone Burnett) sitting there in disbelief.

The good thing about McCabe's, aside from their policy of consistently trying to book quality traditional music, is the intimate (150 seats) atmosphere that lets you see every drop of sweat on the musicians' neck from anywhere in the room; the bad thing is the schoolroom atmosphere, which restrains most audiences (and possibly performers too) from giving their all; Monroe transcended those problems with ease and grace, putting on a high-quality, exciting show. And the audience beat the odds too, responding with a standing ovation and bringing him back for three encores.

A short opening set was performed by Dwight Yoakam, who turned in a tasteful, restrained set that drew heavily on Hank Williams (Sr.) and Lefty Frizzell, backed by an excellent band of cowpickers.

Mary Katherine Aldin

Al Jarreau

THE GREEK THEATRE, LOS ANGELES

— To the delight of most and the chagrin of a few, Al Jarreau not only offered his familiar brand of mellow fusion, but also revealed a changing musical persona during his August 23 concert at the Greek. For those anticipating a sedate, soothing evening of tranquil sounds, they had come to the wrong place. Despite performing the luxuriously relaxing material he's best known for, Jarreau's concert was oriented for the most part toward cuts from his new album, "High Crimes" (Warner Bros.), songs which reside primarily in the world of pop, not in the world of jazz.

When Jarreau was introduced (following a virtuoso performance by saxophonist David Sanborn and his band), it became clear just how diverse and loyal



SOUTHERN ACCENTS IN NASHVILLE — Tom Petty and The Heartbreakers recently celebrated backstage following their performance at the Municipal Auditorium in Nashville during their 1985 U.S. tour. Petty and The Heartbreakers performed music from their MCA Records' "Southern Accents" album along with cuts from their previous smash LPs. Shown backstage are (l-r): David Hall, WKDF; Tom Petty; Jerri Leonard, MCA Records Nashville; Andy Sommers, KX-104; David Kennedy, KX-104; Michael Steele, regional pop promotion manager, MCA Records Nashville.

a following the singer has. The surprisingly assertive cheers which permeated the area may have been tame by Sting or Prince standards, but the Greek was no bastion of conservatism that night either. This audience was ripe for both the recognizable Jarreau and the 'new' Jarreau, and he appropriately delivered a powerhouse collection of predominantly upbeat numbers designed to keep feet tapping and hands clapping.

Backed by eight superb musicians (who actually could have used some more time for their own improvisational wanderings), Jarreau launched the concert with his recent song, "Raging Waters," which proved to be a high-energy festival of vocal effects. Like several other numbers throughout the course of the evening, "Raging Waters" afforded Jarreau the opportunity to display his unique ability to imitate, with uncanny realism, several musical instruments. While the image of a grown man simulating a guitar or conga drum may elicit thoughts of some pathetic routine by a struggling lounge comic, Jarreau instead performed what can only be called vocal magic. 'Singer' may, in fact, be an unfairly limiting appellation for Jarreau; he's more of a one-man orchestra.

Breezing through his string of hits, such as "Trouble In Paradise," "After All," and "We're In This Love Together," Jarreau once again demonstrated the spacey, smooth, emotional, rangy vocal techniques he's best known and most admired for. For a performer who's sung many of these tunes countless times, and who was just winding up a lengthy, demanding road tour, Jarreau also conveyed the kind of depth and sincerity usually reserved for those who have yet to establish themselves.

One of the many unexpected treats of the evening was derived from Jarreau's rendition of Irving Berlin and Emma Lazarus' "Statue Of Liberty," and the subsequent "America The Beautiful." One can only imagine the derision with which such a blatantly patriotic medley would have been greeted not so many years ago. Conversely, the audience (a primarily young one) seemed genuinely moved, particularly because Jarreau so obviously believed in every word he sang.

As mentioned, though, the bulk of the concert consisted of up-tempo, dance-oriented material, songs such as "Let Your

Boogie Down" and "You're The Only Love I Need." Although these numbers were consistently enjoyable and expertly performed, they did tend to emphasize a slicker, glitzier, more theatrical side of Jarreau which took a bit away from the heart and soul of his traditional musical identity. While Jarreau's jaunts down to the crowd may have sparked a livelier atmosphere, they seemed somewhat unnecessary by-products of his effort to forge a new image.

Relative to the mastery of Jarreau's musical talents and the warm, engaging personality he revealed all through his performance, however, those are certainly minor criticisms. Whether deeply wrapped up in the sentiment of a romantic lyric, or casually tossing his perfectly constructed scat lines out into the night, Jarreau showed the expertise which has earned him his lofty niche in the music business. He exuded charisma and commanded respect. With all he's already accomplished, he definitely deserves the chance to expand his musical horizons. As this concert revealed, a slight excess of showiness can't begin to detract from his remarkable talents. Quite simply, whatever genre of music he performs, Al Jarreau belongs in the spotlight, center stage.

Peter Berk



EDDIE TURNS THE TIDE Atco Records recently hosted a listening party in San Francisco to premiere the first album for the label from Bay Area group Eddie and The Tide. Entitled "Go Out And Get It," the LP was produced by Eddie Money at Fantasy Studios in Berkeley. The Eddie and The Tide festivities took place aboard the S.S. Jeremiah O'Brien, the National Liberty Ship Memorial, which is permanently docked in San Francisco. Shown at the Eddie and The Tide listening party are, from left: the group's keyboardist Caz McCaslin, lead vocalist/guitarist Eddie Rice, bassist George Diebold, producer Eddie Money, drummer Scott Mason and lead guitarist Johnny Perri.



CRINER'S A SIGNER — Vanguard Records recently formed a new subsidiary label for "New Age," music, Terra Records. Terra's first release includes a new album by jazz pianist Clyde Criner, shown here signing as Samuel Charters (r), Terra's executive producer, looks on.

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RCA/Ariola International Announces U.K. Management

NEW YORK — J.L. Davies has been appointed Acting Chairman of RCA/Ariola Ltd., the newly formed UK company created by the merger of RCA and Bertelsmann's worldwide record, music publishing and music video operations. The appointment was announced by John K. Mangini, vice president, International

Operations for RCA/Ariola International. Davies assumes the new management role in addition to his primary post as vice president, Europe for RCA/Ariola International.

The present management of RCA Records and Arista Records in the UK will report to Davies.

United Kingdom

LONDON — Madonna has proven a phenomenal success on both sides of the Atlantic — she has now broken more records, earning herself a place in pop history.

Her current chart-topping single "Into The Groove" is the highest debuting single — at number four — by any female singer; she is also the first female performer in the UK to place three records simultaneously in the Top 50 since Ruby Murray achieved the same feat in 1955.

"Into The Groove" is also proving to be one of the fastest selling singles in WEA's history — WEA operations director Phil Murphy says, "It's our fastest selling record of the last five years; the entire Madonna catalogue seems to be exploding." He also claims that he has had to employ temporary staff at the distribution center to cope with the demand and handle the excess orders.

MCA's Dan Hartman was recently in the UK to recut a video at the London Hard Rock Cafe. This is to coincide with the rerelease of the single "I Can Dream About You," and due to popular DJ support Hartman's biggest hit, "Instant Replay," will be available on the B-side. The original video was taken from the movie *Streets of Fire*, but the new one will be specifically for UK use.

Hartman is taking time off from the studio where he is completing his forthcoming album. He has also been working on a number of soundtracks — he has a track on the Chevy Chase movie, *Fletch*, a track on the new John Travolta movie, *Perfect*, and a track on *Rocky 4* to be sung by James Brown.

Elton John is to prove his zest for live performance again — he will embark on a new UK tour this November, coinciding with the release of his next album, which is, as yet, untitled. The tour begins in Dublin's RDS Stadium and includes eight days at Wembley over the Christmas holiday.

Dexy's Midnight Runners are back — they'll release their new album titled "Don't Stand Me Down" next month on Phonogram.

The recording was done by the main Dexys nucleus of Kevin Rowland, Billy Adams and Helen O'Hara, supplemented by a host of other musicians. The 12 piece Dexys are currently rehearsing for some live shows. There is as yet, no plans to release a single.

Chrissy Iley

Argentina

BUENOS AIRES — The new albums by pop-folk artist Victor Heredia and folk quartet Zupay are the main releases of PolyGram at the moment. Heredia, as we reported before, has been appearing at the Luna Park Stadium, and additional dates have been added due to the fan response. Heredia recently signed a new contract with the label and will be launched in several other Latin American countries. Zupay has recorded "love songs" from contemporary Latin American composers and will be appearing at the Presidente Alvear theatre in downtown Buenos Aires to unveil this music.

RCA hosted a party to introduce new-coming chanteuse Silvia Pacheco, whose first LP is being released by the company. Pacheco sings Latin American songs, a field that has developed strongly in the recent past. The company is also busy with the launching of the new albums by Jairo and top lark Valeria Lynch.

CBS is preparing the release of the new album by Piero, and has had very interesting advance sales with the latest Julio Iglesias effort, which is expected to become one of the top items of the year. The company is also marketing an album in tie with radio station Rock and Pop, the latest local FM sensation, with songs by artists high in the charts in other countries but not always well known here.

EMI promotion manager Roberto Piaz reports strong hopes for the upcoming Raphael album, recorded in Spain with songs especially composed for him by Jose Luis Perales, another big name in that country. Raphael has sold many thousands of records in the past, and has returned to activity in Spain with a show that filled a soccer stadium in Madrid.



A FLASH IN THE STUDIO — Geffen recording artists Quarterflash have completed recording their new album, "Back Into Blue," with producer Steve Levine, best known for his work with the Culture Club. This marks the first time Quarterflash have joined forces with Levine. The album, due out September 9, was recorded at Studio Miraval in the South of France. Pictured (l-r) at Studio Miraval: (front row) Steve Levine; Quarterflash lead singer Rindy Ross; group's guitarist/songwriter Marv Ross. (Back row) bassist Rich Gooch and drummer Brian David Willis.

Interdisc artist Facundo Cabral appeared as guest of honor at the "Cordialmente" talk show emceed by Juan Carlos Mareco at 1:00 PM on ATC, the TV channel that is aired by satellite to the entire country. Cabral is preparing an international tour that will probably include an appearance at Carnegie Hall in New York for the Spanish-speaking community in that city.

Sicamericana's Alejandro Selasco reports that there are continued sales for Miguel Mateos and his rock and roll group Zas after the successful Luna Park stints two weeks ago. His album "Rockas Vivas" is running very well, and the artist has been requested by several cities for personal appearances during September and October.

Miguel Smirnoff

Japan

TOKYO — CIC-Victor Video Co., Ltd., will release 15 titles of video softwares from the USA in September 1985. The main titles of this series are *China Town* and *Spartacus*, along with *90125 Live/Yes* and *Hachertorian Ballet*.

Alpha Record Co., Ltd. will have a new label starting September 25, 1985. Ac-

cording to the company, this label is named Edge. The first release of this label will be "Poison Pop," a debut album which will be on the market September 25, 1985.

A bronze statue of Elvis Presley will be established in Tokyo on Jan. 8, 1986 in commemoration of his 50th birthday. An inauguration ceremony held by the Association to Construct The Statue of Elvis Presley was held on August 16, 1985.

The Information System Committee of the JPRO (Japan Phonograph Record Association) has adopted a universal record code which is indispensable for carrying out POS-System. According to the JPRO, an outline of the universal code is: All sound recordings manufactured by the manufacturers affiliated with JPRO and sold on the market will be marked by bar code or OCR-B-Font. However, all sound recordings in this country which will be released after Oct. 1, 1985 will be marked gradually. Total records or pre-recorded tapes which will be released after April 1, 1986 will be covered by the POS-System completely. An item code is made up by 13 figures which will be composed of two figures of state code, five figures each of both manufacturers and items, and one figure of check digit.

Kozo Otsuka

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 Do They Know It's Christmas? — Band Aid — PolyGram
 - 2 Los Muchachos De Hoy — Luis Miguel — EMI
 - 3 Small Town Boy — Bronski Beat — PolyGram
 - 4 No More Lonely Nights — Paul McCartney — EMI
 - 5 Material Girl — Madonna — WEA
 - 6 Cuatro Estrofas — Alejandro Lerner — Interdisc
 - 7 Chicas De Rock 'n' Roll — John Fogerty — WEA
 - 8 Self Control — Laura Branigan — WEA
 - 9 Diario De Una Mujer — Mari Trini — Music Hall
 - 10 Papa De Domingo — Candela — Music Hall

- TOP TEN LPs**
- 1 Rockas Vivas — Miguel Mateos — Music Hall
 - 2 Argentina Es — Various Artists — RCA
 - 3 USA For Africa — Various Artists — CBS
 - 4 FM USA VOL. 4 — Various Artists — Music Hall
 - 5 Flebre De Amor — Luis Miguel — EMI
 - 6 Conclerto — Alejandro Lerner — EMI
 - 7 Valotte — Julian Lennon — RCA
 - 8 17 Hot Winners — Various Artists — EMI
 - 9 Liena Tu Cabeza De Rock — Various Artists — CBS
 - 10 Al Fin Solos — Dyango — EMI

—Prensario

Japan

- Top Ten 45s**
- 1 Anatao Motto Shirakute — Hiroko Yakushimaru — Toshiba EMI
 - 2 Oretachino Rockabilly Night — Checkers — CBS Sony
 - 3 MaJo — Kyoko Koizumi — Victor
 - 4 Tsubasa No Oreta Angel — Ayumi Nakamura — Humming Bird
 - 5 Kanashimi Ni Sayonara — Anzenchitay — Kitty
 - 6 Sand Belge Sabakue — Akina Nakamori — Warner Pioneer
 - 7 Salor Fukuo Nugasanalde — Onyanko Club — Canyon
 - 8 Natsuzakari Honojigumi — Toshiba & Naoko — Canyon
 - 9 Bye Bye My Love — Southern All Stars — Victor
 - 10 Soshun Monogatari — Tomoyo Harada — CBS Sony

- TOP 10 LPs**
- 1 Yokohama 20 Sayi (Hatachi) Mae — Eikichi Yazawa — Warner Pioneer
 - 2 Greatest Hits Volume 1 & 2 — Billy Joel — CBS Sony
 - 3 Back Streets of Tokyo — Of Course — Fan House
 - 4 D404ME — Akina Nakamori — Warner Pioneer
 - 5 Yumejuwa — Hiroko Yakushimaru — Toshiba EMI
 - 6 Another Mother — Kiyotaka Sugiyama & Omega Tribe — Vap
 - 7 Be True — Ayumi Kakamura — Hamming Bird
 - 8 Traumatic — Kyokutotanteyidan — Masayoshi Takanaka
 - 9 Into The Groove — Madonna — Warner Pioneer
 - 10 Summer In Tears — Masahiko Kondo — CBS Sony

—Cash Box of Japan

United Kingdom

- TOP TEN 45s**
- 1 Into The Groove — Madonna — Geffen
 - 2 Running Up That Hill — Kate Bush — EMI
 - 3 Drive — The Cars — Elektra
 - 4 I Got You Babe — UB40 with Chrissie Hynde — DEP International
 - 5 Holiday — Madonna — Sire
 - 6 Say I'm Your Number One — Princess — Supreme
 - 7 Tarzan Boy — Baltimore — Columbia
 - 8 White Wedding — Billy Idol — Chrysalis
 - 9 Money For Nothing — Dire Straits — Vertigo
 - 10 Alone Without You — King — CBS

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

—Melody Maker



WINANS TO QWEST — Gospel Music vocal group, the Winans have signed with Qwest Records. The group's first release on the Quincy Jones label is due late fall. Shown here at the signing are (l-r): John Brown, A&R director, Qwest Records, Harold Childs, president, Qwest Records, Barry Hankerson, manager of the Winans and Marvin, Carvin, Michael and Ronald Winans.

VSDA

The Boom Continues But It's Time To Sell

(continued from page 5)

ience — was stressed over and over. After dangling the tantalizing numbers — VCR penetration has grown, in the U.S., from 2.7% in 1980 to an estimated 28.1% this year — keynoter Furst told the assemblage that a video store is "not just a place to pick up a movie. It is part of the community. It is a place to shop and to learn. It needs to be clean and well organized and well lit and all of that. But above all, it must be a place to have fun."

The enormous response to the convention caused the smaller seminars to be jam-packed, as retailers bustled in to listen to experts on such topics as "Managing Your Stress," "The Art of Merchandising the Home Video Retail Store," "Selling Hardware," "Finance and the Video Retailer," "Theft Loss if Profit Loss," and "Effective Management of a Retail Video Store."

The Washington site emphasized the growing legal concerns of the industry, which has developed into a powerful lobbying body over the past few years. The successful defense of the "first sale" doctrine was trumpeted, and the growing concern over adult video manufacturers' and retailers' bouts with civic groups and governing bodies was voiced, with John Weston, an anticensorship attorney, hosting two panel discussions on "Adult Video and the Preservation of First Amendment Rights: How the Video Retailer Copes."

Other concerns of the industry were raised: the question of whether home video would continue to be the first stop for theatrical blockbusters after theatres (when that question was put to a number of studio executives, Paramount's Bob Klingensmith was the only one to admit to planning simultaneous releases to pay-per-view-cable), the growth of used tape brokers, who pay cash for used tapes and then deal these tapes to just-opening stores, the need for manufacturers to include an anti-copying signal on their product, and a need for lower list prices are all concerns that seem to be shared by a majority of retailers.

As usual, though, most of the action was on the display floor, where hordes of people overran the more than 300 exhibits, spread over two hotels. The exhibits

ranged from the multi-media, eye popping displays of the studio giants, to small tables with one or two titles. As usual, the celebrities were out in abundance — signing autographs, schmoozing, performing and, in general, pushing their products. From the Hollywood glamor of media superstars Jane Fonda, Charlton Heston, Joan Collins and Lena Horne, to the sports glitter of Bruce Jenner, Mary Lou Retton and Bruno Sammartino, to adult stars Marilyn Chambers, Vanessa Del Rio and Traci Lord, to cartoon characters Rainbow Brite, Mickey Mouse and Cyclotron, to Bonnie Franklin, Jesse "The Body" Ventura, Don Novello, Daphne Zuniga, Shari Lewis, Bubba Smith, Jonathan Winters, Gallagher, Linda Blair, Willie Ackerman, Mitch Miller, Shadowfax, "Weird" Al Yankovic, Dick Clark, Alexander Haig (a board member of MGM/UA) and many, many others. Many of the faces on the video boxes were in D.C. to make sure their faces were given prominent display in the video stores of America this holiday season.

Despite the recent leveling off of video sales, after years of forward march, and despite the increased competition, the VSDA Convention was an upbeat affair. The organization, which numbered a handful of dealers when it began several years ago, now boasts over 2,100 members, and most of those members in attendance in Washington left ready to stop relying only on rentals and ready to concentrate on selling tapes (repeatedly, members whose sales make up 30-50% of their business were singled out).

Most of the attendees seemed to agree with Saul Zaentz, president of Fantasy Films and producer of the about-to-be-released-on-video, *Amadeus*, who summed up his keynote speech by saying, "Network television and the cable companies were given a great gift and have been trying hard to give it back. A gift of unimagined vigor and value has been given to the VCR/videocassette industry. All of us share responsibility for its future and while we cannot consign ourselves to some unknown business doom by neglecting to learn from history, we can, however, create an industry that will give us all a sense of achievement as well enhance our financial standing in our respective communities."

New Releases Announced At VSDA

(continued from page 5)

Tennis Shoes, *Escape to Witch Mountain* (Disney); and *Grace Quigley* (MGM/UA).

A number of series should also debut, topped by Paramount's "The Joan Collins Video Selection," which features the Dynasty star introducing some of her "personal favorite" films, none of which she was in; *The Carpetbaggers*, *Once is Not Enough*, and *The Last Tycoon* are the first three offerings, each with a \$59.95 tag. Collins will also be in one of Force Video's series of "Wicked Women," which includes her pre-stardom *Playing the Field*, and such hair-raisers as *Savage Island* and *Ms. Stiletto*. And then there's Rhino Video's "Battle of the Bombs" series which offers such clunkers as *Wild Guitar*, *Eegah*, and *College Girl Confidential*.

As always, the Christmas season will abound in promotions: Vestron's "Video Gift" gathers titles of all sorts (from theatrical films like *Mr. Mom* to *Weight Watchers Guide to a Healthy Lifestyle*) in a handsome display case at a \$24.95 price; VidAmerica offers "Ten Classics" (including *Gunga Din* and *King Kong*) at a \$19.95 list; Touchstone will slash the list price of *Splash* and *Country* to \$29.95; Disney is offering dealers a number of promotional incentives, including two-for-one deals around its *Paddington Bear* and *SuperTed* kids' series; MGM/UA will add 11 titles to its "Diamond Jubilee Collection" (including *Cabin in the Sky* and *The Thin Man*), now tagged at \$24.95; World Video Pictures offers "Affordable Collectibles" for \$19.95; and Media Home Entertainment has cut 24 of its cult titles (*The Groove Tube*, *Attack of the Killer Tomatoes* . . .) to \$19.95. Other continuing series are Prism's "Silver Screen Edition," and RKO's "Film Classic" series.

As usual, there will be a glut of "B" and "C" movies from such companies as Passport, American Entertainment Industries, Video City Productions, Transworld, Master Arts Video, United and other companies that specialize in corn and camp. And, adding color to the holidays, will be Hal Roach Studios' release of *It's a Wonderful Life*, *Topper* and *Way Out West* in computer-added color versions.

MUSIC: Dick Clark, whose shows are all over television, will now be coming to video. Vestron has signed America's oldest teenager for *Dick Clark's Best of Bandstand*, in Clark's words, "a golden goodies album" on tape. Vestron will also be represented, musically, by *Liberace Live* and *White City*, Pete Townshend's original one-hour film that will be released simultaneously with a soundtrack LP. *Windham Hill: The Videos* will put "new age" music on the video map — the first two releases from Paramount will feature Windham Hill artists' music over pretty scenes. MGM/UA will check in with *Motown 25: Yesterday, Today, and Forever*, the award-winning television special with 30 additional minutes of unseen footage; *Sinatra: The Best of Everything*, documenting the recording of "L.A. Is My Lady;" and *Holiday Sing Along with Mitch*. Other musical offerings include *Kenny & Dolly: Real Love*, *Jermaine Jackson: Dynamite Videos*, *Ronnie Milsap: Golden Video Hits*, *Island Reggae Greats*, *Best of Judy Garland* (Musicvision); *Ready, Steady, Go Vol. III* (Thorn EMI/HBO); *Jose Jose En Acapulco* (MCA); *The Patti Page Video Songbook* (Kartes), *David Bowie's Ricochet* (Jem), *The Best of New Wave Theatre*, *Rock 'N' Roll Wrestling Music Television* (Rhino), and new volumes of Genesis' "America's Music" series.

HEALTH: *Jane Fonda's New Workout* is the biggie for fall, with Karl Lorimar expecting it to exercise enormous sales; the company will also unveil *Mary Lou*

Retton's ABC Fun Fit and *Let's Tap with Bonnie Franklin*. Other healthful programs include Dr. Stewart Berger's *You Are What You Eat* (MGM/UA) *The Body-Sculpture System* (Royce-America) *Karateize Workout* (DAG), *FreeDanse with Marine Jahan* (MTI), *Playgirl's Hunkercise* (Prism), and *21 Days to Stop Smoking* (Simon & Schuster). Those who feel it's better to look good than to feel good will take heart in *Michael Maron's Makeover Magic* (Suntree), and Beverly Sasson's *Beautiful! The Total Look* (Video Associates).

FOOD: The other end of the above coin is the growth of tapes related to the art of imbibing. Craig Claiborne is in the kitchen twice, with his *New York Times Video Cookbook* (Warner) and his *Master Cooking Course*, with Pierre Franey (MCA). Other delectable titles are Julia Child's *The Way To Cook* series (Knopf), the *Video Cooking Library* and *Paul Bocuse a la Carte* (Kartes), *New York's Master Chefs* (SQN), and *Enjoying Wine* (Video Associates).

TV: The continuing popularity of television programs on videocassette should continue with the deluxe five-tape, \$399.95, *The Jewel in the Crown* (Simon & Schuster) and the lost episodes of the *Honeymooners* (MPI). Also due are Walter Cronkite's *Remembering Life* and *The Fight: Hagler Vs. Hearns* (Active), the three-part *A Woman of Substance* (Lightning) *Bishop Fulton J. Sheens Life is Worth Living* (EWE), Three volumes of *Wildside* (Touchstone), and episodes from such vintage series' as *The Dick Powell Theatre* and *The Rogues* (RKO).

COMEDY: Sides should split over *The Best of John Belushi* (Warner), *Martin Mull Presents The History of White People in America*, *Cheech & Chong: Get Out of My Room* (MCA), and a collection of comedy videos (Vestron).

KIDS: Kids are being targeted almost as much as adults it seems, with just about every major company offering something for the tots. Some of the new offerings include the introduction of *Marvel Comics Video Library*, which will unleash 18 video comic books this fall. Also due are *Shari Lewis One Minute Bedtime Stories*, *The Flintstones Comedy Show* (World Vision), *It's Your Birthday Party with Rainbow Brite*, *Hugga Bunch*, *Robotman & Friends* (Children's Video Library), new titles in the *Fun Learning Library* (Concord), new editions of Spinnaker's *Educational Videos*, and new chapters of series from Disney Buena Vista, and many, many other youngster-oriented videos.

OTHER: There seem to now be more video categories than any corner store can hold. A new heading may be needed for "Success" videos, with *Esquire Video* kicking off with six tapes aimed at the pursuit of success and how to enjoy it: *Dick Cavett* intros each \$29.95 tape. Another tape that'll have you plunging into the high-earning bracket is Dr. Charles Garfield's *Peak Performance* (Kartes).

Sports tapes of all sorts seem to be proliferating, with NFL Films' ever-expanding catalogue leading the list, and being joined by *The Sportsman's Video Collection* of such titles as *Building Your Own Rod* and *Duck Identification* (3M), and a number of tapes from MasterVision, including the *Audobon Society's Video-Guide to the Birds of North America* and *Little League's Official How-To-Play Baseball By Video*; *Coaching Baseball* and *You and Your Horse* (TPIC), and SyberVision's series of instructional tapes.

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MTV Buyout

(continued from page 5)

complimented the management of MTV in an official statement issued by Viacom. Elks said that the management of MTV and Showtime/The Movie Channel represent "two very talented, creative and innovative groups of executives (who) have had a profound influence on the cable television business and the viewing habits of the American public."

Industry speculation on the deal has focused in part upon whether or not the Viacom agreement was engineered to stave off takeover bids. Fluher denied such accusations, claiming that the company's less attractive position to possible bidders is a by-product of the deal, but was not intended as an anti-takeover measure. "There are some elements of this deal that might make us less of a takeover target, such as our increased debt and the fact that if Warner exercises its warrants it will own approximately 10 1/2 percent of Viacom," explained Fluher, "... but the primary reason (for making the deal) is that it is a good fit for our company and it's part of our strategy to acquire more programming and to get more involved in adver-

tiser supported cable tv."

The proposed takeover by leveraged buy out specialists Forstmann, Little & Company and MTVN executives was flattened August 22, the offer's expiration date, when officials from WCI and Warner Amex voted against it. Forstmann, Little & Company's original offer was to buy all of MTVN stock at \$31 per share. As of the expiration date, the figure was reportedly raised to \$33 per share. The price raise, coupled with the company's continual advancement of its expiration date (moved from August 9 to the 14, and finally the 22) gave Forstmann, Little & Company a desperate air in its attempts to acquire MTVN.

The sale pushes 11th-ranked Viacom into the number six position among the nation's leading multiple systems operators, boosted by MTV-Music Television's 26.2 million viewership. VH-1, MTV's older demographic 24-hour cable music counter-part, now boasts some eight million households, having debuted in January, 1985 with approximately three million. Showtime/The Movie Channel also reaches a subscriber base of roughly eight million.

D.C. Showdown

(continued from page 5)

appropriate for airplay in your community." Fritz also contacted by letter 45 record labels requesting that they print lyrics which might be considered sexually or violently explicit so that radio programmers and broadcasters might make an "educated judgement," regarding new music.

Zappa, an artist whose music for years has included overt references to sexuality as well as explicit profanity but who has not been a target of the PMRC's campaign, has been very vocal regarding the issue of record labeling — see *Cash Box*

Editorial (8/31) and is expected to take a hard line against any sort of labeling of records.

In the past two months, negotiations between the PMRC and the record industry, through RIAA president Gortikov, have resulted in an impasse — the PMRC insisting on an industry wide set of guidelines to be determined by an industry chosen panel. Gortikov, through communication with 19 label heads received a voluntary agreement to sticker albums which they consider as possibly offensive.

Judge Overturns FCC Rule

(continued from page 5)

ing or explanation, gratuitously decreed one day that female preferences would be awarded."

The rule was originally intended to ensure diversity in programming. However, Judge Tamm noted it failed in that regard since, "women transcend ethnic, religious and other cultural barriers. In their social and political beliefs, for

example, women appear to be just as divided among themselves as are men. Therefore, it is not reasonable to expect that a woman would manifest a distinctly female editorial viewpoint."

An FCC official told *Cash Box* that women have been awarded preferences many times over the years but he was unclear how and if this decision would affect those cases.

Behind The Bullets

(continued from page 5)

urban act. Top 10 reports are in from Turtles in Atlanta, Leiberman in Georgia and Gary's Records in Virginia. Add to this the top 20 reports that came in from the Record Bar based in Durham, NC, Mainstream Records in Milwaukee and Strawberries in Boston.

Lisa Lisa

Lisa Lisa And Cult Jam With Full Force has had an explosive rise to national prominence on the success of its infectious single, "I Wonder If I Take You Home." This single was a Top 40 pop single peaking at 33 on Aug. 24. "I Wonder" got to 3 on the B/C singles chart.

Its self-titled Columbia debut en-

tered the *Cash Box* Pop LP chart last week at 112. It jumps to 79 bullet this week. Top 10 retail reports were received from Tower Records in Sacramento and Benson Records in Los Angeles. Top 20 reports came in from Musical Sales in Baltimore, Believe In Music in Wyoming, MI, The Record Theatre in Cincinnati and Sound Video Unlimited in Chicago. The record is Top 30 at Strawberries in Boston, Gary's Records in Virginia and Licorice Pizza in Los Angeles. An interesting note: while the two groups have similar styles, with the exception of Strawberries and Gary's, their records do not both appear on the same store's best seller list.



FUN WITH FESS — Dancing Cat Records recently held a "Rock 'N' Roll Gumbo Party" to celebrate the release of Professor Longhair's "Rock 'N' Roll Gumbo" album. Originally recorded for a French record company in 1974, the album was remixed by original producer Philippe Rault with Dancing Cat founder George Winston and Dancing Cat vice president Frosty Horton at Group IV Recording studio in Hollywood. In addition, two new tracks from the original sessions were added to the album. The party, also held at Group IV, featured authentic Mardi Gras decorations and traditional Louisiana food including Jambalaya and pecan pie. Pictured at the party are (l-r): Horton; Rault; Dick Bozzi, director of national promotion and marketing of distributed labels at A&M Records; and Larry Hayes, vice president of marketing at Windham Hill Records (Dancing Cat Records are manufactured in conjunction with Windham Hill and are distributed by A&M).

AROUND THE ROUTE

By Camille Compasio

We're still hearing about personnel changes at the Bally organization. Over the past couple of weeks, **Chuck Farmer** resigned his post as president of Bally Distg. Understand **Bob Fliday** of Aladdins Castle will be taking over this position. Also learned that **Mike Rudowitz** departed the company as of Friday, August 23. While we did not have an opportunity to reach Farmer before he left, we did speak with Mike Rudowitz who told us he has no immediate plans. Considering their impressive credentials, it's a safe bet both gents will remain in the industry — so we wish them much success in their future endeavors...Bally Midwest is all settled into their new quarters in Franklin Park, Illinois. Open house festivities will be held on Sunday, September 8 to show off the new digs.

A winner! The new Loewen NSM Concert 240 phono was the subject of a weeklong series of service schools, held at the Holiday

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Cash Box Profile

Coin-Op's Broadway Showcase

by Jay Carter

The one thing about the coin machine is that its backbone has always been, and always will be, the operator on the street who takes special attention and pride in the way his business is run.

It is the operator, after all, who is the final human interface between the manufacturer, a given piece of equipment and the playing public. If the surroundings a person finds are run down and not adequately maintained, what kind of image does that promote for the industry? This problem, and indeed it is one, is almost universal in scope, which is why it's nice to offer encouragement and pay tribute to those exceptions to the rule where higher standards prevail and the ambiance is something we can all be proud of.

Such is the case when one talks about the world renowned Broadway Arcade, situated in the heart of New York City's theater district. Since the legalization of pinball machines in Manhattan back in 1976, this coin-op showplace has managed to attain a leading position as *the* place to test out the newest equipment. In addition, this one-of-a-kind arcade has dramatically broken away from the pack, with an operating philosophy that is usually associated with a suburban, or neighborhood location, and not a more transiently-oriented inner-city business.

The guiding force responsible for the enormous success, and preminent status, of The 52nd Street Broadway Arcade is Steven

Epstein, a second generation member of the industry who has carved quite a niche for himself in the coin-operated amusement game world. *Cash Box* recently had the opportunity to visit Steve Epstein's claim to fame and sit down with the man, talking about his start in business, what The Broadway Arcade has done differently to set it apart, and where the industry might be heading in the future.

CASH BOX: Steve, you're 36 years old and yet you seem like a real veteran of the coin-op business. How long have you been in it and when did you get started?

Steve Epstein: Well, I've been actively operating in the arcade since 1970. My father was in the business and I started working part-time when I was a sophomore in high school, back in 1964. My first exposure to the games, however, was when I was a young child. My father was operating a store in Newark, New Jersey and he would bring me in on Sundays and I'd play all the games. So you could say that I've actually been in it my whole life.

CB: The Broadway Arcade has gained a considerable reputation, both within the industry and also in terms of the outside world. Why do you think that is and how has your operation earned a special niche for itself?

SE: I think the single thing that has set us apart from the norm and our immediate competition is due to a philosophy of doing business that was instilled in me by my father. He fervently believed in the personal touch and care which not only took into account

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COIN MACHINE

Coin Machine

Coin-Op's Broadway Showcase

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the machinery, but also the clients, our customers, in the arcade. As a result, we've always run The Broadway Arcade as an owner-operator. This means that we're on the floor, right in the middle of the action, paying special attention to maintaining our games so that they're in the best condition possible, while additionally being on the lookout if and when a customer has a problem.

CB: It's indeed rare to find this type of an operation in the inner city. Normally you would expect it in a suburban location only because the clientele is less transient. But somehow you're able to make it work.

SE: Well, I do believe that our location has a great deal to do with our success and the ability to operate in this manner. We're situated in the heart of what I truly think is the most exciting city in the world. And, by being slightly 'uptown' at 52nd and Broadway, we not only cater to people out on the town, but also pull during the day from the surrounding office buildings. We're extremely fortunate because our clients range from the rich and powerful to Hell's Kitchen inhabitants. What's important is that there's no class distinction. Everyone is able to play side-by-side in equal comfort, enjoying the games.

We have even gotten our share of celebrities along the way. In fact, a few of my regulars include recording artists Roberta Flack and Lou Reed as well as industry great John Hammond Sr.

CB: Speaking of the equipment that you have on the floor, the immediate reaction is that you have a rather large number of pinball machines. Has it always been this way, or did you turn to video when that coin-op entertainment form was hot?

SE: The store has recently switched locations, moving two doors down from where we once were because of the opening of a hotel in the building above us. The change was (and remains) an experience because we've gone from about 8,000 square feet to a little less than 2,000 square feet. However, on a percentage basis, where I used to operate about 50 pinball machines and 100 video games, I haven't altered the ratio too much with 19 pinballs and 40 videos currently on the floor.

CB: The sheer number of flipper games you have is staggering given the general scarcity in most arcades and family fun centers around the country. So many members of the industry wrote off pinball during the phenomenal rise of video, and there is still a reluctance to aggressively embrace the games. But here you are with a full lineup of the latest models along with some true pinball classics and, surprisingly, every one is in almost perfect working order.

SE: I've made it a point, although some might call it a crusade, to keep pinball alive in New York City. When others switched to video, I chose to maintain my pinball machines and not abandon them for the sake of squeezing in more video games. Admittedly, I did have the luxury of space, but I was also committed to pinball as an equal partner in the arcade business. I nurtured it and promoted it and the games have paid off very well.

CB: It's a fact of circumstance that being in New York City you're restricted, legally, from staging any kind of tournaments or other types of promotional activities that might more readily come to mind. Yet this hasn't hindered you from taking a very active stance in the creation of organized league play on your pinball machines. Has this addition to your day-to-day business had any impact and how did you get the idea in the first place to even start league play?

SE: A number of years ago Roger Sharpe and I began a very close friendship which remains to this day and Roger used to sit and talk to me when he was in the last stages of finishing his pinball book. He had been almost everywhere, was instrumental in the revision of legislation allowing pinballs to be operated

in New York City, and we would discuss what the industry needed to change its image and move ahead. This was back in 1976-77 and one of the ideas Roger had was the concept of introducing league play to pinball as a way to help organization and promote the competitive and socially interactive qualities of the game.

We worked on a variety of approaches that could balance out the inherent differences from one model to the next, as well as the disparity in terms of scoring potential on a given machine compared to another. Along with a friend of ours, Roger and I developed a scoring system and then tested it on the three of us by playing more than 6,000 games over a period of two to three years. We kept and monitored precise statistics in the process and discovered that what we had created was an accurate system that awarded skillful playing rather than those 'lucky' times when an individual gets hot but can't sustain an increased level of performance for any tangible amount of time.

Having invested a great deal of time, money and energy on putting the new scoring methodology to the test, we recognized that what we had was a valid, competitive scoring system that, when applied to pinball, worked extremely well without detracting from the games. We were also very sensitive to the idea that whatever we created would have to be simple to utilize no matter what the location or the games involved.

To see how the public would react to such a concept, I've started five prototype leagues since the beginning of the year and plan to expand that number as soon as we get the last few kinks out of the system. So far the response has been overwhelming and I see it getting to the point where I would have at least one league in operation on a daily basis. Right now I can envision the leagues as a business builder for the entire arcade and specifically for the pinball machines. In effect, it's helping to spread out my business over the full day, rather than just relying on a few peak times to carry the load.

CB: The Broadway Arcade has really gained a very strong reputation as a solid test site for new products. Why do you think this is and how are you different from the many other test locations around the country?

SE: I think the most important reason for our position in the industry is, first, our location and the caliber of players we attract. But, beyond that, I feel that I'm a very honest and candid person who doesn't pull any punches. Over the years I have really acquired a good sensitivity to how a particular machine should be operated. It's rather easy for me to pick up on a problem which might exist because I am an avid player as well as an operator.

When many of the other locations in the city tried to increase their pricing across the board, I took a hardline approach and evaluated each machine to see if I was being fair to my players. Whether it's pinball, video or anything else, I want to give my clients entertainment value for their dollar and you can see this in my pricing structure and the way I set my limits on all my machines.

This also carries over to the type of relationship I try to have with my various customers. Because it's through them, as well as my own experience in playing various machines, that I'm able to discover what the strengths or weaknesses are of a given game. Obviously, if a game has strengths or some compelling quality, the earnings will prove just how good it is.

But if there is something wrong, the earnings are only a starting point. There needs to be an extremely close interaction with the players to find out where the shortcomings are and if anything could be done to salvage the machine. As a test location I feel that it's my duty to provide more than just dollar amounts and some vague feedback that doesn't really serve any purpose. I want to



SHOWPLACE — Steve Epstein is pictured (photo 1) in front of his line-up of pinball machines. Another portion of the famed Broadway Arcade (Photo 2) depicts the clean, well maintained environment that consistently beckons players of all classes and lifestyles to keep coming back!

help the manufacturer to understand the problems and, I feel over the years, The Broadway Arcade has been very successful in tracking games and giving input that might not ordinarily be forthcoming.

It is a practice that I pursue with a great amount of energy. I'll be on the telephone daily with a company, if need be, to help designers, engineers, whoever, to get a better picture as to what a possible solution might be based on the observations I'm always making whenever a new machine comes in the door.

CB: After all your years in the business and the ups and downs you've experienced, what do you think the future holds for coin-operated amusement games? Some believe that the industry will never recover and that it's only a matter of time before interest totally disappears. How do you react to that attitude?

SE: Well, I have to admit that I consider myself fortunate to have one of the best traffic locations in the country. And my business has decreased about 35 to 40 percent, which does make it very difficult to keep the faith and believe that the future is bright. However, if you took a look back in history since the business started, there have always been low points and high points.

The immediate problem is that the last high point was such a great feat to accomplish, but that there were also many issues which resulted from this boom that it will take still a few more years for everything to filter out.

Around The Route

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Inn O'Hare Kennedy in Chicago and conducted by prexy **Rus Strahan** who was ably assisted by **Bob Lentz** and **Mike Jablonski**. This was the firm's first Chicago-based school this year and it is not unlikely that similar sessions will be held in the city. The new models just started arriving from Germany and, from what sales director **Bob Lentz** tells us, initial response in the American market has been "very, very positive!"

Sorry to learn of the recent death of **Bill DeSelm**, longtime member of coinbiz, who had been in retirement for the past few years. **Bill DeSelm** started out at the old United factory, with the late **Lyn Durant**, and stayed on when the company was sold to Williams. He headed up sales at Williams until his retire-

It's just that the megabucks type of industry that so many thought it could be through the video craze was never a realistic position to take. Anyone with even the slightest experience in the business had to know that it was only a matter of time before the bubble would burst.

What we now have to do is pick ourselves off the floor and start over again, never forgetting the basic principles which had gotten the industry as far as it went in the public's consciousness. Admittedly, the after shocks will result in less locations, but this should also ease some of the glut and over saturation which prevailed for too long.

In the final analysis there is a definite place and need for coin-operated amusement machines. I don't care if it's pinball, video, laser disc, skee-ball, diggers or anything else that we might ever see in the future, the games are a part of everyone's life, when they're young or old. For a nominal price, compared to other entertainment forms, the games provide an escape and release from the tensions of the day-to-day world. They're a great form of diversion, but more importantly, is that underlying challenge that pits man against machine, and that aspect, unto itself, is unique and will help support the industry as it continues to move ahead.

I'm optimistic and will endeavor to do all that I can whether it's from The Broadway Arcade or some other platform that allows the games to be seen, heard and, last but not least, enjoyed for the excitement they bring to each of us.

This reporter enjoyed many pleasant luncheons with **Bill DeSelm** at the Chicago factory. One of our industry's most well known and respected figures, he was a great guy to work with — and will be missed. Our condolences to the DeSelm family.

Looking ahead. With summer about to come to an end, **Jerry Marcus** of Atlas Distg. in Chicago is looking for some interesting kits this fall and also a few good dedicated pieces as well. "I'd like to see a few more good street location pieces from the manufacturers," said **Jerry Marcus**. Business at Atlas has been going well. Among the big movers are Sega's "Hang On," the Nintendo VS System games, Valley pool tables, the Rock-Ola 490 phono — and **Jerry Marcus** is very high on the new Williams "Comet" pin.

THE JUKEBOX PROGRAMMER

*Indicates new entry

September 7, 198

POP

- 1 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
TINA TURNER (Capitol B-5491)
- 2 **MONEY FOR NOTHING**
DIRE STRAITS (Warner Bros. 7-28950)
- 3 **ST. ELMO'S FIRE (MAN IN MOTION)**
JOHN PARR (Atlantic 7-89541)
- 4 **DON'T LOSE MY NUMBER**
PHIL COLLINS (Atlantic 7-89536)
- 5 **SUMMER OF '69**
BRYAN ADAMS (A&M AM-2739)
- 6 **POWER OF LOVE**
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)
- 7 **FREEWAY OF LOVE**
ARETHA FRANKLIN (Arista AS1-9354)
- 8 **YOU'RE ONLY HUMAN (SECOND WIND)**
BILLY JOEL (Columbia 38-05417)
- 9 **POP LIFE**
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)
- 10 **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**
PAT BENATAR (Chrysalis VS4 42877)
- 11 **NEVER SURRENDER**
COREY HART (EMI America B-8268)
- 12 **DRESS YOU UP***
MADONNA (Sire 7-28919)
- 13 **SHOUT**
FEARS FOR FEARS (Mercury 880-294-7)
- 14 **CHERISH**
KOOL AND THE GANG (De-Lite/PolyGram 880 869-7)
- 15 **SMOKIN' IN THE BOYS ROOM**
MOTLEY CRUE (Elektra 7-69625)
- 16 **SHAME**
THE MOTELS (Capitol B-5497)
- 17 **DARE ME**
POINTER SISTERS (RCA PB-14126)
- 18 **YOU SPIN ME ROUND (LIKE A RECORD)**
DEAD OR ALIVE (Epic 34-04894)
- 19 **WHEN YOUR HEART IS WEAK**
COCK ROBIN (Columbia 38-04875)
- 20 **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)**
EURHYTHMICS (RCA PB-14160)
- 21 **CRY***
GODLEY & CREME (Polydor 881 786-7)
- 22 **NO LOOKIN' BACK***
MICHAEL McDONALD (Warner Bros. 7-28960)
- 23 **EVERY STEP OF THE WAY***
JOHN WAITE (EMI America B-8282)
- 24 **LONELY OL' NIGHT***
JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)
- 25 **FREEDOM**
WHAM! (Columbia 38-05409)
- 26 **TAKE ON ME***
A-HA (Warner Bros. 7-29011)
- 27 **C-I-T-Y***
JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)
- 28 **GET IT ON (BANG A GONG)**
THE POWER STATION (Capitol B-5479)
- 29 **FORTRESS AROUND YOUR HEART***
STING (A&M AM-2767)
- 30 **I GOT YOU BABE**
UB40 WITH CHRISSIE HYNDE (A&M AM-2758)

COUNTRY

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

BLACK CONTEMPORARY

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

RECORDS TO WATCH

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

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

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ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)


Table listing top 100 singles with columns for song title, publisher, and chart position. Includes entries like 'A View', 'Abajabandango', 'All Of Me', etc.

ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Table listing top 100 country singles with columns for song title, publisher, and chart position. Includes entries like 'A Long', 'Ain't It Just', 'Angel In Your Arms', etc.

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

Table listing top 100 B/C singles with columns for song title, publisher, and chart position. Includes entries like 'A Little', 'All Fall Down', 'All Of Me For All', etc.



MUSIC'S
EMERGING
ENERGY
SOURCE



André Cymone, former bassist for Prince, is on the rise as one of the most electrifying new forces in music.

All indicators point to "A.C." being his biggest album to date. His first single, "The Dance Electric," written by Prince, is generating excitement as it soars up the charts with a bullet! It was produced by Prince and André Cymone with background vocals by Wendy and Lisa.

Harness music's stunning new energy source: André Cymone. "A.C." Featuring the smash single, "The Dance Electric."

Produced by André Cymone except "The Dance Electric" produced by Prince and André Cymone and "Sweet Sensuality" produced by André Cymone and Hubert Eaves III.
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