USA FOR AFRICA DISBURSES FUNDS
RIAA RESPONDS TO 'EXPLICIT LYRICS' OUTCRY
GUEST EDITORIAL: DAIN ERIC
BEHIND THE BULLETS: METAL ACTS TAKE OVER
On September 10, 1977, Cash Box introduced the unique weekly feature, New Faces To Watch. Debuting acts are universally considered the life blood of the recording industry, and over the last seven years Cash Box has been first to spotlight new and developing artists, many of whom have gone on to chart topping successes.

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

We know you will want to participate in this tribute, showing both where we have been and where we are going as an industry. The New Faces To Watch Supplement will be included in the August 31st issue of Cash Box, on sale August 1st. The advertising deadline is August 22nd.

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GUEST EDITORIAL

Getting The Most From Video Music

By Dain Eric

Are music videos promotional items or programming that should be charged for? If all record companies follow the CBS lead, how many shows will remain on the air? Are the record companies about to cut off their nose to spite their face? The record company attitude seems to be that we're in the video business because we have to, not because we want to. And yet, if record companies start looking at ways to make money from video on the retail level instead of from T.V. video outlets, they just might find that they have two profitable industries instead of one.

With VCR sales expected to continue at a feverish pace and stereo finally making an impact in the T.V. marketplace, the long form home video cassette market can only continue to get healthier. It seems the public is receptive to quality long forms at a retail price of $29.95. Michael Jackson's "Thriller" video, or Lionel Richie, with sales in excess of 120,000 units show that there are profits to be made in this market as well as the pre-recorded music industry. The record companies should continue to use the video clip as the promotional item it is, just as the 45 single continues to work with radio. Use the video clip for promotion to sell long form home video as well as records, and syndicate the long form to Broadcast TV — which constitutes a legitimate piece of programming!

With more and more independent UHF stations going on the air all over the country, the record companies have a unique opportunity to create a new industry as well as a new medium for selling their product. Both record and video. Many of these stations will air with new polarized antennas and stereo sound making them competitive with VHF stations. Also, don't expect massive changes if the "must carry" rule is not upheld. A large percentage of cable operators will opt to continue to carry most old T.V. signals in their market or risk losing yet more subscribers. Many cable subscribers carry cable because it improves their reception of over-the-air broadcast stations they may have had difficulty receiving otherwise. I know of several examples where the announcement of the CBS charging policy (with the implications of other labels to follow) changed the plans for new UHF station owners away from music video to the more common syndication avenue. Taking a look at the potential future, the long term instead of the short term should be the primary consideration for all parties involved. Help a new industry grow, don't kill it in its infancy.

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85 VSDA Registration Outskirts '84

By Gregory Dobrin

LOS ANGELES — As the fourth annual Software Dealers Association (SDA) convention approaches, reports this year's attendance, exhibitors and exhibit space have well outstripped 1984's.

Registration for the event, to be held August 25-29 in Washington D.C., is now past the 4,000 mark, nearly doubling last year's total registration of 2,000.

This is turning out to be what we consider the most exciting conference, said convention chairmen Steven Gortikov, "It's the most exciting conference in the electronic industry." VSDA counts some 300 exhibitors, almost twice as many as at last year's event, and with floor space extending 200,000 square feet, more than three times the 64,000 square feet room, exhibit and meeting space has been booked.

The theme of this year's VSDA convention is "Sellability," reflecting industry-wide efforts in the area of selling. The theme has another meaning for the event, however, which is expected to be the most colorful and certainly the most extensively programmed conference to date.

"Several manufacturers have surprises planned," VSDA president Waisin Nishimura. For instance, Paramount Home Video will be holding a press conference outside on the capitol grounds under the Washington Monument, with a concert following in Constitution Hall. "That's kind of the level at which all of the studios are planning things this year," said Nishimura.

The number of companies representative in the consumer and business sectors has increased, with many averaging as much as 10 to 15 attendees. According to Media Home Entertainment's publicity director Pam Tourangeau, the company will be sending 18 of its personnel to Washington. Warner Home Video said it will send approximately 20.

LOS ANGELES — In a response to the outburst in recent governmental efforts to Washington D.C.-based Parental Music Resource Center (PMRC) over explicit lyric content in recent popular songs, Stangerson's president and chief executive of the Parental Music Industry Association of America released a 10-page letter to Paul Howar, the president of the PMRC. The letter, which includes founding members Howar, Susan Baker, wife of Treasury Secretary James Baker and Tipper Gore, wife of Sen. Albert Gore, has gained heightened media exposure in the last few weeks and inspired the Senate Communications Committee to plan for a Senate hearing in the fall.

The conclusions in Gorkis' weighty report were reached after the independent president met with senior executives of 19 record companies. Gorkis summarized: "A. The companies sympathetically acknowledged the legitimate concern of parents who wish to limit the exposure of their young children to recordings of explicit content which they deem objectionable. B. Companies in the future will individually apply a written printed inscription to the packaging and other printed media to identify blatant, explicit lyric content in order to inform concerned parents and to make possible parental decisions.

Gorkis called "many of the factors essential for the changes requested by the PMRC. It is the only way to bring about the changes," and noted that even the influence of these recording companies, "due to expressed autonomy in certain artist's contracts, the independent power of music publishers, composers, radio and television programmers and record distributors. Gorkis also voiced the RIAA's intention of "on an "ad hoc" or "routine" basis to make the industry."
**Business Notes**

**RCA Merges With Bertelsmann, A. G.**

LOS ANGELES — RCA Corporation and Bertelsmann, A. G. have announced that they have completed the transaction to merge their worldwide record music publishing and music video businesses into a new enterprise named RCA/Ariola International.

As previously announced, RCA owns 75 percent and Bertelsmann 25 percent of RCA/Ariola’s capital stock. RCA’s management control will be over the company except where Germany, Austria and Switzerland, where Bertelsmann will have 51 percent of the voting shares and operational control. In other European countries, both parties will share equally in important management responsibilities.

The senior management of RCA Records will assume overall worldwide management responsibility for the new enterprise, except in Germany, Austria and Switzerland where the president of the Ariola group of companies will assume management responsibilities.

The record businesses of each company will continue to exercise creative control over their operations, and the familiar trade names and logos of the respective companies will continue to be used on consumer products.

**Malrite To Buy 3 ABC/Cap. Cities Stations; Gannett To Buy One**

NEW YORK — Malrite Communications is scheduled to buy three radio stations from ABC and Capital Cities Communications, as part of the divestiture of stations required by the FCC pending the merger of the two communications companies. Malrite will pay $75.5 million for KSRR-FM in Houston, an ABC-owned company, and KLAC and KZLA in Los Angeles, both owned by Capital Cities.

The Gannett Company is scheduled to pay $16 million for WTKS-FM in Dallas, Texas. Worth. All the sales are subject to FCC approval.

**CMJ Searches For “America’s Best”**

NEW YORK — CMJ is conducting “America’s Best,” a talent search aimed at finding “The 10 Best Undiscovered Acts in the U.S.” The search, being conducted through 300 rock radio stations, including college stations, over the next two months, will culminate with an Epic-distributed LP featuring the 10 bands. That LP will contain a ballot for listeners to vote for the “Undiscovered Artists of the Year,” with the winning band being presented with their award onstage at N.Y. ’s Beacon Theatre as part of CMJ’s “Music Marathon” seminar, scheduled for Nov. 7-10 at the Roosevelt Hotel. Information about the awards and the seminar can be had from CMJ, 834 Willis Ave., Albertson, NY 11507 (516-248-9600).

**EMI Names Stewart VP Mktd.**

LOS ANGELES — EMI America Records has announced the appointment of Colin Stewart to the position of vice president, marketing for the label.

Reporting directly to label president Jim Mazza, Mr. Stewart will, in his new position, have overall responsibility for developing marketing plans for EMI and will oversee the Creative Services and Sales Departments.

Mr. Stewart first joined EMI Records in 1976 in the U.K. as Label Manager for the Rocket and Bronze labels. Since 1985, he has been based at the Capitol Tower in Los Angeles, first as director of Business Development and Planning for EMI Music — North America and Japan and, most recently, on attachment to the office of Bhaskar Menon, chairman and chief executive officer of EMI Music Worldwide.

An experienced musician and songwriter, Mr. Stewart attended Oxford University, where he earned an M.A. degree in English Language and Literature. Additionally, he holds a Master of Arts degree in Business Administration from the London Graduate School of Business.
WELCOME BACK — James Nederlander (left), president of Ned-West and Stan Seidlin (right), vice-president of Ned-West recently congratulated Perry Como (center) after his concert at the Pacific Amphitheatre in Costa Mesa, CA. This was Como’s first southland appearance in seven years.

Rock 'n Roll Hall Of Fame
A Cooperstown For 'Shake, Rattle & Roll' Set
By Lee Jeske

NEW YORK — The Rock and Roll Hall though I'm part of Warner Bros., my establishment was spearheaded by Atlantic Records chairman Ahmet Ertugan, has organized a board of directors and put the voting procedure to determine its first inductees. The growing interest in, and the legitimacy Depeche Mode and its members have been recently seen in touring memorabilia—shows, such as “Psych, Walk Thru Rock,” and big-money auctions of rock artifacts at such haughty establishments as Sotheby's and Christie's. The Rock and Roll Hall of Fame is an effort to bring together rock history in a serious manner, eventually establishing a permanent museum and research archives that will gather rock rock lives, recordings, memorabilia. Such research facilities are in place around the United States for jazz, blues, and other forms of American music, but, for the rock and roll. The Rock and Roll Hall of Fame Foundation intends to change that.

Ertugan, whose Atlantic Records began in the '50s as a rhythm and blues label, were looking at a huge deficit; you are. His longstanding interest in the history of the music helped lead to the Foundation's establishment. The board of directors, of which Ertugan is chairman, is made up of an impressive roster of music industry figures: Walter Yetnikoff, president, CBS Records; Steve Ross, chairman, RCA Records; Seymour Stein, president, Sire Records; Jann Wenner, editor and publisher, Rolling Stone; Allen Grubman, Grubman, Indursky & Schindler; Bob Krasnow, chairman, Elektra-Ashley; Jerry Moss, chairman, A&M Records; Nesuhi Ertugan, president, WEA International; Bob Pittman, chief operating officer, MTV; Geffen Hensler, president, Polygram Records; Bhaskar Menon, chairman, Capitol-EMI-Metropolitan Records; Mo Ostin, chairman, Warner Bros. Records; Lou Adler, vice-president, Arista Records; David Geffen, president, Geffen Records; Robert Stigwood, chairman, Stigwood Group; Irving Azoff, president, Universal Records.

Stein Brings Sire To Cutting Edge
By Peter Holden

LOS ANGELES — With a roster which includes such a wide variety of artists as Madonna, Talking Heads, the Smiths, the Pretenders, Depeche Mode and Aztec Camera among others, Sire Records seems to have the best of both worlds: the freedom and the philosophical nature which other independent labels lack. Sire Records has turned out to be a success story, coming from its humble beginnings as a label for new wave acts, Sire Records was sold to Warner Bros. in 1979. Since then, Sire Records has been part of a larger company, which has included Warner Bros. Records, Warner Music Group, and Siren Records. The label's success has been attributed to its focus on discovering and promoting new talent, and its ability to maintain a balance between commercial success and artistic integrity.

LOS ANGELES — Starborn Records of Los Angeles has brought to light the independent label to the USA For Africa cause with its August 8 release of "Children Of The World." The single features "We Are The World" as performed by dozens of children, including well known performers Glen Scarpelli, Danielle Bispo and Drew Barrymore. The release also features Stanley Clarke on bass and percussion work by both Philip Bailey and Touchdown drummer Steve Smith. The single was the first of many based on the children-for-children concept which forged the project originally.

According to Ross, Starborn became involved with the project in July when he and Melendrez met up with each other in New York. They began discussing the idea of "Children Of The World" in July, shortly after the "We Are The World" single was released. During their conversations, they discussed the possibility of creating a single that would be produced entirely by children, with all proceeds going to charity. The idea was to encourage children to come together and work towards a common goal, while also raising awareness about the importance of giving back to the community.

Yetnikoff, CEO of Warner Music Group, was enthusiastic about the project, and agreed to release the single on Starborn Records. The label quickly began to gather information on potential licencing and distribution deals. They approached several organizations and charities, such as UNICEF and Oxfam, who were interested in supporting the single. The label worked closely with these organizations to ensure that the proceeds from the single would be used to help those in need.

MTV Receives Buyout Offer
By Barrymore

LOS ANGELES — MTV Networks Inc. (MTVN) along with Warner Communications Inc. (WCI), has received an offer from Forstmann Little & Co. a private equity investment partnership, in association with certain members of the MTVN management which MTVN refused to identify, to purchase all of the shares of MTVN (i.e., those held by the Warner Amex joint venture as well as those held by the public at a price of $31 per share in cash. The offer assumes that WCI will exercise its option to purchase all of the interests held by American Express Company in the Warner Amex joint venture. WCI has until August 14 to decide whether to purchase Amex' interest in Warner Amex (or to sell its interest to Amex) for $450 million. American Express Company and WCI own approximately two-thirds of the equity in MTVN through the Warner Amex joint venture. The remaining one-third is publicly held.

Forstmann Little has in the past bought such corporate giants as Dr. Pepper, purchased in 1984 for $650 million. In 1983, the company bought out assets to TV station WGRB in Schenectady, NY as part of its taking over of Unicom from General Electric, Inc., which a source at Forstmann Little, which owns more than 20% of the company's only other communications venture to date.

Barrymore, vice chairman of the board, has announced that the Forstmann Little proposal is being considered by the directors of MTVN. No further details regarding the pending buyout were available at press time.

Retaining its sound through the writing and lead vocals of Martha Davis, The Motels have employed a new producer (Richie Zito) and have come up with what should be its biggest seller to date. With the first single “Shame” already taking off, “Shock” has a good introduction into other first rate cuts such as “Hungry,” “Crisis And Whispers” and “Night By Night.”

MAD MAX BEYOND THUNDERDOME — Original Motion Picture Soundtrack — Capitol SWAY 12429 — Producers: Various — List: 9.96 — Bar Coded

While “We Don’t Need Another Hero” speeds to the top of the charts, Tina Turner shines bright on this soundtrack LP to the popular Warner Bros. summer movie, Mad Max Beyond Thunderdome, in which the Queen of Rock ‘n Roll co-stars with Mel Gibson. Once “We Don’t Need Another Hero” runs its successful course, expect another hot Turner tune in “One Of The Living,” a second single, and the only other Turner vocal on the LP. Side two features instrumentals.


With the substantial vocal talents of Izora Armstead and Martha Wash anchoring this crossover LP “Big Girls Don’t Cry” is the Weather Girls’ strongest effort to date.

CITY LIFE — Boogie Boys — Capitol 12409 — Producer: Ted Currier — David Spradley — List: 8.96 — Bar Coded

On the strength of the single “A Fly Girl” — a hot seller and club player at a 12” — this Boogie Boys debut should inject new life into the rap/hunk music scene.


The Armory Show, who have had a series of successful U.K. singles, make their U.S. debut with “Waiting For The Floods.” Reminiscent of Echo And The Bunnymen, and U2, the series, textured tracks, with an occasional wave of celebration, make The Armory Show a sure bet among fans of chiming English guitar bands.

PROPAGANDA’S SECRET WISH — Propaganda — ZTT/Island 90288 — Producer: S.J. Lipson — List: 8.96 — Bar Coded

From the label that brought you Frankie Goes To Hollywood comes Propaganda. Another elaborate concept of words, pictures and sounds; executed by the German quartet, realized by Trevor Horn. The sleeve notes alone are entertaining. The music is European on a grand scale with recognizable horn solos.


After stints with various American labels, Richman and his band have settled to Twin/Tone, and this release again captures the singer/songwriter’s inimitable style of refreshing honest music. Unique and always human and accessible, “Rockin’ And Romance” is just that, complete with a sense of humor.

RUN FOR YOUR LIFE — The Producers — Marathon 111 — List: 8.96 — Producer: Joe Blaney — The Producers

HOT SPOT — Dazz Band — Motown 61496M — Producer: Bobby Harris — List: 8.96 — Bar Coded

SILVERADO — Original Motion Picture Soundtrack — Producer: Bruce Broughton — List: 9.96 — Bar Coded

PLAY DEEP — The Outfield — Columbia 40027 — Producer: William Wittman — Bar Coded


BEAST DE RESISTANCE — Street Pajama — Street Pajama 0080 — Producer: Street Pajama — List: 8.98

LISA LISA AND CULT JAM WITH FULL FORCE — Columbia 40135 — Producer: Full Force — Bar Coded

Bounced by the crossover smash “If You Were My Lover,” this debut from lead vocalist Lisa Lisa is a dance-oriented rock tour de force. Hard driving tracks like “All Cried Out” and “Can You Feel The Beat” should help establish this disc as one of the year’s most durable club/radio releases. Look for more singles and videos featuring Lisa Lisa.

GO OUT AND GET IT — Eddie And The Tide — Atco 90299 — Producer: Eddie Money — List: 8.96 — Bar Coded

With a voice similar to the Boss’, it is fortunate that Eddie Rice writes songs from a different orientation than the New Jersey working class. These songs are simple, straightforward and filled with honest craftsmanship. “One In A Million” is making a stir at AOR and this band has the ingredients for big success.

WARREN MILLS — Jive/Arista JBL-8308 — Producers: Various — List: 8.96 — Bar Coded

Warren Mills is another newcomer from the urban British music scene. Such veteran artists as Wayne Brathwaite, Billy Ocean and Full Force assisted in producing several cuts here which should gain Mills the popularity that is needed here in the States to break a new artist.

LATELY — Billy Paul — Total Experience/RCA TEL8 5711 — Producers: Various — List: 8.96 — Bar Coded

Billy Paul is back on a new label, and he continues on where he left off with his earlier work singing ballads that will definitely receive heavy album play on B/C radio.

TELEPHONE FREE LANDSLIDE VICTORY — Camper Van Beethoven — Independent Project 019 — Producer: Camper Van Beethoven — List: 6.75

With a roster which includes Savage Republic, Party Boys and Next, this latest Independent Project LP from Camper Van Beethoven is eclectic, often forgotten and always challenging. Sure to be a college radio favorite, check out “Skinned Stomp,” “Oh No” and “Vladivostock.”


Appropriately creepy, yet surprisingly listenable, score from George Romero’s latest zombie epic; there’s even a single: “The World Inside Your Eyes.” Jim Blage, John Harrison, and Spuzty Sparacin did the composing.

LAST TIME I DRANK — Channel Three — Enigma 72008-1 — Producer: Ron Godie — List: 8.96 — Bar Coded

Walking an interesting edge between metal and thrash rock, Channel Three inject a feeling of camaraderie in its listeners, and this album should gain a strong support base from college and alternative radio.


Moody street rock from this band which hails from Tucson, AZ. Highlights include “Man Of War,” “Artists” and “Tumble And Tear.”


FLY ON A WIRE — The Effigies — Enigma 72051 — Producer: John Kezdy — Lain Burgess — List: 8.98

ON YOU — Smack — Pink Dust 72060 — Producer: Y.T. Okasala — List: 8.98

THIS IS THE REAL THING — Skool Boyz — Columbia 40045 — Producer: Skool Boyz — Bar Coded

THERES NO STOPPING YOUR HEART — Marie Osmond — Capitol 12414 — Producer: Paul Worley — List: 8.96 — Bar Coded

SINGLE RELEASES

JOHN COUGAR MELLENCAMP (Riva 880 984-7)
Lonely Ol' Night (3:44) (Riva Music/ASCAP (Mellencamp) (Producer: Little Bastard-Dan Gehman)
Mellencamp's brand of American rock may not have the profundity of the boss', but it has a human character and rowdy streak which gives it an appeal all its own. "Lonely Ol' Night" is a chugging track which portrays love as the all important link of life, and Mellencamp's vocals have an urgency that lifts the cut to classic form. Look for fast adds on both AOR and CHR out of the box.

SURVIVOR (Scotti Bros. ZS4 05579)
This Survivor track is emblematic of the band's strongest point-lush balladry which breaks into hard driving rock 'n' roll marked by clear-toned harmonies. Already taking off solidly on CHR, this is a mass appeal single guaranteed to play for weeks. The chorus is especially fluid as it breaks back into the soft intro.

X (Elektra 7-69626)
Burning House Of Love (2:50) (Eight Twelve Music/BMI) (Cervenka-Do) (Producer: Michael Wagener)
One of the band's most commercial and pure rock entries, "Burning House Of Love" establishes John Doe as a true voice in rock music, and the band sounds streamlined and dynamic. Already a hot AOR breaker, look for this cut to continue X's breakthrough success after "Wild Thing."

THE O'JAYS (Philadelphia Intl. 50013)
Classic O'Jays vocals and a typically sophisticated melody from Gamble & Huff are highlights of this smooth crossing track. The first release from the affiliation between Philadelphia and Philadelphia Intl., look for a fast B/C response to this track.

ANDRE CYMONE (Columbia 38-05435)
The Dance Electric (3:59) (Controversy Music/ASCAP) (Prince) (Producer: Prince-Andre Cymone)
The components here are all Prince, yet Cymone adds his own vocal flavor and musical coloring to this disco-ish track. Nice 70s rhythm guitar work and an insistent rhythm track make this debut single stand out.

MAURICE WHITE (Columbia 38-05571)
Stand By Me (3:40) (Rightsong Music — Trio Music — ADT Ent/BMI) (King-Deiber-Stoller) (Producer: Maurice White)
This classic tune is an excellent vehicle for former Earth, Wind & Fire vocalist Maurice White, given a lightly melodic and funk treatment the track is made modern once again. Sure to be a B/C breaker and a crossover in the making.

JOE WALSH (Warner Bros. 7-28910)
Good Man Down (4:14) (Wow And Flutter Music/ASCAP/Leadshet Land Music/BMI) (Wals-Wachtel) (Producer: Keith Olsen)
A typically hard rocking and humorous outing from Walsh and co-written with Waddy Wachtel, this track from Walsh's latest LP is earmarked for AOR play.

SYLVIA BENNETT (New York Music Co. 7006)
You're My Fantasy (3:49) (Out of Sight Music/ASCAP) (Batt-Wilson) (Producer: Hal Batt-Frank Wilson)

PROCESS AND THE DOO RAGS (Columbia 38-05468)
Ooh Wee (4:34) (Stone City Music/ASCAP) (James) (Producer: Rick James)

WILL RAMBEAUX AND THE DELTA HURRICANES (Monza 8501)
Baby Put Your Gun Down (3:37) (Music Corp. Of America/BMI) (Rambeaux) (Producer: Marty Crutchfield)

PRIME TIME (Total Experience 2421)
Baby Don't Break My Back (3:59) (Temp Co/BMI) (Taylor-Hamilton-Hayes) (Producer: Jimmy Hamilton-Maurice Hayes-Rudy Taylor)

BELOUSIS SOME (Capitol B-5492)
Some People (Tritec Music) (3:57) (Belouis Some) (Producer: Steve Thompson-Michael Barbiero-Peter Schier)
As a follow-up to "Imagination," "Some People" shows strengths of Belouis So not previously revealed. With more of a soulful dance groove and rich and resonant back-up vocals, this cut should break the British band to a much broader audience.

WEIRD AL YANKOVIC (Rock n Roll ZS4 05578)
I Want A New Duck (3:01) (Huler Music/BMI) (Lewis-Hayes-Yankovic) (Producer: Rick Derringer)
Thanks to Rick Derringer, the music here (to Huey Lewis "I Want A New Drug") is nearly flawless, and Yankovic's lyrics and vocal inflections are inventive and funny.

DREAMS SO REAL (Coyote 8556)
Everywhere Girl (3:50) (Marlet) (Producer: Peter Buck)
Hailing from Athens, GA and with its first product produced by R.E.M.'s Peter Buck, "Dreams So Real" has a head start on exposure, yet the songwriting on this single proves out a pop feel. Excellent vocals and a nice, big product in touch.

GARY U.S. BONDS (Phoenix 001)
Summertime Fun (4:15) (King Kong Music/BMI) (Bonds-Anderson) (Producer: Gary U.S. Bonds)
Party time roots rock made Gary U.S. Bonds famous, and this single captures the spirit perfectly. Given a chance this cut could be a big radio favorite for summer playlists.

THE WEATHER GIRLS (Columbia C57-2158)
A smooth island rhythm moves this gentle calypso tune from the Weather Girls "Big Girls Don't Cry" LP, and full-bodied singing carries the tempo. A light, breezy love song with CHR appeal, "Well-A-Wiggy" may be the tune to finally break this act wide open.

MARK RENNER (The Gate International TGI 001)
Promising debut from Mark Renner. Owe's a debt to Bill Nelson. A little one-dimensional and underdeveloped, but very interesting and full of potential.

BRENDA K. STARR (Mirage 7-99618)

THE OUTFIELD (Columbia 38-05447)
Say It Isn't So (3:47) (Warning Tracks Ltd./ASCAP) (Spinks) (Producer: William Wittman)

SAHARA HANDS (Rambo 0001)
Optical Illusion (3:25) (Sahara Hands) (Bottomly-Jacobson) (Producer: Sahara Hands)

GOON SQUAD (Epic 34-05449)

Cash Box/August 17, 1985
NEW FACES TO WATCH

You can hear it in your head, music that became so ingrained in the psyche of the 1970s that it can psych one of the few landmarks of American culture.

Black Tie

Black Tie situation without the pressure of supergroup politics.

Black Tie became a musical entity a year ago, when Meisen, Griffin, Swan and Fisher decided to get serious about their tinkering with Fisher's home recording studio (frequented by the likes of Quincy Jones) and put together an album. The title is an ironic one, evoking the sophistication of a formal setting and linking against music that is everything these individual artists have been known for: good, basic American music, with great pop influences of rockabilly and "California" melodiousness. At the same time however, the name fits this music and these artists' take to a call, mixing the sophistication of export recording artists, each with an illustrous line of something that's become a group, with these artists' take to a call, mixing the sophistication of export recording artists, each with an illustrous line of something that's become a group.

Scritti Politti - The Heart And Mind Of Pop Music

By Stephen Padgett

LONDON-- From the reactionary post-punk consciousness of "Presage" to the populist dance splendor of "Cupid & Psyche '85," Scritti Politti has been performing a course of gradual, unassuming, nearly seamless precision. Between these two extremes came "Songs To Remembrance," an LP which contained a preview of things to come in the form of such tracks as "Sweetheart Girl," "Faithless," and "Asylums in Jerusalem/Jacques Derrida." Green Gangster, the album's producer and co-writer, is a key member and intellectual center of Scritti Politti, began with these singles, propping the heart of pop music.

There is a change between Gartsidge's earliest work and these most recent efforts that is almost impossible to justify. His 1979 punk aesthetic which found virtue in adventurousness has given way to a pop sophistication practically unrivaled. The biggest change was the one from wanting to really work against popular conceptions of what pop music was to wanting to work within it. "Asylums," he added, "I didn't like the idea of being part of either of the margins of music, because that would make it more of a claustrophobic place to work. I went into pop music because it was a persuasive thing to do. It was like putting two fingers up at a group of white people in Britain, which was to be another P.L., or something. Also, I think pop music is more interesting than the margins of music."

From this perspective has emerged "Cupid & Psyche '85," Scritti Politti's latest LP, which contains one of the best-known, mostanstalgic centrist pop record. With influences ranging from British pop to New York hip hop, Gartsidge has done a wondrous job of finding the middle of the heart of pop. Good pop never denies its kinship with black music. "I had come to the conclusion, in England, that I wanted to make music that was in some way influenced by black contemporary dance music," stated Gartsidge.

He began sharing these ideas with keyboard player and former Rough Trade label-mate, David Gamson. With Gamson and accomplice Fred Maher (Material, Richard Hell, Lou Reed) on drums, the three recorded demos which eventually fell into the hands of Arif Mardin.

A producer is important, according to Gartsidge, to the start of a new project. Trevor Horn was the interesting choice from a "technological" side, but Arif, the experienced sound producer, with New York musician connections won out. This collaboration produced three tracks, two of which were written stunning singles."Wood Beez (Pray Like Aretha Franklin)" and "Absoluted."

With musical direction firmly established, Scritti Politti, Gamson and Mardin finished the record themselves without the aid of a producer.

"Scritti politti," interestingly means
NEW YORK — “We had just hoped that he would be busy.” According to, “Freddie Jackson is saying about “Rock Me Tonight,” his first single as a solo artist. The record, as it turned out, was an immediate hit with Urban and CHH programmers and gave Jackson that most elusive prize of prizes: a number one record with his first release. The singer and the producer became one, but it was away, and I kept getting these calls from my management. I mean, it’s another notch, and the next thing you know it was number one. It was just fantastic. I had no idea.” But you can bet he had an idea about success now. Jackson, in the midst of a national tour with pal and labelmate Melba Moore, has seen show response significantly bolstered by the hit single and gained a reputation as the hottest new singer on the R&B scene. His new single “You Are My Lady,” has just made a strong debut on the black/contemporary charts. It may not be easy to duplicate the accomplishments of his first single, but Jackson is ready for the challenge. “The song seems to be doing very well all over the cities and we’ve got a hit,” he says. “The radio stations are playing the song all day long.”

Jackson, who is a rising star in the music industry, has been hard at work in the studio and has been spotted with various recording artists. He has also been featured in several television shows and has even made an appearance at the Super Bowl halftime show. His music has been praised by critics and fans alike, and he continues to tour extensively, sharing the stage with some of the biggest names in the industry.

Cover Story

Freddie Jackson: Quick Success Is His Lady Now

By Rusty Cutchin

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WGCC says program director David Grossman is looking for an "outrageous/mad morning man." T&R to David Grossman, WCCC Radio, 243 S. Whitney Street, Hartford, CT 06105; EOE/MF... an A/C type formatted station in Texas is looking for a sales/resume openings at the station. Only professionals need apply, females are encouraged. T&R to Paul James, P.O. Box AA, Marshall, TX 75671; EOE/MF... WSWA-AM 550 is looking for a morning personality. The station is fairly new and is quoted to be tough to sell. They need a face that's already understanding fans to make their "Voices of America." T&R goes to Bob Rall, Gen. Mgr., P. O. Box 732, Harrisburg, VA 22801; EOE/MF... positions are open for a program director and music director. Applicants should have, "…a proven, management experience," says Horatio Handy, 413 Jefferson Street, Lafayette, LA 70501; EOE/MF... Q-104 is accepting tapes for future positions at the station on-air. Send T&R to: WONY, P.O. Box 6476, Ithaca, New York 14851; EOE/MF... WRRK Hersh's contemporary country station will be in the market for an on-air program director, females are encouraged to apply. C&R with a recent photo to Mike McGann, WRRK Radio, P.O. Box 7, Hershey, PA 17033; EOE/ME... Gary James of WARE says, "We are expanding as we will be looking for news people." T&R to Gary James, WARE, P.O. Box 210, WARE Radio, Ware, MA 01082... WISE needs an aggressive reporter/anchor person. Experience is preferred and minorities are encouraged to apply. T&R to Dick Collum, WGE, Suite 9000, Lookout Road, Asheville, NC 28801; EOE/MF... a top-rated CHR formatted station will be in the market for a personality in mid-September. Send to KBDO Radio, P.O. Box 1725, Lake Charles, LA 70601; EOE/MF... a solid format gold station has an opening for someone who can handle working part time. One year of experience is required, send T&R to Christina Ruiz, 605 Mattison Avenue, Ashbury Park, New Jersey 08722... T&R for an experienced talent for part time shifts and entry level positions for sports engineers T&R to Tom Hennessey, WPOR, 560 Congress Street, Portland, ME 04101; EOE/MF... a news formatted Black/Urban station in the southern mart is accepting tapes and resumes for future positions on air. Send T&R to Richard Veasey, KXTA Radio, P.O. Box 1775, Lake Charles, LA 70601... The United Stations Radio Network is looking for a highly motivated regional manager. Candidate should have at least 5 years of radio network experience. Qualified individuals should send resume in confidence to: United Stations Radio Network, 1440 Broadway, New York, NY 10018; attn: Administration Dept./AR/EOE/MF... AM country station WQE is looking for a personality-oriented air talent. T&R to Bob Jones, WOBIE Radio, P.O. Box 871, Charlston, West Virginia 25303; EOE/MF... a night rock is needed at WRLG. "This is in the nation's third fastest growing market," says Brian Lange, WRLG, 2500 Airport Road, Naples, FL 33902... T&R for an anchor/reporter, seeking an AM News Director, K104-FM, P.O. Box 536860, Grand Prairie, Texas 75053 or call (214) 647-1831; EOE/MF... Q96-FM is still seeking the right person for its morning show. Candidate must be someone who can fit into an upempo post format easily," says Neil Hafy, WQSB Director, Q96-FM, 5430 Fredericks Road, San Antonio, TX 78229; EOE/MF... KRE in northern California is looking for full and part time announcers for their B/O outfit. Minimum 3-5 years experience is needed for the positions. KRE 601 Ash Hurley Road, Ithaca, CA 94710. No calls please. An east central CHR station is looking for an air talent immediately. T&R to Jeff Daniels, K-96, P.O. Box 1847, Richmond, IN 47374... wanted: experienced or broadcast-trained announcer for full time opening at small market A/C near Milwaukee. T&R to Chris Harlow, WPLY Radio, P.O. Box 420, Plymouth, WI 53073; EOE/MF... WJAD-FM has an immediate opening for an announcer. "It's a key position and right atmosphere for the right person," T&R to Management, P.O. Box 706, Bannock, ME 04405 in Santa Barbara is seeking T&R's for future positions at the station. Type of format is AOR. T&R to Rick Williams, P.O. Box 6210, Santa Barbara, CA 93100... KOPA- FM 107.7 in Phoenix is now looking for a morning personality. Darryl Lindsey

Station: WHTZ Market: New York P.D.: Scott Shannon

WHTZ-FM, the New York City area CHR station better known as "Z," One Hundred, is one of the nation's leading hit radio stations. With a weekly cum of some three million listeners, the popular dial stop reaches an eastern seaboard market that stretches from New Jersey to Connecticut. Just two years after its switch from WVNJ FM, the station now covers a potential listenership of 15 million people with its 50,000-watt signal.

A major source of success to the station has been the popularity of program operations director and air personality, Scott Shannon, whose morning show music, "The Morning Zoo," is one of the highest rated hit radio shows in the country. His syndicated show, "Scott Shannon's Rockin' America Top 30 Countown," goes out to 400 stations nationwide. While his name is on the radio, Shannon can be seen as one of five on-air personalities for V-101.

Shannon's high profile is in keeping with WHTZ's edge on the market. "We take the personality approach to CHR," said Shannon, "We much more than just an identity-oriented than most Top 40's." Joining Shannon on the "Morning Zoo" is Ross Britain. Following Shannon and Britain is "Skinny" Bobby at midday, with Shadow Stevenson on afternoon drive, Jack Da Weck in the early evening slot, Hollywood Hamilton from 10 p.m. till 2 a.m. and Dianne Pryor on overnight.

Promotions at WHTZ are geared toward giveaways. "We don't do a lot of advertising," remarked Shannon, "we spend our money on air promotions." Currently, promotions at the station focus on Bruce Springsteen tour ticket giveaways in conjunction with New York's Daily News tabloid.

Programming at WHTZ is Top 10 oriented, with very few risks as to new and developing artists. "Our programming will go out on strong," said Shannon, "but not very often. We stick pretty much to local sales and requests. We don't do a lot of guessing."
Westwood One To Distribute BBC Programs In The US

LOS ANGELES — The Westwood One Radio Networks announced that it has reached an agreement with the BBC Transcription Service for the exclusive distribution throughout the United States of BBC rock and pop music programs.

The three-year pact calls for the BBC to provide Westwood One a minimum of 80 hours of programming annually — including 26 original rock and pop concerts. The balance of the material will be drawn from the extensive archives of concert performances, interviews and produced specials.

Alan Bilyard, head of the BBC Transcription Service, has this to say about the BBC/Westwood One agreement: "We are confident our association with this dynamic organization will bring our programs to new audiences at a time when the British rock music enjoys unparalleled prestige throughout the world."

Comments Norman Pattiz, chairman and president of the Westwood One Radio Networks: "We've been well aware of the importance of BBC programming on American radio as a competitor for the past 10 years. The advantages of this new distribution agreement to our stations and advertisers are obvious. But the real impact will be with the artists. Now, concerts recorded by the BBC or Westwood One can in many instances be aired by both. In this case, two plus two clearly equals five."

For the past several years, BBC programs have been distributed in the United States by east coast-based program Supplier London Wavelength, airing on a syndicated radio network of stations under the title "The BBC Rock Hour." Under the terms of the new BBC/Westwood One agreement, some programming will be marketed as "The BBC On Westwood One" while other material will be included on already existing Westwood One programs.

Network Radio Sales Up Sharply In June

LOS ANGELES — Robert J. Lobdell, president, Network Radio Association, reports network radio billings in 1985 are increasing at a brisk pace. "Sales for June were up 16.5 percent to $1,630,876 from $2,720,909 the year before," Lobdell said. "On a year-to-date basis, we have posted a 13.6 percent growth during January-June as compared with the same period in 1984. This year our first-six month revenues are $115,490,565 versus $105,077,310 in the first half of 1984. These sales gains reflect national advertiser confidence in the value of network radio," Lobdell commented. "All indications are that network radio revenue will reach record levels this year."

Network radio billings information is compiled by the accounting firm of Ernst & Whinney.
### Most Added

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<td>WSHE</td>
<td>&quot;Sometimes&quot;</td>
<td>Y&amp;T / Summertime Girls</td>
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<tr>
<td>WSHE</td>
<td>&quot;Sanctuary&quot;</td>
<td>J. COUGAR MELLENCAMP</td>
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<td>WSHE</td>
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<td>J. COUGAR MELLENCAMP</td>
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<td>WSHE</td>
<td>&quot;Headin' Home&quot;</td>
<td>BOB DLAZIO</td>
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<td>WSHE</td>
<td>&quot;The Supremes&quot;</td>
<td>CHET BLOOM</td>
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### Strong Adds

- Dio — Rock And Roll Children
- Outfield — Say It Ain't So
- Tears For Fears — Head Over Heels

### Station Adds

- WUOG — Athens, GA — Dave Stewart
  - S. COPELAND — Gong Rock/African Dream
  - BLUE IN HEAVEN — Sometimes/Julia Chris
  - RED HOT CHILI PEPPERS — Hollywood/Jungle Men
  - SLY & ROBBIE — Make Em Move
  - KATE BUSH — Running Up That Hill

- WYNB — Tampa — Ron Diaz
  - DIO — Rock & Roll Children
  - HANK WILLIAMS JR. — House Of Love
  - J. COUGAR MELLENCAMP — Lonely Of Night

- WOWE — Chattanooga — Dave King
  - J. COUGAR MELLENCAMP — Lonely Of Night
  - BOB & ZIP — Just A Big Ego
  - MARRION — Killjoy
  - EDDIE & THE TIDE — One In A Million

- WOCA — Oklahoma City — Scott Dobner
  - HEART — Never
  - SURVIVOR — First Night
  - OUTFIELD — Say It Ain't So
  - MARRION — Killjoy
  - J. COUGAR MELLENCAMP — Lonely Of Night

- KICT — Wichita, KS — Lee Roberts
  - U2 — Bad
  - B. DYLAM — When The Night Comes Falling
  - EDDIE & THE TIDE — One In A Million
  - DIRE STRAITS — So Far Away
  - NIGHT RANGER — Four In The Morning
  - J. WAITE — Every Step Of The Way

### Rock Programmer's Pick

**Programmer:** Bob Shulman  
**Station:** WSHE  
**Market:** Miami/FT. Lauderdale  
**P.D.:** Michael Dalfonzo

WSHE is a survivor in a market that has not been traditionally kind to album rock stations. The station has been bringing rock music to South Florida for over 14 years, and has just achieved the highest ratings in its history. While four stations battle for the pop radio crown, WSHE is now the only album rock station in Miami.

"It's a strange market because of the large ethnic population," says program director Michael Dalfonzo. "We never see mass appeal radio at an album station and we're not selective either. Each station is all about all music, all day, by any stretch of the imagination," continues Dalfonzo, "We look for music that's mass appeal, sounds good and is produced well. The sound and production are very important to us. We keep a close eye on record sales and we come to the library material we play the cream of the crop. We even go all the way back to people like Buddy Holly."

WSHE has become a very aggressive station when it comes to promotions. In the words of Dalfonzo, "They are heavy and consistent. We look for major promotions. Instead of doing five little rinky-dink ones we will do one big one."

This means staying away from the grand openings of shopping centers and going for more intimate or well-attended concerts. Dalfonzo also credits this for the station's fine performance in the ratings. "The average person on our staff has 15-15 years experience. I have a bunch of seasoned pros working here."

WSHE broadcasts at 103.5 MHz.
ARETHA'S FREEDOM — More than 700 people turned out in Aretha Franklin's hometown of Detroit when a major city thoroughfare was temporarily renamed "Aretha Franklin's Freeway of Love." Shown at the ceremony is Detroit councilman Mel Ravitz, making the announcement, with Aretha Franklin and her wife Earline, who represented Aretha.

THE RHYTHM SECTION
DANCE ACTION — Catching up on the 12-inch scene. Last week saw a number of releases by remarkable artists. The debut of Maurice White, solo artist, is a long overdue event, and though the hope here is that Earth, Wind and Fire will release more of White's new singles, the new single, "Stand By Me," will remind listeners that his tenor was the cornerstone of the band, notwithstanding Philip Bailey's remarkable contributions. Of course White's new album, "More than ever," is more than ever loud, harmonically astounding, and quite possibly, as a production and band leader, his new single is now EWF, but the average listener may not know it, so faithful to the band's style is White's new treatment.

ARETHA'S forests. The 12-inch was remixed by EPIC's Featleabica, Ovest's new English import with some decidedly American involvement. Ovest has been steadily expanding its roster with acts like Jack Johnson, Glasses, and the Ovest. White's new single is described as a modern rock and rhythm-oriented group. It's first 12-inch, "Feel It," is a soulful uptempo shuffle with obvious rock underpinnings tuned up by the surprise appearance of Steve Wonder and his harmonica for hire. (Steve must be feeling really English after performing with Thomas Dolby and Eurythmics.)

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**TOP 100 BLACK CONTEMPORARY SINGLES**

The chart below is based on a combination of radio airplay and actual pieces sold at retail stores.

**August 17, 1983**

<table>
<thead>
<tr>
<th>Week On</th>
<th>8/10 Chart</th>
<th>Weeks On</th>
<th>8/10 Chart</th>
<th>Weeks On</th>
<th>8/10 Chart</th>
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</thead>
<tbody>
<tr>
<td>32</td>
<td>ITCHIN' FOR A SCRAATCH FORCE M.D.'s (Atlantic 7-28962)</td>
<td>15 13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>THE PLEASURE SEEKERS</td>
<td>THE SYSTEM (Mirage/Atlantic 7-99890)</td>
<td>34 9</td>
<td></td>
<td></td>
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<tr>
<td>34</td>
<td>TOO MANY GAMES</td>
<td>MAYE featuring FRANKIE BEVERLY (Capitol B 7474)</td>
<td>14 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>THINKING ABOUT YOUR LOVE</td>
<td>SKWORTH &amp; TURNER (MCA 7-28956)</td>
<td>16 16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>DARE ME</td>
<td>POINTER SISTERS (MCA PB 14128)</td>
<td>42 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>HISTORY</td>
<td>MAI TAI (Cologe CR 715P)</td>
<td>44 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>HELLO STRANGER</td>
<td>CARRIE LUCAS (Contemporary/MCA 52602)</td>
<td>53 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>YOUR LOVE IS KING</td>
<td>SAD (Porter/Capitol 37-95406)</td>
<td>41 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>I MISS YOU</td>
<td>KLYMAXX (Contemporary/MCA 52606)</td>
<td>60 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>THE DANCE ELECTRIC</td>
<td>ANDRE CYMONE (Columbia 7-28953)</td>
<td>58 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>I'M LEAVING BABY</td>
<td>CON Funk SHUN (Mercury/PolyGram 890 (914-7))</td>
<td>48 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>THE ROOF IS ON FIRE</td>
<td>ROCK MASTER SCOTT &amp; THE DYNAMIC 3 (Reality/Fantasy 200)</td>
<td>45 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>MY SECRET (DIJA GETT)</td>
<td>NEW EDITION (MCA 52627)</td>
<td>50 6</td>
<td></td>
<td></td>
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<tr>
<td>45</td>
<td>PARASITE</td>
<td>THE RED EYE'S (Polydor/PolyGram 811 787-7)</td>
<td>46 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>BIT BY BIT (THEME FROM FLETCH)</td>
<td>STEPHANIE MILLS (MCA 52617)</td>
<td>51 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>DISRESPECT</td>
<td>THE GAP BAND (Total Experience/RCA TES-2418)</td>
<td>52 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>HOT SPOT</td>
<td>DAZZ BAND (Motown 1800 MF)</td>
<td>55 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>SOMETHING THAT TURNS YOU ON</td>
<td>BILL WITHERS (Columbia 36-05424)</td>
<td>54 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>TELEPHONE</td>
<td>BILLY BOYS (Capitol B 7458)</td>
<td>26 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>YOUR PLACE OR MINE</td>
<td>BAR-KAYS (Mercury/PolyGram 880 966-7)</td>
<td>61 3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MOST ADDED

Commodores
C. Carlton
F. Jackson

WDAO — Dayton — Lankford Stevens — PD
Atlantic Starr
C. Carlton
O'Jays Starpoint

KSOL — San Francisco — Marvin Robinson — PD
Bar-Kays
P. LaBelle
Klymaxx
Bad Boys
S. Star
Sheila E
B. Womack
Prince
One Way

WTL-C — Indiana — Kelly Carson — PD
J. Holliday
O'Jays
Commodores
Osborne & Giles
H. Johnson
B. Griffith

WILD-FM — Boston — Elroy Smith — PD
F. Jackson
B. Womack
Finesse
Atlantic Starr

WJB “FM 98” — Detroit — Cecilia Whittome — MD
Dayton
Kiera
Kool & The Gang
Shannon

WHHC — New Haven — James Jordan — PD
Alicia
Dazz Band
Word Of Mouth
B. Withers
J. Holliday
One Way
Bar-Kays

WOKJ — Jackson, MS — Julian Davis — MD
Sugarfoot
Starpoint
The Gap Band
B. Womack
A. Cymone
David D

KMJQ-FM — Houston — Ron Atkins — PD
C. Lucas
Icey Hot
H. Alpert
Family
H. Hewett
M. Lovesmith
A. Dupree

KJLH 102.3 — Los Angeles — Doug Gilmour — MD
M. White
Tears For Fears
Tiddy T

KDAY AM 1580 — Los Angeles — Greg Mack — MD
G. Guthrie
Maze
Mai Tai
C. Carlton
Jonzon Crew featuring Michael Jonzon
C. Singleton
M. White

WBIX-FM — Chicago — Marco Spoon — MD
Roxanne
M. Gaye
Mai Tai
H. Johnson
Family
C. Lucas
T. Jordan
H. Alpert
Krystad

KNHC — Seattle — Felix Shoatsk — PD
B. Stone
Madonna
Go West
The Motels
Oligo Bolingo
New Edition
Commodores

WQMG — Greensboro — Doc Foster — MD
W. Mills
O'Jays
B. Womack
J. Holliday
H. Hewett
Atlantic Starr
V. Young
New Edition
M. Gaye

WATV — Birmingham — Ron January — PD
Commodores
Shannon
One Way
Maze
World Of Mouth featuring DJ Cheese
C. Carlton

KDKO — Denver — Jay Johnson — PD
Family
The Gap Band

SHANNON GOES WILD — Mirage recording artist Shannon stopped by WILD radio in Boston for an on-air interview with Kandie Eastman. (left to right) Angela Thomas, music director; Rita Roberts, Atlantic R&B Promotions; Shannon; Elroy Smith, program director.

URBAN PROGRAMMER'S PICK

Programmer: Hardy Jay Lang
Station: WPLZ
Market: Richmond, VA.

Song: "Sunshine"
Artist: Warren Mills
Label: Arista

Comments:
"It’s just catching on in this market, but it seems to appeal to the young female demo between 13-20. The record will do well due to the tone set earlier by New Edition. Full Force produced it wisely and their talents shouldn’t be underestimated; they seem to be popping up everywhere. Right now a lot of good music is coming from London area such as Loose Ends, Jermaine Stewart, etc. . . . Another record that was mentioned by Lang was ex-Cameo member Charlie Singleton’s single "Make Your Move."

Juicy
Mai Tai
J. Holliday
A. O'Neal

KPRS — Kansas City — Dell Rice — PD
C. Carlton
New Edition
H. Johnson
First Love
David D
V. Underwood

WCIN — Cincinnati — Steve Harris — MD
P. Bryson
Klymaxx
H. Lewis
J. Johnson’s Revue
Ready For The World
B. Womack

WYLD-FM — New Orleans — Dell Spencer — PD
H. Alpert
H. Johnson
O'Jays
H. Hewett
Col. Abrams
Goodie

KOKA Shreveport — B.B. Davis — PD
O'Jays
J. Holliday
J. Sample
W. Houston
Atlantic Starr
Bar-Kays
Maze

WDJY — Washington, D.C. — Dan O'Neil — PD
Madonna
Boogie Boys
Col. Abram
H. Johnson
F. Jackson

WPLZ — Richmond, VA — Hardy Jay Lang — PD
Prince
A. Robolnik
Starpoint
Family
A. Cymore
P. Collins
W. Mills
Sisqo

Sash Box/August 17, 1985
HOT NEW SELLER

Rene & Angela
Loose Ends

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

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

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

Benson's House Of Records — Los Angeles — Robert Palacios
F. Jackson
A. Cymone
Cameo
W. Houston
B. Genetics

Gifts Records And Tapes — Houston — Gil Bultron
H. Johnson
Cameo
Fat Boys
Boogie Boys
Dazz Band

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

Hill's Stereo — Norwalk, CT — Mary Ann Saracino
A. Franklin
S. Turcine
S. Jordan
S. Star
P. LaBelle

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

Record And Tape Collector — Baltimore — Cindy Baker
Prince
A. Franklin
P. LaBelle
W. Houston
L. Vandross

PATTI LABELLE

STRONGEST SALES

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

STORE REPORTS

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

WEBB'S Department Store — Philadelphia — Bruce Webb
Ready For The World
L. Vandross
F. Jackson
W. Houston
R. James

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

Platter Shack — Orlando — Delia Wiggins
F. Jackson
L. Vandross
The Boogie Boys
Cameo
A. Franklin

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

URBAN RETAILER'S PICK

<table>
<thead>
<tr>
<th>Retailer</th>
<th>Store</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nita Davis</td>
<td>Barney's One-Stop</td>
<td>Chicago</td>
</tr>
</tbody>
</table>

Album: "Only Four You"
Artist: Mary Jane Girls
Label: Gordy/Motown

Comments:
"It's a very good album, a top seller. The current single, 'Wild And Crazy Love,' is getting a lot of airplay; and "In My House" is still getting some play. They were in-store a couple of weeks ago; the promotion was very successful."

JOHN'S MUSIC — Los Angeles — Marie Jackson
F. Jackson
W. Houston
L. Vandross
A. O'Neal
U. T. F. O.

H&W One-Stop — Dallas — Walter Jackson
Cameo
L. Vandross
F. Jackson
Prince
A. Franklin

Believe In Music — Wyoming, MI — Jim Marussie
Cameo
One Way
F. Jackson
P. Collins
A. Franklin

GEMINI II RECORDS — Chicago — Alonzo King
L. Vandross
R. James
Prince
F. Jackson
Wham!

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

Penny Lane Records — Seattle — Debbie Schierman
F. Jackson
Loose Ends
Cameo
Rene & Angela
C. Lynn

FORTUNE RECORDS — Inglewood, CA — Timmy Fortune
F. Jackson
W. Houston
L. Vandross
Prince
Mary Jane Girls

TARA ONE-STOP — Atlanta — Joan Chapman
F. Jackson
L. Vandross
W. Houston
Cameo
Wham!

MUSIC LIBERATED—Baltimore — Larry Jeter
W. Houston
F. Jackson
L. Vandross
Mary Jane Girls
Rene & Angela

BIRDLAND RECORDS — Baltimore — Beverly Burston
G. Guthrie
F. Jackson
L. Vandross
P. LaBelle
Tap 2

TOWER RECORDS — Sacramento — Jean Banvaar
Tears For Fears
W. Houston
P. Collins
Sade
Cameo

WATTS GOES TO COURT — Qwest recording artist Ernie Watts is joined by a few friends following one of his four SRO shows at the Palace Court in Hollywood. Watts performed selections from his latest LP, "Musician" which features the single, "Music Prayer For Peace," also joining Watts for the four shows were keyboardist Don Grusin and vocalist Phil Perry. Shown here, standing left to right: Harold Childs, Qwest president; Steve Campbell, Warner Bros. Records; Harry Gandy, music director, KUTE; Jackie Thomas Warner Bros. Records; Watts; Pam Robinson, KACE; and Jerry Boultingb, KACE; and John Brown, Qwest director of A&R.
20 "IF YOU TAKE ME WITH YOUR LOVE (EXTENDED VERSION)" — UB40 (Extended version: 4:29) (Video) (Columbia/CBS 46251) 40 3 4
21 "SLOW DOWN THE NIGHT" — UB40 (Extended version: 4:51) (PolyGram/Payne 44858) 35 3 3
22 "I WON'T BE A KID AGAIN" — UB40 (Extended version: 4:12) (Epic/Parlophone 65040) 30 3 3
23 "ALWAYS:" — UB40 (Extended version: 4:55) (MCA 46507) 25 3 2
24 "PLANT A SEED" — UB40 (Extended version: 4:54) (A&M 17333) 20 3 1
25 "Louisiana Camellia" — UB40 (Extended version: 3:03) (Syco/CBS 44877) 20 3 1
26 "The Unlikely Heroes" — UB40 (Extended version: 4:18) (A&M 17333) 15 3 1
27 "One Fine Day" — UB40 (Extended version: 4:32) (Epic/Parlophone 65040) 15 3 1
28 "Red River Rock" — UB40 (Extended version: 4:32) (A&M 17333) 15 3 1

The Top 12 "Singles" Chart is based solely on actual pieces sold at retail stores.
**TOP 40 ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Week(s) on Chart</th>
<th>Weeks on 5/13 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DANCING IN THE SUN</td>
<td>GEORGE HORDER (TEA 75258)</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>MAGGIE DOUGLASH</td>
<td>STANLEY JORDAN (MCA 6050)</td>
<td>23</td>
</tr>
<tr>
<td>3</td>
<td>YOU'RE UNDER ARREST</td>
<td>MILES DAVIS (Columbia FC 40022)</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>HARLEQUIN</td>
<td>DAVID DRUDEN &amp; LEE RITENOUR (GRP 1015)</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>SODA MOUNTAIN SHUFFLE</td>
<td>EARL CLAY (Brother Blue 23552-1)</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>ALTERNATING CURRENTS</td>
<td>SPYRO DYNAR (MCA 6050)</td>
<td>8</td>
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<tr>
<td>7</td>
<td>GRAVITY</td>
<td>KERRY B. O&quot;FORCE (Arista AL 84629)</td>
<td>14</td>
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<tr>
<td>8</td>
<td>SKIN DIVE</td>
<td>MICHAEL JONES (Warner Bros. 25362)</td>
<td>5</td>
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<td>9</td>
<td>WELCOME</td>
<td>ANDREAS VONNLEIDER (CBS RMS 59901)</td>
<td>28</td>
</tr>
<tr>
<td>10</td>
<td>JUNGLE GARDEN</td>
<td>DAVID VALENTIN (GRP 1016)</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>FIND</td>
<td>THE STANLEY CLARKE BAND (ECM 85108)</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>MUSICIAN</td>
<td>VINCE HATTS (Columbia FC 39350)</td>
<td>14</td>
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<tr>
<td>13</td>
<td>MASHA</td>
<td>GREG WATANABE (ECM 84031-1)</td>
<td>15</td>
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<tr>
<td>14</td>
<td>HOT HOUSE FLOWERS*</td>
<td>KYLEN MANSFIELD</td>
<td>(Collectors FC 40090)</td>
</tr>
<tr>
<td>15</td>
<td>STRAIGHT TO THE HEART*</td>
<td>DAVID SANBORN (Warner Bros. 25820)</td>
<td>16</td>
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<tr>
<td>16</td>
<td>SKY DANCE</td>
<td>ROYDEY FRANKLIN (Columbia FC 39362)</td>
<td>9</td>
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<tr>
<td>17</td>
<td>20/20</td>
<td>GEORGE HENSON (Columbia FC 20115-1)</td>
<td>17</td>
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<tr>
<td>18</td>
<td>NEW FACES*</td>
<td>DIZZY GILLESPIE (GRP 1012)</td>
<td>22</td>
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<td>19</td>
<td>VOCALISE</td>
<td>THE MANHATTAN TRANSFER (Atlantic 2050-1)</td>
<td>21</td>
</tr>
</tbody>
</table>

The CASH BOX Top 40 Jazz Album Chart is based solely on actual pieces sold at retail stores.

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**FEATURE PICKS**

**NO MAN IS GOING TO CHANGE ME** — Dakota Staton — GP GDS-5027 — Producer: Ben Arroyo — List: 8.8

This sassy, swinging, Misa Staton, a major Capitol star a couple of decades back, turns in a delightful bluesy LP that features good tunes (by Van Morrison, Jimmy Van Heusen, Bill Doggett and others), fine singing, and an excellent rhythm section (Bross Townsend, Dave Jackson, Michael Carvin). There aren't many singers still around who can put over Walter Bishop's calypso, "Sex is a Misunderstood" ("the more you miss/you meaner you get.")

**THE BENNY GOODMAN CARAVANS: SING, SING, SING** — Benny Goodman — Legend GJG-1033 — Producer: Wayne Knight — List: 8.8

This clear sound — Jack Tower's transfer — that these archaics of two April '39 editions of "The Camel Caravan," where Benny Goodman and company hold fourth weekly on America's airwaves. The band is tight, Goodman is typically exquisite, and there are good guest turns from Johnny Mercer and Al Jolson and Meade "Lux" Lewis.

**URBAN SURRENDER** — Ric Swanson — American Gramophone SG-600 — Producer: uncredited — List: 9.8

A perky, sunny fusion date from drummer/keyboardist/composer Swanson that is pleasing to the ears and feet. The exceptionally tight band features good work by saxophonist Sonny Firmince, guitarist Larry Long and the lead Swanson.

**LONG OVERDUE** — Chuck Foster — Sea Breeze SB-2033 — Producer: Chuck Foster — List: 8.8

Foster, a 20-year veteran of studios, big bands, and Velveeta show bands, here gets his first chance as a leader — surrounding his lyrical trumpet with such bopping colleagues as Pete Christlieb, Frank Strazzeri and Roy McCurdy. A solid, long overdue, mainstream date.

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**Y'S MAN** — A common complaint about the Kool/N.Y. Jazz Festival is that it doesn't book enough contemporary jazz. But very few people give thought to the fact that the festival books very little traditional jazz — the sounds of New Orleans and Chicago, not to mention the early sounds of ragtime. The Festival, in fact, is in the form of an annual event of the New-Olds. Well, Dick Hyman took notice and is being the ardent traditionalist that he is, decided to try and correct it. "Jazz in July at the Y" intended to prove that there is an audience hungry for the early sounds. Hyman has asked in his program of his colleagues for show for two nights at the 92nd St. Y's beautiful, intimate Kaufman Concert Hall, and bongos, a large, enthusiastic audience turned out every night. Opening night was Max Morath "Presents the Supreme Rhythm," and the concert was simultaneously fun and instructive. Morath may be a little slick for some tastes, more included — but he's an anable and imaginative cast of the syncopated sounds. Together with the 92nd Street Ragtime Concert Band, an ad hoc ensemble stocked with exceptional players (Kenny Davern, Joe Wilder, George Masso, Howard Alden, Ron Traylor and the band's conductor, Harvey Phillips, joined Hyman for some small band numbers), and Carrie Smith, Hyman and Morath walked the audience through numerous ragtime pieces — both familiar and forgotten — and pulled some interesting aspects of the century. Morath kept trying to set up a park gavebo-type atmosphere and, by evenings' end, made Piano and Other Delights, and, being a stride piano artist, I slurped it up. Six ivory tickers were on hand — Hyman and Dick Wellstood (who perform together as "Stompedomaniacs") and, later, the Max Morath and "Last of the Whoopeehouse Piano Players," Mike Lipskin, and Judy Carmichael — along with Joe Wilder on trumpet, Milt Hinton on bass, and Butch Miles on drums. In between, he saw there was plenty of James P. Johnson and Fats Waller and Willie "The Lion" Smith and the latest of swinging bass patterns (McShann, it should be pointed out, is not a stride pianist, but his bluesy southwestern swing style provided a nice contrast). Oddly, one of the concert's highlights had nothing to do with stride pianos — it was Wilder's "Hidden Watching, swimming. "Bangle Hymn of the Republic". The other nights were "Cafe-Walking Babies," "Swinging The Blues," "America: The Beautiful: Ruby Raff and Friends," and a recreation of Paul Whiteman's historic Aeolian Hall Concert. Except for the closer, the nights were kaleidoscopic — the same people performed in different settings and there were stand-out pieces every evening. Carrie Smith, Bragg (especially with Hyman at the organ), McShann, Frank Wess, Al Grey, Hinton, Maxine Sullivan, and Hyman (among others) that there's a little life left in the sounds from the pre-bop days. Now if the Y would do an avant-garde festival, everybody'd be covered during the New York summer.

**NEW YORK NOTES** — There's going to be a lot of jazz activity during these humid dog days of summer. For those who like their jazz free (but not necessarily free jazz), the annual Lincoln Center Out-Of-Doors Festival will serve up Clark Terry (8/18) — "In a Swingin' JAZZ Band," with vocalists; "Struttin' with Some Barbecue," with the "Strutters," and "Twistin' With Some Barbecue," with the "Twisters." acompañaendo The other nights will be "Cafe-Walking Babies," "Swinging The Blues," "America: The Beautiful: Ruby Raff and Friends," and a recreation of Paul Whiteman's historic Aeolian Hall Concert. Except for the closer, the nights were kaleidoscopic — the same people performed in different settings and there were stand-out pieces every evening. Carrie Smith, Bragg (especially with Hyman at the organ), McShann, Frank Wess, Al Grey, Hinton, Maxine Sullivan, and Hyman (among others) that there's a little life left in the sounds from the pre-bop days. Now if the Y would do an avant-garde festival, everybody'd be covered during the New York summer.

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**KELLAWAY WELL AWAY** — Piano Roger Kellaway recently traveled to Israel with Dizzy Gillespie's group; here he pos by a Holy Land door.

The following night was entitled "Stride and Swing," with more of the usual rhythm sound, but no strait pianist, but his bluesy southwestern swing style provided a nice contrast). Oddly, one of the concert's highlights had nothing to do with stride pianos — it was Wilder's "Hidden Watching, swimming. "Bangle Hymn of the Republic". The other...
MUCHO MAS

RADIO AND YOUR EARS — Contrary to television, which requires the stationary, attentive visual element, radio can be listened to throughout a house as well as out of it. In our music business, radio is the most effective medium to reach the desired audience. MUCHO MAS devotes part of this week’s space to several perspectives of that interesting and often unappreciated industry.

COMMAND IN "LA MIA" — Command Broadcast Associates purchased from EGM Broadcasting Corporation, a chain of AM radio stations under the moniker "The Voice of Latin America". "LA MIA" ("My Own"). Located in the Fort Worth/Dallas area, with 50,000 watts on the 1540 AM frequency, "LA MIA" will undergo a departure from its English-speaking format which, according to a source connected with the transaction, "did not attract the Mexican American population, while scaring away the native Mexican audience."

The new proprietors, who also own the successful WADO-AM in New York, have maintained a relatively one-half of the programming dedicated to Mexican nortena music. The remainder has been set aside for international ballad and tropical (salsa, merengue, cumbia, et al) sounds, marking the production news provided by station’s reporters, primarily from Mexico, Puerto Rico and Central America.

RENTO RETURNS HOME — Argentine singer Leonardo Favio is pictured here signing the contract that will reunite him with his original firm, Siene Records. Pictured here are (1-1): D’ Aldo Romano, vice president, CBS Records, Latin American Operations; Favio and Ralph Caputo, director, Business Affairs.

Favio annually reach them through radio, Arbitron characterizes radio as an integral part of daily life in the Hispanic community. Furthermore, the bost of radio information served to more than 70 percent of Hispanics listen to radio each week (two percent higher than the national average), 30 hours a week, which is 20 percent more than the general population’s average. The report indicates, in a bit of a surprise — that Hispanic listening is higher, four Saturdays from 10 am to 3 pm than it is from 6 am to 9 am through Fridays, which is peak listening time nationally. Moreover, Hispanic audiences are, on the average, about four years younger than the general population.

Although it must be clarified that this report includes all Hispanics who only listen to Hispanic stations, Arbitron hopes this information could be of additional service to radio stations, programmers, advertising agencies and its clients.

A RATING POINT IN HAND IS BETTER THAN. . . — In spite of this specialized study, MUCHO MAS feels that Arbitron should also be addressing the prevalent dissatisfaction existing in Hispanic radio stations. Various programmers, stations in off-the-record interviews expressed their lack of faith in the questionnaire methodology applied in measuring the Hispanic community, as well as the economic unfeasibility of an Arbitron affiliation (supposedly in the $40,000 to $50,000 per year range) which represents a sizable portion of stations’ yearly revenues.

What was once a Catch-22 for radio stations (if a station is not affiliated with Arbitron it cannot use its ratings as a basis to obtain advertising, particularly the highly desired national accounts), it is now being neatly circumvented by Hispanic salesmen who show a photocopy of the most desirable ratings to prospective clients with the usual hushed verbal proviso, "We are not subscribed to Arbitron, so you know we can’t officially use their figures, but . . . Tell them . . ."

And, as one radio programmer succinctly put it, "there are only four radio stations in New York; therefore, in order to determine how the other stations are doing they have to measure us."

Whereas this mind is not sufficiently acquainted with the process used by Arbitron in measuring the Hispanic audience for Hispanic radio stations, it is obvious the service is losing the potential revenue which could have been derived from having more Hispanic radio stations affiliated to the service. Yet, it doesn’t make any sense for a station executive to dump a considerable portion of yearly revenues in fees which may not help the station recoup its investment. We sincerely hope that intelligent minds will prevail, for figures, but that these fractions will develop a mutually satisfying arrangement which will eliminate the methodology and cost-efficiency questions presently existing.

LEAVE HOME, PLEASE — D’Aldo Romano, CBS Records’ vice president, Latin American Operations, announced the signing of Argentinian singer Leonardo Favio to his original record company. Favio achieved his fame during the 60s and 70s with a string of hits like Fuiste mia un verano ("You were mine during a summer") and "El león me olvidó" ("She backed up forget me"). Favio’s record is a mambo tenor, and the then-innovative Argentinian, European-influenced string arrangements, later copied by many successful interpreters. October was given as the release date for Favio’s next LP.

MUCHITOS Y MUCHITAS — A famous Spanish proverb says "secreto entre dos no es secreto," as in once two persons know something it’s no longer a secret. This seasons wax is kept a secret is a transfer of the Latin radio industry to station owner and Big Four Spanish stations. Although there are more than enough facts, rumors and innuendos for two columns, we have been assured by this particular station’s management, that we shall have a full account of the facts in time for the next issue’s deadline. MUCHO MAS stands by its word.

MAS MUCHITOS, PERO POCAS MUCHITAS — Hello, there, record executives nortena and Tex-Mex music. STOP. Would love to hear from you. STOP. Please send us information. STOP. West 68th St. Suite 6E. New York, NY 10023. FINAL STOP.

Tony Sabourin

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**RADIO**

**MOST ADDED**

- WJIT — Paco Navarro — New York
- WLYH — Pablo De Jesus Colon — Hartford
- WMDQ — Tony Aguilar — Washington, D.C.
- WSKQ — Salvador Lopez — New York
- KESS — Armando Quintero — Fort Worth
- WCTQ — Horacio de la Piedra — Miami
- WNOX — Pedro Fonseca — New York

**STRONG ADDS**

- En el carcel de tu piel — Barullo Centere, cantarás — Hermanos
- Ese hombre no se toca — Rocío Banuel
- Felicidad — Julio Iglesias and Pedro Vargas
- Los V Illalona Rabat — Hector’s

**STATION ADDS**

- WCMQ-FM — Betty Pino — Miami
- KLSX — Jose Jose y Jose Feliciano
- WJAB — Luis Miami Sound Machine
- WMDO — Angela Carrasco
- KWRU — gets, can’t can’t
- KWSQ — No quiere — Manoella Torres
- WSGO — Salvador Lopez — New York
- WJIT — Paco Navarro — New York
- WLYH — Pablo De Jesus Colon — Hartford
- WMDQ — Tony Aguilar — Washington, D.C.
- WSKQ — Salvador Lopez — New York
- WKOC — Horacio de la Piedra — Miami
- WHKQ — Pedro Fonseca — New York

**HOT SELLER**

- Asi cantaba Chito Gonzalez — Danny Rivera
- Hectors Records — New York City
- La carga — Fernandez Villa y los De Almiquian
- Innovations — El Gran Combo
- Reflexiones — Jose Jose
- Atrapadas — Angela Carrasco
- Patacon piso — Johnny Ventura

**RETAIL**

- As contempla Chito Gonzalez — Danny Rivera
- Hectors Records — New York City
- reflexiones — Jose Jose
- Atrapadas — Angela Carrasco
- Patacon piso — Johnny Ventura

**STRONGGEST SALES**

- A la carga — Fernandez Villa y los De Almiquian
- Innovations — El Gran Combo
- Reflexiones — Jose Jose
- Atrapadas — Angela Carrasco
- Patacon piso — Johnny Ventura

**STORE REPORTS**

- Bate Records — New York
- Coffee town — Charlie Rodriguez and you Orquesta
- Los Reyes del Caribe — The Reyes del Caribe
- Sola — Jorge Rigo — Sono Rodven
- 

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**LATIN**
DOUBLE PLATINUM!
Something to “Shout” about.

TEARS FOR FEARS ON TOUR: 8/24 WINNIPEG, CAN • 8/26 LETHBRIDGE, CAN • 8/27 CALGARY, CAN • 8/28 EDMONTON, CAN • 8/30 KAMLOOPS, CAN • 8/31 VANCOUVER, CAN • 9/3 SEATTLE, WA • 9/4 PORTLAND, OR • 9/6 LAS VEGAS, NV • 9/8 DENVER, CO • 9/11 AUSTIN, TX • 9/12 SAN ANTONIO, TX • 9/14 DALLAS, TX • 9/15 HOUSTON, TX • 9/17 NEW ORLEANS, LA • 9/19 JACKSONVILLE, FL • 9/20 W. PALM BEACH, FL • 9/21 TAMPA, FL • 9/22 GAINESVILLE, FL • 9/24 ATLANTA, GA • 9/25 NASHVILLE, TN • 10/4 TO 10/6 NEW YORK, NY • AND MORE TO COME..
Executive Monitor

HBO Premiere Films has named Steve Ulijak to the post of vice president. Ulijak joined HBO two years ago with varied experience in the cable television industry, including producer for Edward R. Pressman Productions and developer of a documentary. He was named features producer for HBO in July. Before that, McGee served as general assignment reporter for Newsweek magazine Washington, D.C. bureau, and as urban affairs and United Nations reporter for Newsweek's New York bureau.

POOR BOYS SHARE THE WEALTH — In honor of the release of Willie and the Poor Boys' long-awaited home video to stores (the video was previously available only through mail order), music industry notables turned out for a London party. Both the album and the video are being marketed for the benefit of the Ronnie Lane Appeal for A.R.M.S. (Action Research Into Multiple Sclerosis). Pictured at the party are (l-r): Jimmy Page, who plays guitar on the album; Bill Wyman, founder of the effort; John Entwistle of the Who, who has a cameo in the video; Kenny Jones of the Who, who performs on the album and in the video; and Paul Rodgers of The Firm, who sings two of the album's songs.

The Release Beat

August at Walt Disney Home Video includes a wide range of product, from music video to feature films. Disney's "D TV" offers compilation of animated classics set to hit pop songs of the '60s, entitled "Groovin' For A '60s Afternoon." In tune are albums by classic rock artists: The Beach Boys, The Beatles, Fine Young Cannibals and Matchless, as well as CD's by pop artists such as Madonna and George Michael.


DEAN ON VIDEO — A special package of James Dean titles, including East of Eden (pictured), Giant, and Rebel Without a Cause, will be released by Warner Home Video Sept. 16.

The Cash Box Top 15 Music Videocassettes Chart is based on actual pieces sold at retail stores.

MOST ADDED

ALL HIT VIDEOS — Chuck Foster — Producer
Kathryn And The Waves
Talking Heads
Dire Straits
Ratt
Bon Jovi
B. Ferry
Y&T
M. Manchester

CALIFORNIA MUSIC CHANNEL — Linda DeFiaglio — Associate Producer
J. Geils Band
Kathryn And The Waves
The Motels
Til Tuesday
UTFO
REM
M. McDonald
W. Walter Life By Night

HEART LIGHT CITY — Janet Williams — Associate Producer
C. Hart
M. Manchester
P. Bryson
P. Collins
A. Grant
Kid Creole and the Coconuts
H. Alpert

VIDEO 22 — Linda Rosenfield — Music Director
Vitamin Z
AC/DC
Belouis Some
Candy
Idle Eyes
The Truth
TNT
L. Branigan
Gary O
Prophet
The System

DANCE TV — Joe Caliro — Producer
Belouis Some
The Adventures
P. Denator
J. Geils Band
REM
M. McDonald
Loose Ends
Weather Girls

NIGHT TRACKS — Bill Brummel — Program Director
Limahl
L. Branigan
The Adventures
The Beach Boys
The System
H. Alpert
Feetlabeila

KRLR-TV21 — Bob Bell — Music Director
Belouis Some
L. Branigan
AC/DC
The Adventures
W. Mills
S. Jordan
World Citizen

STRONG ADDS

Send My Heart — The Adventures
Chrysalis
Shame — The Motels — Capitol
Can't Get There From Here — REM — IRS
Spanish Eddie — Laura Branigan — Atlantic

PROGRAM ADDS

VIDEO MUSIC MACHINE — Paul Friday — Director
The Motels
The Family
Motley Crue
REM

U86 — Steven Leeds — Program Director
Kathryn And The Waves
Duran Duran
Sting
T. Turner
J. Cliff
AC/DC
Helix
Odon
Black Lace
China Crisis
C. Lauper
Goon Squad
C. Isaak
Heart
TNT
Marillion
N. Mason
Sheila E.
Motels
Oingo Boingo

VIDEO PROGRAMMER’S PICK

PD
Joe Caliro

Program
Dance TV

Market
New Hampshire and Maine

Video: Hot Shot
Artist: Jimmy Cliff
Label: Columbia

Comments:

"This video was done well without all the special effects. This is an artist, who will probably be bypassed by most program directors, but they should give it a good look. It’s a performance video rather than the concept type."

TOP 30 MUSIC VIDEOS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks 6/10</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>FREeway Of Love</td>
<td>Aretha Franklin</td>
<td>Arista</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>TAKE ON Me A-HA</td>
<td>(Warner Bros.)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>NEVER Surrender</td>
<td>Corey Hart</td>
<td>EMI America</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>POWER OF LOVE</td>
<td>Huey Lewis And The News</td>
<td>6</td>
<td></td>
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<tr>
<td>5</td>
<td>ST. ELmo'S FIRE (MAN IN MOTION)</td>
<td>John Parr</td>
<td>Atlantic</td>
<td>5</td>
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<tr>
<td>6</td>
<td>WE DON'T NEED ANOTHER HERO (THUNDERDOME)</td>
<td>Tina Turner</td>
<td>Capitol</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>RASPBERRY BERET</td>
<td>Prince And The Revolution</td>
<td>3</td>
<td></td>
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<tr>
<td>8</td>
<td>IF YOU LOVE SOMEBODY SET THEM FREE</td>
<td>Sting</td>
<td>A&amp;M</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>SHOUT Tears For Fears</td>
<td>(Mercury)</td>
<td>9</td>
<td></td>
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<tr>
<td>10</td>
<td>SENTIMENTAL STREET</td>
<td>Night Ranger</td>
<td>MCA</td>
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<td>11</td>
<td>PEOPLE ARE PEOPLE</td>
<td>Depeche Mode</td>
<td>Sire</td>
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<td>12</td>
<td>SUMMER OF '69</td>
<td>Bryan Adams</td>
<td>A&amp;M</td>
<td>18</td>
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<td>13</td>
<td>WHAT ABOUT LOVE?</td>
<td>Heart</td>
<td>Capitol</td>
<td>13</td>
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<tr>
<td>14</td>
<td>SHAME The Motels</td>
<td>(Capitol)</td>
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<td>15</td>
<td>INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)</td>
<td>Pat Benatar (Chrysalis)</td>
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<td>16</td>
<td>GET IT ON (BANG A QONG)</td>
<td>The Power Station</td>
<td>Capitol</td>
<td>11</td>
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<tr>
<td>17</td>
<td>CAN'T GET THERE FROM HERE</td>
<td>REM</td>
<td></td>
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<td>18</td>
<td>STATE OF THE HEART</td>
<td>Rick Springfield</td>
<td>RCA</td>
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<td>19</td>
<td>FRIGHT NIGHT</td>
<td>J. Geils Band</td>
<td>CBS</td>
<td>25</td>
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<td>20</td>
<td>GLORY DAYS</td>
<td>Bruce Springsteen</td>
<td>Columbia</td>
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<td>21</td>
<td>DO YOU WANT CRYING</td>
<td>Katrina And The Waves</td>
<td>Capitol</td>
<td></td>
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<td>22</td>
<td>WOULD I LIKE TO YOU?</td>
<td>Eurythmics</td>
<td>RCA</td>
<td>14</td>
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<tr>
<td>23</td>
<td>A VIEW TO A KILL</td>
<td>Duran Duran</td>
<td>Capitol</td>
<td>16</td>
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<tr>
<td>24</td>
<td>WALK OF LIFE</td>
<td>Dire Straits</td>
<td>Warner Bros</td>
<td>24</td>
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<td>25</td>
<td>FIND A WAY</td>
<td>Amy Grant</td>
<td>A&amp;M</td>
<td>23</td>
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<tr>
<td>26</td>
<td>MAKE IT BETTER (FORGET ABOUT ME)</td>
<td>Tom Petty</td>
<td>MCA</td>
<td>27</td>
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<tr>
<td>27</td>
<td>LIFE IN ONE DAY</td>
<td>Howard Jones</td>
<td>Elektra</td>
<td>29</td>
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<tr>
<td>28</td>
<td>ROAD TO NOWHERE</td>
<td>Talking Heads</td>
<td>(Sire)</td>
<td>29</td>
</tr>
<tr>
<td>29</td>
<td>19 Paul Hardcastle</td>
<td>Chrysalis</td>
<td></td>
<td></td>
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<tr>
<td>30</td>
<td>SUSSAUDI</td>
<td>Phil Collins</td>
<td>Atlantic</td>
<td>21</td>
</tr>
</tbody>
</table>

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

VIDEO SOUL IS GIVEN THE GOLD — Black Entertainment Television’s (BET) Video Soul music video program was recently recognized by Epic Records for its efforts in gaining national exposure for urban contemporary artists. In acknowledgement of that contribution, BET president Robert Johnson and vice president of BET Network Operations Jeffery Lee were awarded gold albums for Sade’s “Diamond Life” and Tina Marie’s “Starchild” LPs. Picture (l-r) during the presentation are: Lee; John Dempsey, Epic Records’ senior vice president and general manager; Johnson; and Harvey Leeds, director of video promotion, Epic Records.
### Alphabetized Top 200 Albums (by Artist) - Cash Box Top 200 Albums Chart August 17, 1985

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>Long Way Home</td>
<td>HELLY (Capitol 471-1211)</td>
<td>87</td>
</tr>
<tr>
<td>102</td>
<td>Low Life</td>
<td>NEW ORDER (MCA 5901)</td>
<td>91</td>
</tr>
<tr>
<td>103</td>
<td>WHEELS ARE TURNIN'**</td>
<td>DAVID GILMOUR (Capitol 39947)</td>
<td>12</td>
</tr>
<tr>
<td>104</td>
<td>Crush</td>
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The Cash Box Top 200 Albums Chart is based solely on actual singles sold at retail stores.
**UNLIMITED POTENTIAL** — Recently introduced from Valley People, Inc., Nashville is the Model 440 Limiter/Compressor/Dynamic Stabilizer Processor. Designed for use by broadcasters, recording engineers, and reinforcement pro and musicians, the Model 440 is priced at $599. For info call Norman Baker — president at (615) 383-4737.

**SPORTS-TAPING SEASON** — BASF Systems Corporation recently introduced a colorful new packaging configuration for its regular and High-Grade Beta and VHS videotapes called “Sports 4 Pack.” Timed for the summer and fall sports season, the packages feature sports graphics, a handy carrying case and true “impeccable” price points, according to Larry Rollo, audio video marketing manager. “Multiple packs have been selling really well, especially if they’re boxed attractively,” Rollo said. “A four-pack in particular is ideal for the weekend sports fan who wants to save the ‘big game’ or to watch auto racing while he tapes a golf match on another channel. For the retailer, too, four-packs will give higher per unit turn.” High Grade T-120x and L-725x in the new package are being sold as “the best value for under $30,” and regular grade in the same lengths go as “the best value for under $25.” “Not only are the package and price right, they can be displayed easily on the shelf, at the checkout counter or stacked in an ‘isle’ display at any retail store, large or small,” said Rollo. “Also, they tie in nicely with BASF’s sports promotions like the Grand Slam Sweepstakes and our fall Football Super sweeps. The BASF Sports 4-pack in all four versions is available for immediate delivery.

**Technics Dual Cassette Deck**

LOS ANGELES — Technics has introduced a new double cassette deck with high speed editing the deck’s primary function. Model RS-B33W also features three noise reduction systems for quiet performance. For editing, the RX-B33W can be set to run at two times normal speed, enabling users to handle more material in less time. This dubbing/editing feature lets users leave master tapes at home while taking dubbed material on the road. To help maintain high performance, this deck employs a high quality M/A head and a high resolution slotted A. AX heads made of a non-crystalline alloy. These heads have extended high frequency response characteristics and are extremely hard and resistant to wear.

A series playback function provides extended playback of tapes. As such as the first tape finishes play, the second cassette begins. If two C-90 cassettes are being used, up to 1½ hours of uninter-

cupied music can be provided. A synchronizing start function is also provided to cue both tapes up properly.

The RS-B33W incorporates the three major noise reduction systems currently used in 8mm recorders, such as Dolby B and C, and dbx, and provide virtually complete compatibility for exchanging tapes or playing pre-recorded tapes encoded with these noise reduction systems. The dbx system offers up to 110 dB dynamic range, making it ideal for recording compact discs.

**TDK Advances 8 mm Technology**

LOS ANGELES — TDK Electronics Corporation, which produced the first metal particle (MP) and video tapes, continues advancement of this new format with the introduction of two new 8 mm products.

The first of these is the 129-MP 8 mm cassette. This new length joins the other two lengths of metal powder 8 mm cassette previously announced by the company, 30 minutes and 90 minutes, carrying suggested retail prices of $13 and $17,69 respectively.

The second addition is line of 8 mm tape products is the industry’s first 8 mm Video Cleaner, the ECL-20. This cassette-type head cleaner is compatible with all new and used 8 mm hardware, and has a lifetime of approximately 200 head passes. The product is virtually non-abrasive, according to TDK’s engineers.

TDK’s 8mm 120-MP is made with Super Finivx, the same high-density, supermicoscopic metal powder formulation used in the 30-MP and 90-MP versions. Super Finivx was created by TDK’s research and development engineers to meet the latest editing and playback requirements of 8mm video cassette recording.

**WHAT’S IN-STORE**

SYNCLAVIER SEMINAR — New England Digital recently announced its sponsorship of the Fourth Annual Synclavier Summertime Seminar at Dartmouth College in Hanover, New Hampshire August 28-31. Guest lecturers/instructors are scheduled to include: Oscar Peterson, Jack Nitzsche, Danny Gatton, Trevor Horn, Steve Lipson, Kasih, Brian Banks, Anthony Maurloli and Al Di Meola. There will be daily small group and private instruction, with the NED staff discussing new Synclavier developments and options such as polygonic sampling and the velocity/presence sensitive keyboard. Current owners will have an opportunity to exchange ideas and sound with others in attendance and to hear how prominent Synclavier owners use their equipment to realize and implement their creative ideas.

Attendance is limited and all participants must have a basic knowledge of synthesis or computers. Please send $400 tuition and a brief resume with your return address and phone number to: New England Digital Corporation, Dept. SEM, P.O. Box 546, White River Jct, VT 05080. For info call (802) 253-1144.

CLARION NEWS — “America, The Dream Goes On” with John Williams and the Boston Pops has been released by Phillips in the guise of “Fantasy” for the Boston Pops 100th Birthday Season. The digital recording, available on LP, cassette and CD, features the title song, “America, The Dream Goes On,” written by John Williams with lyrics by Andy Kim, and performed by Astrid Rosewell and the New England Symphony Orchestra.

**THE CARE BEARS MOVIE** — The Home Video Video Division of Warner Bros. is currently generating a wave of interest in the home video industry with the release of the new feature film, “The Care Bears Movie.” The film, which has been a hit with audiences of all ages in movie theaters, has been well-received by critics as well. The movie tells the story of a group of beloved little bears who come together to help a young girl named Truly at thería in her quest to find the missing pieces of the “Care Bears Secret.” The Care Bears Movie is available on VHS and Beta, and has already become a hit with home video fans across the country.
SAM GOODY, NEW YORK — The 51st Street and Avenue of the Americas Sam Goody Store was the location of a recent WCNX promotion. The classical Flâne was promoting the RCA Records release, "In The Pink" by Henry Mannei and James Galway. Classical music's version of the "air guitar" found Galway judging an "air baton" contest in which contestants conducted a blown-up photo of an orchestra to selections from Galway's and Mannei's records. The winner will receive a Classic Music cruise of the Mediterranean. Second prize is a dinner for two, limousine service and tickets to see Galway and Mannei at the Meadowlands. Third prize: a complete autographed record library of the two performers' RCA releases.

BANG YOUR HEAD — Heavy Metal, the music no one in the business seems to like but that no one can afford to ignore, keeps assaulting. Amid myriad reports of metal's death at radio, one thought it was safe to come back in to the record store. What no one recognized, though, was that the giant only slumbered. He was not slain. The big names in cinematic abuse were mired between projects. But with a vengeance are Motley Crue, Ratt, Scorpions, AC/DC, Bon Jovi, Y&T, Helix, X (?), Dokken, Grim Reaper, Yngwie Malmsteen, Twisted Sister, Loudness and Keel. Responding to this molten madness are retailers who know the value of the rarer bats. The Flâne backstage to give the screaming bush what he wants." The Record Bar has slashed the price on the more popular heavy metal bands. And Tower Records in-store publication, Pulse, features heavy metal on the cover with 16 pages devoted to HM. Ads from all the major labels and the better indies adorn the section, including an eight-page insert from WEA touting its roster of head bangers.

JAZZ RECORD MART, CHICAGO — Alan Goldsher of the Jazz Record Mart attests to the changing appearance of the tenor saxophone David Murray in an in-store performance and autograph session. The rare solo performance of Murray (he usually performs in quartets, octets or big bands), is being sponsored in part to bring attention to a new jazz club in Chicago, One Flight Up. The concert will be held August 20 at the store's 11 W. Grand location.

ELEKTRA RECORDS — Elektra director of creative services Hale Milgram, announces the completion of a new poster for retailers featuring Howard Jones. The poster will lie in line with the second leg of Jones' north American tour, August 4-September. New materials for X and Guadalcanal Diary are also available from your local WEA branch.

TOWER RECORDS, S. CAL — Perhaps the two most important events for the music industry over the last four years have been the debut of MTV and the invention of the Walkman. These two events have changed forever the shape of record retailing. In a promotion dubbed "Music On The Move," Tower is exploiting the powerful upsurge of interest in prerecorded cassettes. A third page ad in a recent edition of the Los Angeles Times featured the entire pop cassette catalogs from CBS, RCA, A&M, Arista, Capitol and EMI Americas on sale. Summer is the time for portable music and Tower isn't missing a beat.

Stephen Padgett

Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 3636 Sunset Bl. Suite 900, Hollywood, CA 90028.

RETAILER PROFILE

Store: Peaches Records
Market: Cincinnati
Manager: Greg Porter

Peaches Records in Cincinnati, located 25 miles from downtown on the northwest side, has been in business for eight years. The 8,000-square-foot store serves mostly an upper middle-class clientele. Asked what changes made him most proud of the store in the last 10 years, Porter responded, "I've seen in my four years with the store, he replied. "Well, I've seen it grow smaller. It's gone from a floor space of 14,000 square feet to its existing 8,000 square feet....we still have that super-market image but we didn't need enough floor space to hold a three-ring circus."

It isn't because business is bad. Just the opposite. "We still carry the same inventory, if not even larger. It's just that the space is used much more wisely," says Porter. And in that space Peaches keeps it simple. Porter admits that to Porter, people have come to expect a vast variety from Peaches. "Peaches has such a great name for variety. People know that our in-depth stock goes pretty deep. We're not just a hits store. That's what makes us different than most of the other stores in this market. The thing that really sets us even further apart is the fact that you can come in and find the obscure albums on the little folk labels, or the classical labels, or the independent labels, that some other stores may not have even heard of," stated Porter.

A testimony to the strength of Peaches in the areas of non-hit music is the success of two recent in-store appearances. Lonnie Mack, the blues guitarist and John Prine, the folk singer drew heavily to autograph sessions, despite being $400 of his records as close to 300 fans showed up.

The big news around the world in the music business is, of course, the phenomenal growth of CD technology. Retailers across America are experiencing tremendous growth with CDs. At Peaches, Porter reports that CDs have grown from two percent of his business in January to eight percent today. A figure that, he claims, would be greater if supplies could keep up with demand. "Three months ago they were still in the novelty stage. And now I've got the hardcore customers that are coming in....and they say, 'I need a new CD, what should I buy?'" said Porter. He commented also that he sees strong multiple sales of CDs, some customers getting three or four at a time.

Another big growth area Porter reported was in sales of prerecorded cassettes. Cassettes of hit records have, for a while according to Porter, sold at parity with LPs. Over the past few months Porter notes that cassette sales are selling well, while hit cassettes are ahead of LPs. "The hits on tape are naturally outselling LPs three to two, but now catalog is really beginning to move," stated Porter.

Peaches is owned by Albany, NY-based corporation, Transworld, Inc. Except for out-of-stock product, difficult to find independent labels and 10 cassettes, all the records are warehoused out of Albany.

Gary's Records — Virginia
P. Collins
B. Springsteen
Motley Crue
Dire Straits
U.T.F.O.

The Record Bar — Durham, NC
Motley Crue
Tears For Fears
B. Joel
Dire Straits
Ratt

Tower Records — San Francisco
Sting
Talking Heads
Tears For Fears
A. Franklin
S. Teeny

Believe In Music — Wyoming, MI
Dire Straits
Tears For Fears
B. Joel
Power Station
Ratt

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

Dan Kay Dealer
B. Adams
Dire Straits
Hearts
Tears For Fears
Motley Crue

Oz Records — Atlanta
Sting
Tears For Fears
Sting
Power Station
Night Ranger

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

Harmony House — Detroit
B. Adams
P. Collins
Tears For Fears
B. Joel
Motley Crue

Kemp Mill — Washington, DC
Sting
Dire Straits
Talking Heads
B. Adams

Lieberman — Georgia
B. Adams
Tears For Fears
Prince
P. Collins
Pointer Sisters

STRENGTHS REPORTS

The Harvard Coop — Boston
Talking Heads
Dire Straits
Collins
B. Joel
H. Jones
Turtles — Atlanta
Dire Straits
F. Jackson
P. Collins
W. Houston
Fat Boys

Tower Records — Fresno
Tears For Fears
Talking Heads
Sting
Dire Straits
P. Collins
Strawberries — Boston
Dire Straits
B. Joel
Talking Heads
Motley Crue
P. Collins
Musical Sales — Baltimore
Tears For Fears
D. Collins
Wham!
Dire Straits
B. Adams

HOT NEW SELLER

Dirk Straits — Brothers In Arms

RETAILER'S PICK

Retailer: Scott Allan & Sonny Dee
Store: The Record Vault
Market: Bethpage, NY

Album: "Nature Of The Beast"
Artist: Maureen Steele
Label: Motown

Comment: "The 'Boys Will Be Boys' single is doing really well here. The 12" version is getting a great response in the clubs and people are coming in looking for her singles and albums. Her sound is really connecting with a lot of people around here."

SHOP TALK

RETAIL A survey of product sales in the nation's leading retail outlets.

Dash Box/August 17, 1985
Alabama Sets Mark For Consecutive Number Ones

by Bill Fisher

NASHVILLE — When “Forty Hour Week” hit the top spot on the Aug. 3 Cash Box country singles chart, it became the 17th consecutive number one single for the RCA record group Alabama. No other list in any format has had such a lengthy, unbroken string of number ones. On Aug. 1, RCA Records/Nashville and the Country Music Association celebrated the group’s achievement with a reception and press conference at Nashville’s Vanderbilt Plaza hotel.

Officials of the CMA and the Country Music Foundation, in addition to RCA executives and a throng of invited guests, watched as the members of the group — Randy Owen, Jeff Cook, Teddy Gentry and Mark Herndon — accepted the group’s latest number one, “I Don’t Think That’s Ok,” which was released in March.

Joe Galante, vice president of RCA Records/Nashville, stated, “I don’t know what’s more exciting than to see a group rising — and they have risen. I think this is a special performance, one of the greatest number one singles by RCA Records/Nashville, and I think the group just celebrated their 17th consecutive number one single, which is a very special achievement. I think it’s a great accomplishment, and I think the group deserves all the praise for their achievement.”

During the ceremonies, Alabama producer Arnold Sheeke read the names of the songwriters who wrote each of the group’s number one singles, and those who were present joined the band on the dias for pictures. Additionally, Galante announced that RIAA tabulations now confirm that the albums “Feels So Good” and “Mountain Music” have passed the quadruple platinum mark, and that “The Close You Get” has attained triple platinum status, making total unit sales for Alabama in excess of 17 million.

The members of Alabama were visibly moved by the outpouring of congratulations, particularly lead vocalist Owen, who commented, “On July the 12th next year, we were still working for tips in Myrtle Beach, South Carolina.”

Live Opry Opened For Simulcast

NASHVILLE — Officials of the Grand Ole Opry and Opryland USA, Inc. have announced that a 30-minute portion of the Grand Ole Opry is now available for simulcast to radio stations in the United States and Canada. The segment offered to radio is “Grand Ole Opry Live,” the portion of the Opry’s weekly Saturday night show currently broadcast on The Nashville Network cable television service. The radio tie-in — announced by Hal Durham, the Opry’s general manager, and Tom Griscom, senior VP of broadcasting for Opryland USA, Inc. — will allow participating stations to broadcast the show and sell local advertising time in exchange for five minutes of air time for TNN promotional spots.

TNN began cable broadcast of Grand Ole Opry Live in April of this year. Aired live at 8 p.m. eastern time and repeated at midnight, the telecast, according to Griscom, “has become the highest rated half-hour on The Nashville Network — the simulcast — which will broaden the Grand Ole Opry’s audience and even offer the Grand Ole Opry in stereo on FM radio stations — is a very significant move.”

Since 1982, the primary outlet for the Grand Ole Opry has been radio station WSM in Nashville. During the ’80s and ’90s, the radio network carried a portion of the show, and since 1984 the Saturday night performances have been broadcast by WNY in Oklahoma City, WSM, WKY and The Nashville Network. The Opry is all owned by Gaylord Broadcasting Co. Said Durham, “The prospect of having other broadcasting outlets throughout the continent is very exciting.”
Wanna
Cash
Southern C.
Neilsville,
E.
feel
Fayetteville,
Salinas,
Station

Comments:

TFSTO
R.
E.
Barrta
M.
KVOO
C.
G.

Programmer
Station
WCCN
Market

Exile
W. Nelson/N. Young
B. Mandrell

WACO — Ray Welch — Waco
R. Price
B. Anderson
R. Travis
L. Mandrell
Almost Brothers
L. Lee

WKNK — Curtis King — Rockford
S. Wariner
J. Conlee
G. Hardin
M. Gray
J. Rodman
G. Jones
E. Harris
Chance
C. Gayle

KFXQ — Robert Wood — Abilene
Southwestern Pacific
E. Raven
E. Bruce
Almost Brothers

WKTQ — Dan Jensen — Decatur, IL
W. Nelson/N. Young
L. Mandrell

KASE — Steve Gary — Austin
M. Gilley
G. Morris
Exile

WOW — John Dixon — Omaha
Exile
B. Bare
M. Gilley
B. Anderson
L. Mandrell
T. T. Hall
J. Rodman

KRDR — Mason Dixon — Gresham, OR
Almost Brothers
M. Smith/T. Grant
B. Lee
Southern Pacific
M. Gilley
J. Anderson
G. Morris
L. Mandrell
B. Burnett
B. Morris

KXIX — Tom Sleeker — Fayetteville, AR
D. Fogelberg
M. Haggard
E. Rablitt

KOTM — Marc Hahn — Salina, KS
J. Rodman
Southern Pacific

WAIM — Anthony Bagwell — Anderson, SC
E. Raven
E. Bruce
Almost Brothers
M. Smith/T. Grant

Song: “Who’s Gonna Fill Their Shoes”
Artist: George Jones
Label: Epic

Comments: “George Jones is extremely popular in this part of the country ... I can’t think of another entertainer who could sing that song. It has a tremendous impact, and I think it will be a #1 song — a song people are going to remember for a long time.”

CHARLIE’S GOT A RESTLESS HEART — RCA recording group Restless Heart recently guested on the Music Country Network's live broadcast from the Opryland Hotel, hosted by Charlie Daniels. The group's current single, “I Want Everyone To Cry,” is its third Top 10 song. Pictured in L-R: Larry Stewart; Dave Innis; Douglas; John Dittrich; Greg Jennings; Paul Gregg.

THE COUNTRY MIKE

STATION PROFILE — After only a little more than two years on the air, WMTZ/Augusta, Georgia, has already risen to prominence in its market. Music director Dave Hensley attributes this success, at least in part, to the station's “fair shake” policy, saying, “We believe in giving everybody a fair shot ... I feel that one of the major faults of the industry is that there is too much pressure to limit the size of the playlist. We’ve been able to grow, and our music is the key to that.” Augusta, home of The Masters, is a market of over one-half million. WMTZ keeps busy with promotions that involve different segments of that market, having recently engaged in activities ranging from a bikini contest and boat race to a fundraising promotion which raised $32,000 for St. Jude’s Children’s Hospital. Z-94 keeps its listeners abreast of world news through the services of the Cable News Network, and events in the country music field with a variety of country shows. As previously mentioned, Hensley serves as music director. Additional responsibilities for station August 17. The undertaking will involve the building of a completely inhabitable house, complete down to the landscaping, in under eight hours. “A House In A Day” is to benefit the Wichita-area Ronald McDonald Houses, which provide lodging to the families of critically-ill children while they are hospitalized. Funds will be generated through the auction of the house. The idea for the unique fundraiser was conceived by KFDI program director John Speer, who commented on the undertaking saying, “The Resultsm are committed to helping worthwhile projects in Wichita. We certainly think that Ronald McDonald Houses are an important asset to our community — not only in Wichita, but to the entire state.

Byron Wynkoop

COUNTRY PROGRAMMER’S PICK

KFDI BUILD FOR FUNDRAISER — KFDI/Wichita, along with McDonald’s and the Wichita Area Builders Association, will tackle a seemingly impossible task
NASHVILLE NETWORK NEWS — A one-hour concert special featuring Willie Nelson has been acquired by NBC for a premiere telecast during October as part of the network’s “homecoming” celebration. The title of the show is, simply enough, “The Willie Nelson Special.” The program will be produced by Terry Luckiana and directed by Gary Goodwin. Prior to the telecast, the producer and director of the award-winning PB special, Austin City Limits. The Nelson special was taped before a live audience at the Austin Opera House, and it marks the first time Nelson and Charles have performed on stage together; they do “Seven Spanish Angels,” which also played in show worthying. There is a “major” advertising campaign in the works for the telecast. The program is a production of Luckiana, Watson & Casey of Austin, in conjunction with Shamrock Productions.

RAY CHARLES (with Hank Williams, Jr.)
(Columbia 38-0577)
Two Old Cats Like Us (2:34) (WB/Two Sons—ASCAP) (T. Seals) (Producer: Billy Sherrill)
Ray and Hank, Jr. jump, boogie and proclaim their honky-tonk cool, concluding, “they ain’t nothing new for two old cats like us.” The song is the latest from the “Friendship” album, which has proven to be a monumental release for Columbia and another example of the masterful versatility of Ray Charles. Response to this tune from retail and radio will be immediate.

LEE GREENWOOD (MCA-52656)
I Don’t Mind the Thorns (If You’re the Rose) (3:21) (Warner—Tamerlane/Duck Songs/Pullman—BMI) (J. Buckingham, L. Young) (Producer: Jerry Crutchfield)
This single from the “Streamline” album, which is scheduled for release this week. It’s a romantic, pleasuring, love song with the kind of sound that brought Greenwood his initial fame. The song builds from an acoustic piano introduction to a crashing, Nashville pop climax, and the singer matches that dynamic flow expertly.

LADY BRODY (EMI-America B-8283)
Brody’s best single to date is a self-penned tune that features strong singing and crossover-style instrumentation.

SHELLEY WEST (Vivali/Warner Bros. 7-28909)
A straight-ahead country song: undying loyalty and barroom dancing are the lyrical ideas. West shows again that she has one of the best natural voices in the business.

VERN GODWIN (Compleat CP-145)
I Know The Way To You By Heart (2:57) (Lake/Goodwill—BMI) (T. LaIolo) (Producers: Vern Godwin, Robert John Jones)
A perfectly matched song for Godwin’s style, this tune tells of broken hearts and the dreams of someone who has left home.

MEL TILLIS (RCA PB-14175)
California Road (3:35) (Cedarwood—BMI) (S. Weedman) (Producer: Harold Shedd)
Tillis’ newest RCA release has a solid hook, a good storyline and one of country’s best-loved voices.

BRODY’S BEST SING..
NASHVILLE — The Country Music Foundation’s board of trustees has voted RCA recording artist Kenny Rogers as the first recipient of the Roy Acuff Award. The announcement was made following the recent quarterly meeting of CMF officers and trustees.

Chairman of the CMF board of trustees, Francis Preston, commented, “Kenny Rogers is a true country music artist. He has had a very successful career and continues to be a leader in the country music industry.”

The award was created by the Foundation four years ago in honor of Grand Ole Opry star Roy Acuff, to recognize outstanding contributions to the country music industry. The awards are presented to individuals who have made significant contributions to the country music industry.

Halsey Company Bows TV Division

NASHVILLE — The Jim Halsey Co., headquartered in Tulsa, Oklahoma, has expanded its operations to include packaging and production for television projects. The announcement of the new division was made by D. William Halsey, the company’s senior vice president for television.

According to Halsey, the public relations agency, Halsey will develop projects in conjunction with its acts on its 25-client roster. The company produces and books artists. The new division, which will be run by Halsey, is designed to help artists and labels to market their music to a wider audience.

Halsey also maintains offices in Nashville and London.
Zondervan Music Group Undergoes Major Restructuring


In a corporate meeting of the company’s nearly 100 Nashville employees, Jones explained the reorganization as “a well-thought-out concept to streamline the music group’s effectiveness in the marketplace, specifically defining three areas of separate functions and maximizing the music divisions as communications of the gospel.”

The three major divisions now under the overall auspices of The Zondervan Music Group include The Benson Company, which will function as the recorded music division; Zondervan/Singpiration Music, a general print/publication division; and the Zondervan Music Sales Division, responsible for distribution of both printed and recorded music.

William W. Traylor has been appointed executive vice president and general manager of Zondervan, with offices at 365 Great Circle Road in Nashville. Zondervan/Singpiration’s new executive vice president and general manager is Philip M. Brewer. Publishing offices will be maintained in both Grand Rapids and in Nashville at the Benson facilities. An executive vice president and general manager for the music sales division has yet to be named. Reportedly under consideration is Wayne Erickson, former Benson Company president.

At the corporate meeting, Jones concluded, “Since the purchase of The Benson Company several years ago by The Zondervan Corporation, there has been speculation as to how these companies can be integrated most effectively to serve the Christian music industry. This new structure, combined with greatly expanded involvement with The Zondervan Family Bookstores and Outlet Centers nationwide, puts us in a position to make major strides in supporting the sales of our artists’ records and our composers’ songs.

Zondervan operations include 81 family bookstores throughout the U.S. as well as publishing and distribution facilities in several states and overseas.

National Quartet Convention Marks Thirty Year Anniversary

NASHVILLE — The week-long series of concerts known as the National Quartet Convention is scheduled for September 30 through October 5 at Municipal Auditorium in Nashville. This year is billed as the NQC’s 30th Anniversary Celebration.

Stephen Speer, executive director of the event, has announced the general schedule.

In the evenings, concerts will be staged featuring well-known artists in the southern gospel field, including the Kingsmen, the Speer Family, the Florida Boys, The Masters V and The Chuck Wagon Gang.

During the days, there will be spirited seminars on the topics of recording, group management, copyright and publishing. Chapel services will be also held. The event will be a celebration of history during the week, in addition to several sporting events: the Marvin Norcross Memorial Golf Classic, a celebrity softball tournament and the NQC SK Run.

One of the highlights of the convention will be the National Southern Gospel Song Convention. Winners will be announced Saturday night, after competing for over $2,500 worth of prize money and a recording of their songs on RiverSong Records by “a major southern gospel music artist.” One of last year’s winning songs was the subject of a celebrated concept video by The Speer Family, “City Coming Down.” During the day Saturday, the National Talent Search Competition will provide after non-professional talent the a chance to win a recording deal and a spot on the closing Saturday night performance.

For details on the convention, contact the NQC office at (615) 320-7000.

GOSPEL PICKS

GREATEST HITS — The Jackson Southerniers — Malaco 4402 — Producer: The Jackson Southerniers

SO GOOD — Howard McCravy — Good News SPCN 7-01-812010-1 — Producers: The Rev. Howard McCravy

FIRE ON STAGE — The Paynes — WindChime WC-5027 — Producers: Ron Drake, Mike Payne, Keith Payne, Mark Payne

HEAVENLY LOVE ABIDING — Anne Martindale Williams & Stephen Nelson — Stamps/Baxter 7-01-812010-4 — Producers: Kurt Kaler

WHEN YOU’RE A REBEL — Altar Boys — Broken SPCN 7-100-30282X-2 — Producer: B.B. Stone
THE RITZ, N.Y.C. — The guys were mesmerized, but I suppose you could blame them. After all, here was the rock and roll siren (as in Ulysses, not police car), looking like a young, sullen Dolly Rigg, stamping her feet and throwing her hair like a temper-tantrum brat, and showing off a prodigious pair of open, “This is love,” a funk/rock tune rich with Motown bounce, led sharply by Ray. …when she wasn’t actually screaming that. And therein lies the problem. Fiona’s got the goods when it comes to singing, but she’s executing it with the depth of Ann Wilson’s and the grit of Patti Smith’s — but she comes off too much like an oversensitive adolescent. Her waist-bends seem too much like a stomach-aiches, her face-covering in fast-shaking too much like a “See how emotional I am” display. While all the posturing isn’t out of sync with the music, it’s seriously detracts from a raw talent underneath.

Fiona’s songs make no bones about what they are — frustrated lover’s parliment set to heavy power chords and pounding rhythms. Though many seem like mere excuses for outbursts of pique, some are strong enough to make all angst a little more pardonable. “Rescue You!” we exclaimed from the wails of indulgence by the near chorale of violins followed by the board’s Tony King and the furious bass plucking of Donnie Kisselbach (who vanished into the longest fingers I’ve ever seen). At Fiona’s combination of Blood, Sweat and Tears bluesiness and a metal woman voice gave “Heaven On My Mind” a wounded, gutsy edge that worked quite well. Given a more sophisticated, raconteur and the change of stage and finish up “I’m Getting Over You” and “Tough Enough,” these are growing pains, this Atlantic artist could become quite a powerhouse of a singer.

Robin J. Schwartz

R.E.M. GOT MOJO WORKING — Following R.E.M.’s sell-out performance in L.A. at the Greek Theatre on July 27, L.P.S. threw a party for the band at the Hasta Club. Entertainment was provided by Enigma recording artist Mojo Nixon (shown at right) and his cohort, Skid Roper (left). As the hour advanced, the San Diego duo was joined by the Dream Syndicate’s Steve Wynn (second from right) and Peter Buck from R.E.M. (with guitar).

THE BEVERLY THEATRE, L.A. — As the featured attraction of a recent Sunday evening “KROK Night” at Beverly Hills Beverly Theatre, Epic recording act Bang Bang made a shining appearance. Glibbing is the key word, and Bang Bang is composed of six heavily made-up young men, who are apparently bent on staining a decadent American claim to the world of adolescent pop rock, and who have broached that realm with percussive techno-funk. Sunday’s show proved the band’s competence as musicians, if not as performers. Well-received dance tunes were the order of the evening, including such cuts from the band’s Epic LP as “The Art of Emotion,” and “Rodeo.” Lead vocalist and songwriter Julian Raymond’s paisley-pop vocals, evenly tuneful and with a bitting edge, were considerably diminished by bad mixing. The over-shadowed stemmed mostly from the drum work of Joey DePompeo, who wound up carrying the Sunday show with precision licks and rhythmic artistry. On tunes of less resounding percussion, Raymond’s vocals sparkled. If Raymond’s voice was harmonized by proceedings, he was encumbered by his own repetitive lyrics, which tend to subdue its performance qualities. Bang Bang is an instrumental band, low on the performance end.

One would never assume this by their slick, gender bender stage appearance, which has this act looking prettier than some of England’s glam jobs. There is little in the way of backup to those careful costs and radiant outfits. Bang Bang was dressed to kill for the Sunday show, but aside from several half-hearted attempts at stamina (unison moves, a la Prince), the band does not live up to its makeup in stage presence. There is no theatre to this act, and Raymond’s nonchalant wanderings at stage’s edge (as in Bay George) gave little in the persona department.

Nevertheless, Bang Bang has a clean dance sound and boshes of post-pubescent appeal which had kids screaming for more of this new act. A musical highpoint was reached with the band’s single “This Is Love,” a funk/punk tune rich with Motown bounce, led sharply by Ray.

There is considerable energy to Bang Bang’s sound, and despite questionable accolades at the Beverly Theatre, the band executed it with passion, but at the same time, the performance lacks an undercurrent of band spirit. Once that energy is reflected in performance, and with more textured vocals by Bang Bang, the threats to break loose with a splash.

Gregory Dobrin

THE PIER, N.Y.C. — The irony couldn’t have been more perfect — Peter Garrett’s towering frame set against the towering bulk of the Intrepid. Garrett, Midnight Oil’s imposing lead singer-cum-political, whose anti-nuclear beliefs are so strong he asked for his Senate seat on that — and almost won. Garrett, the lawyer-cum-lyricist whose words make mincemeat of the self-serving imperialism and militarism that run rampant through the world. And now Garrett, six-foot-six of anger and declamation on the Pier’s stage, passionately haranguing the audience about the world’s evils, striding back and forth, jerking like a marionette whose strings have been pulled too tight, playing fingers, throwing elbows and bending knees — all in the shadow of an “overgrown shark” (as he termed it) symbol of military might and prowess. But even the Intrepid seemed to bow its head to the force of the Oil’s music. And no wonder. The term apocalyptic rock’cve

Midnight Oil

HOUStON, PARISIAN STYLE — During Whitney Houston’s recent T.V. tour of Europe, she was invited to make a special guest appearance in Paris for top Paris radio station NRJ. Here Houston entertains thousands of young Parisians.

BANG BANG

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Gregory Dobrin

EUGENE G.

UNIVERSAL AMPHITHEATRE, L.A. — Over the years, music has been in a constant state of evolution. While the past and present have mixed strict musical genres to form new sounds and new musical forms, in 1985, Kenny G was introduced to the jazz and soul record-buying public. The fluid sax player and his six-piece band G Force, which hails from Seattle WA, performed here last week and introduced its own mixture; from the first snare drum beat, it was obvious that the band follows no one, striking out into new ground song after song.

One of the evening’s first songs, “G Force,” (the title track from G’s debut LP on Arista) caught the ears and enthusiasm of everyone in the crowd. Clearly, from its response to this and other initial tracks of the performance, the audience had come to have a good time. An underlying factor whose presence was less obvious was that Kenny G’s recording was the production and arrangement talents of Kashif, who has produced many of the saxophonist’s best-selling albums. To display this was “Help Yourself To My Love,” written by Paul Lawrence, a song made popular by Smokey Robinson. The top tracks of the show were “Tribecca,” “Do Me Right” and the slow grooving “I’ve Been Loving You So Long.”

Showing an amazing amount of talent on the alto, soprano and tenor saxophones, Kenny G was able to alter the mood and spirit of the tunes with his skills on each instrument. At one point, G Force left the stage altogether, and the sax player was left on his own to prove out the enthusiastic audience that players such as George Howard, David Sanborn and Grover Washington, Jr. might have another player to compete with.

The evening also provided moments in which Kenny G utilized vocals to other wise strictly instrumental songs which gave the material a more pop and crossover feel. From his first release, “Hi, How You Doin’” is just such a tune, yet contrary to popular belief, it is not Kenny at all on vocals. The man responsible for vocally delivering this song was a close friend of the saxophonist.

Kashif’s soulful, gutsy voice and Kenny G’s bluesy, urban sax riffs. This cut had the effect of climaxing the evening’s enjoyable journey through a unique line of urban jazz.

Darryl Lindsey

Fiona

Tough On Band & Stand — Scott Jocum, a gifted artist who formed the band City Limits, which included John Cafferty and the Beaver Brown Band, created the Beaver Brown Band in singing their current chart hit, “Tough All Over.” She is now singing with the American Bandstand and the behind Cafferty’s and drummer Kenny Jo Silva and bassist Mike Lupoff.

The Cellar, August 13, 1983
RIAA Responds To ‘Lyric’ Outcry

(continued from page 7)

out of love will buy it, but then they have to contend with the lyrics of Darline Nikkii! We are not advocating censorship at all, but we are hoping that the industry will monitor itself. This is why we asked several record companies to take the issue under advisement and consider what they could do as responsible manufacturers of consumer products.” Previous to Gorkot’s response, the PMRC had met with the RIAA president twice before and on its own had contacted several major record labels as well as bringing the issue to the attention of the Senate Communications Committee and holding meetings in Washington.

While striking down many of the PMRC’s requests, including the rating of pop music from a political standpoint, Gorkot explained that “an additional text will be developed and used. Its use will be urged on all industry recording companies via direct communication to achieve to this all-industry subscription. The RIAA will work with the PMRC to finalize precise language of this subscription but it must be simple and direct. An example could be: “PARENTAL GUIDANCE: EXPLICIT LYRICS.”

Towards the end of the letter, Gorkot writes, “It would seem logical, if you find these recommendations reasonable and achievable, for PMRC to cease its campaign through the press and government for targeted attacks on record companies. The industry is being totally maligned under the mass of PMRC’s extensive and almost daily media protest. Because of the eagerness of the press for ‘juicy’ features, confrontation and controversy, your story gains attention and strews our entire industry in its wake for the practices of a relative few. Since your campaign uses sensational overtones in the eyes of the media, your efforts gains ascendance . . . and the noble acts of the industry — such as USA For Africa and Live Aid — get submerged by what you do. Instead it would be more appropriate for us to allow the response presented herein to work in the marketplace so your needs can be fulfilled without ours being unfairly inhibited.” He concluded, “I am anxious to harmonize your goals with those of my constituents.”

Scritti Politti Shows Heart And Mind

(continued from page 12)

“political writings.” Gartside has, over the years, committed himself to a dual purpose. In addition to creating pop music, he derives a certain joy from the analysis of pop music from a political standpoint. Asked why this political preoccupation consumed him so, Gartside responded, “I find the whole business of making music interesting from a political point of view. Which is a difficult thing to talk about, because there’s almost a new way of talking about politics that has come out of Europe, principally France and Italy, in the last 15 years (which is very, very young for that kind of intellectual discipline) which sort of carves the world up in a completely different way, it prioritizes things differently, it sees where problems are and how people works in very different ways. And in accordance with those things, music is an interesting phenomenon, it doesn’t need bourgeois French intellectuals to make it interesting. But there’s a kind of intellectual discipline which is a discussion worth having.”

And just how does a high-power political critic of pop music affect the making of a Scritti Politti record? According to Gartside, not at all. “A lot of people think that it must somehow inform what goes on in the studio, or the way that you sit down to write songs,” stated Gartside. But his political discussions are separate from his work as a musician. Only when asked to account for pop from the outside does he feel that a “political point of view.”

So, Scritti Politti has settled into this trio, a musical universe of Gamson and Maher in orbit around Gartside at its axis. “A point worth making, that somehow informs how we’ve come together, is that we have a shared aesthetic history. We all started off listening to pop music, and liked that, and then were drawn by the more adventurous elements of pop music to listen to things that interest him. So, Scritti Politti has settled into this trio, a musical universe of Gamson and Maher in orbit around Gartside at its axis. “A point worth making, that somehow informs how we’ve come together, is that we have a shared aesthetic history. We all started off listening to pop music, and liked that, and then were drawn by the more adventurous elements of pop music to listen to things that interest him. So, Scritti Politti has settled into this trio, a musical universe of Gamson and Maher in orbit around Gartside at its axis. “A point worth making, that somehow informs how we’ve come together, is that we have a shared aesthetic history. We all started off listening to pop music, and liked that, and then were drawn by the more adventurous elements of pop music to listen to things that interest him. So, Scritti Politti has settled into this trio, a musical universe of Gamson and Maher in orbit around Gartside at its axis. “A point worth making, that somehow informs how we’ve come together, is that we have a shared aesthetic history. We all started off listening to pop music, and liked that, and then were drawn by the more adventurous elements of pop music to listen to things that interest him.

The videos are a Dann Mose production, developed in association with Windham Hill Productions, Inc., Pioneer Laser Disc Corporation and Dreamvideo, Inc., and will be distributed by Paramount. List price on the tapes is set at $29.95, with digital Laser Discs available through Pioneer Artists at $24.95.

The four videos, which were underwritten by Pioneer LaserDisc and introduced into Japan in the fall of 1984, are what Pioneer Artists vice president Ron Rich considers the next wave in video programming in the U.S. “We’ve seen each program rise to the top of the charts in Japan, where image music has gained tremendous popularity. We believe the time is right for American consumers to embrace this new video artform.”

Paramount acquired the videos noting their success in Japan (Pioneer Artists and Windham Hill sold first of the tapes). Because of Japan’s large “back- ground video” market, the tapes were an instant hit. “Background videos” are usually scenic visuals that accompany symphonic soundtracks. “These videos (Windham Hill’s) were an unprecedented success,” said Paramount Home Video senior vice president and general manager Tim Clott, “because they had never seen such quality, and then, of course, there is the Windham Hill music.”

The Windham Hill Videos, with such nature-oriented titles as Water’s Path, Western Light, Winter and Autumn Portrait, are each comprised of footage shot in outdoor locations throughout the U.S. over a period of months in 1984. Music on each tape is performed by various Windham Hill artists, with label cofounder Will Ackerman performing on each selection.

According to Clott, Paramount Home Video feels marketing of the product is bound to prove slow at first. “First of all, people are going to want to call (the videos) something, but there’s no real pigeonhole for them. And obviously, introducing a new product into the home video market is very difficult. It takes a tremendous amount of effort to get the retailer to bring in the product and make it available to the consumer.”

Because of these difficulties, Paramount will market the tapes at bookstores and record outlets first, where a Windham Hill audience already exists. The first tapes to be marketed will be Water’s Path and Western Light in September, followed by Autumn Portrait and Winter later in the year.

As Paramount’s first music video venture, Clott feels the tapes offer a unique timeliness as seen in the long shelf life of Windham Hill records. “Music video generally sells hot when the record is hot, and then dies away. Windham Hill records have a long life span, and we expect the same from the videos,” he said.

GOLD MOUNTAIN SIGNS FAIRCHILD - Gold Mountain Records has signed the Mountain’s new quintet, Fairchild. The quintet has released a single, “All About Love,” and its self-titled debut album is due out August 19. Pictured at the signing in Gold Mountain’s New York offices are, from left: Danny Goldberg, president of Gold Mountain’s New York office; and the members of Fairchild.

GEORGE G. LEVY
August 2, 1980 — July 26, 1985

To our beloved brother, uncle and from his family of music men.

Lou Levy
Leeds Levy
Michael F. Sukin

39
Sire's Seymour Stein

While Madonna alone can just about take care of the labels needs for #1s, it is the young bands which give Sire its edge on nearly all competitors, major labels or independent. And again, this edge depends on Stein's street attitude and his track record. "All the great phenomena in music have been ushered in by the independents with very few exceptions. This goes all the way back to labels like King, Imperial, Atlantic, Chess, V-Jay and many others," explained Stein. "When I was a kid, I was a record collector, and the records I liked most were R&B and country. At the time I thought Leonard Choss must have been the greatest genius of all time, because all of my favorite acts were on his label. Then I realized later on, when I got to know Leonard and his son Marshall, that it was really just a case of no one else wanting these acts. That situation just keeps repeating itself and repeating itself. Many labels have passed up bands which Sire signed, and clearly many are watching and learning from his success.

Virgin Secures Top UK Singles Spot

LONDON — Virgin Records has won the coveted top singles spot for the market share survey for the second quarter of 1985, scoring 8.8 percent for the April-June period, followed by Chrysalis' eight percent and 7 percent for CBS. In the artist stakes, top selling went to Paul Hardcastle (Chrysalis) with Carrere's Phyllis Nelson coming second. Phil Collins was number one in albums with Bruce Springsteen second and Tears For Fears third. Top singles producers were Paul Hardcastle, Yvess Despada (Phyllis Nelson) and Chris Hughes (Tears For Fears). Top album producers were Phil Collins, Hugh Padgham, Chris Hughes and Laurie Latham.

In the music publishing sector, Virgin Music narrowly ousted Warner Brothers Music top in corporate spot, which Warners had held consistently since the same quarter of 1983. Warner continues to rule the individual publishing roost with Virgin and Chappell in second and third place, respectively.

Rock's Hall Of Fame

(continued from page 9)

MCA Records, Quincy Jones, president, Quincy Jones Productions; David Braun, Wyman, Bautzer, Kuchel & Sibert, Bill Graham, president, Bill Graham Productions; and John Hammond, CBS Records consultant.

The establishment of the permanent Hall of Fame museum is in the future, with New York, Los Angeles, Cleveland, New Orleans and Chicago the front-runners for the museum's site. However, the first members of the Hall of Fame will be inducted in a January black-tie dinner at the New York Waldorf Astoria. Three categories have been set up for membership: performers, non-performing professionals (songwriters, producers, disc jockeys, record executives, etc.), and forerunners, for pre-rock jazz, country and rhythm and blues artists whose music laid the groundwork for rock and roll. In order to be eligible, artists must have released a record at least 25 years ago.

The first inductees will be announced sometime after the summer. Over 100 performers, journalists, producers, etc. are voting in the artists category; there will be 10 artists inducted the first year. A special nominating committee has been set up to elect the non-performing and forerunner members, with three-to-five figures in each category expected to be inducted at the 36 ceremony. The nominating committee consists of board members A. Ertugan, Stein, Wenner, Krasnow and Hammond, as well as Robert Hilburn, L.A. Times journalist; Kurt Loder, Rolling Stone senior editor; Norm N. Nite, writer and disc jockey; Nile Rodgers, producer, and Jerry Wexler, producer. Each inductee will receive a specially designed award at the January dinner.

"Rock and roll will always be, it'll go down in history," sang Danny and the Juniors during the Stone Age of rock. Now, with the establishment of the Rock and Roll Hall of Fame, that history will be gathered and honored under one banner.

21 Records Joins Atlantic/Atco

LOS ANGELES — Atlantic Records and the LeFrak/21 Entertainment Group have signed a long-term distribution agreement for the 21 Records label through the Atco division of Atlantic. The deal was negotiated by Sheldon Vogel, vice chairman of Atlantic Records, and Herb Moelle, executive vice president of the LeFrak Entertainment Company.

In making the announcement, Atlantic president Doug Morris commented: "We welcome 21 Records into the Atlantic/Atco family. It is a privilege for us to be able to distribute the 21 label, and we are looking forward to a long and exciting association." LeFrak/21 president, Fred Haasen, added: "It has always been my goal for 21 Records to create and develop a solidly-financed, successful independent record label with distribution through a major company. With the financial backing of Samuel J. LeFrak, chairman of the LeFrak Entertainment Company, and the capabilities of Doug Morris and the Atlantic/Atco people, I now believe that goal is close at hand."

The first album to be released through the new distribution arrangement between 21 Records and Atlantic/Atco Records is "Rockarama" by the Dutch rock group Highway Chile. Upcoming artists on the 21/Atlantic/Atco label include Stars On 45, Demus Roussos, Last Tango, Golden Earring, Glover, Clayton Cages, and a special Jim Croce collection.

QWEST WELCOMES FEELABELLA — Qwest Records president, Harold Childs recently joined with members of his staff to welcome English recording artists, Feelabeelia, to the label. Produced by Glen Ballard and Brock Wash, Feelabeelia's "East To West" LP ships this month. Shown here, left to right: Ballard, producer, Ron Biggs, the group's manager; Walsh, producer; Manny Freyler, Qwest Records' national director of marketing, Feelabeelia members Mark Price, Nicholas Murphy, Andrew Povall, Childs, Qwest Records president; and John Brown, Qwest Records' director of A&R.
Time Staging To Be Top ’86 Event

By Chrissy Iley

LONDON — EMI is to launch a huge new musical project, Dave Clark’s Time, which is proving to be one of the most exciting musicals ever staged. It will be designed by Clive Richardson, in the vein of Dave Clark’s production of Time, set to open next year in London, where it is booked for the next year and a half.

The list of stars involved with the project reads like a very impressive roll call — Clive Richardson, Sir Laurence Olivier, Dionne Warwick, Ashley and Simpson, and Julian Lennon are among those involved.

The first single from the double album is to be released this week — it is “She’s So Beautiful” produced by Stevie Wonder (who plays all the instruments) and sung by Cliff Richard.

Cliff Richard is to perform in the stage show. After over 20 years in the music business, this marks his stage debut. He plays a singer who goes in search of ‘truth’ to discover the world. Sir Laurence, Jagged with excellence, will play the ultimate role of ‘truth.” His performance includes a new theatrical technique involving holograms.

Dave Clark has been working on Time for the past few years — he always wanted Cliff to star in his creation but it took two years before the busy Mr. Richard was available. He is currently on tour in the UK and will begin rehearsals in January. It will be the first time in 20 years that London’s Dominion will stage a musical — having recently made itself famous as a rock venue.

The show will be directed and choreographed by Larry Fuller, whose credits include Funny Girl and Evita. EMI will release the complete album later this year, with its whole extraordinary line-up of superstars.

Philharmonic/Player Pact Renewed

By Chrissy Iley

LONDON — The partnership between “Music For Pleasure,” the London Philharmonic Orchestra and Imperial Tobacco is to be continued. John Player announced a new sponsorship contract worth $120,000 over three years. It was signed by Brian Wray, marketing director of Imperial Tobacco, and Malcolm Anderson, general manager of MFP, at a special reception at London’s Savoy Hotel.

Guests were invited to celebrate the 15th anniversary of the John Player Master Series sponsorship programme. The first record in the sponsored series was Tchaikovsky’s “1812 Overture” and has proved to be one of the best classical sellers of all time, with sales approaching 400,000. The John Player Master Series is now approaching its 70th recording, and total sales have reached 3.5 million.

Wray comments: “We had already sponsored the London Philharmonic for some years, before helping the Master Series in 1970. The orchestra’s brilliant performances on our records have set standards which we are sure are revive throughout the world of classical music. Under the guidance of John, who has had the sponsorship. The LPO will be making nine more new recordings for the Master Series over the next three years.

“We operate a large sponsorship program in sport and the arts because we strongly believe in the benefits of long term sponsorship.” Wray concluded.

Argentina

BUENOS AIRES — Indie producer Daniel Grinbank, owner of the SG/DG label, channelled through Distribuidora Belgrano, has decided to cease his activities in the recorded music market. The master’s heirs have transferred the contracts with the artists of his cast Grinbank told Cash Box that his decision has been motivated by the fact that strong investments would be needed at this moment to generate new product, while the depressed market has sharply affected revenues. Grinbank will continue to operate his talent & booking agency, but most of his efforts will be devoted to the management of a new FM radio station in Buenos Aires, which went on the air about two months ago and is aimed at the teen audience. A couple of days later, Interdisc reported that it has signed Charly García, the leading artist previously recorded for Grinbank, to an exclusive pact and will be relaunching the “Piano Bar” album, Gracia’s latest effort, with a strong promotional campaign.

Alberto Dieguez and Leo Bentivoglio of PolyGram jetted to Mexico to attend the International Convention of the Latin American area of the group. One of the decisions expected to be made at the gathering is related to the development, on an international basis, of the local talent scouted in the markets where the label works. The meeting was attended by representatives of all the Latin markets and Portugal, and Rudy Gassner and Kuno von Einem, PolyGram international execs.

CBS is working hard on the promotion of Cyndi Lauper, whose first LP in this market is selling well as a result of a strong radio campaign. On the local scene, the diskery is preparing a new album by melodious chanteuse Maria Martha Serra Lima, who will back this release with a tour covering several Latin markets in the States and six South American countries. The new LP contains only previously unpublished songs, a departure from Maria Martha’s policy of waxing overtures.

RCA has a new hit with the soundtrack of the film The Woman in Red, recorded by Steve Wonder for Motown, which is represented here by RCA. The album was first released last year by Interdisc, whose representation contract ended as of December, 31. The re-release on RCA has been coincidental with the premiere of the movie, starring Gene Wilder, a good box office attraction, and has spurred sales. Another soundtrack coming soon is The Breakfast Club, which is also expected to sell well.

Nestor Selasco, president of the local Record Producers’ chamber and executive of the Latin American Federation, jetted to Medellin, Colombia, to attend a meeting of the FLAPF. set to discuss the problem posed by record piracy in the area. Selasco will probably spend some days in Brazil before returning to Argentina.

Miguel Smirnoff

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s
1. Onichichi No Rockability Night — Checkers — CBS Sony
2. Anata Moto Shirikutashite — Hiroko Yakuashirumi — Toshiba (EMI)
3. Sand Beige, Sakubu We — Akina Nakamori — Warner Pioneer
5. Tsubasa No Oto No Angel — Ayumi Nakamura — Hamming
6. Battasurasu — Matsutoya, Otsu, Satsui — Toshiba EMI — Fan
7. Kanashimine Sayarasa — Anzenchitai — Kitty
8. Dancing Shoes — Seryo Matsuda — CBS Sony
10 — Mho Nakayama — King

TOP TEN Lps
1. Another Mother — Kyotaka Sugiyama & Ogre Tribe — Vap
2. The 9th Wave — Seyko Matuda — CBS Sony
3. Fugger — Kyoko Kozumi — Victor
4. Be True — Ayumi Nakamura — Hamming Bird
5. Tora Sennou Boy — Soundtrack — Vap
6. Wide — Anri — For Life
7. The Golden Age — Onemanband
8. The Dream of The Blue Turtles — Sting — Alpha
9. For Your Love — Alphy — Canyon
10. Asu No Tamen — Chiharu Matsuoya — Alpha

—Cash Box of Japan

United Kingdom

TOP TEN 45s
1. That’s Gone — Madonna — Geffen
2. There Must Be an Angel (playing with my heart) — Eurythmics
3. We Don’t Need Another Hero (Thunderdome) — Tina Turner
5. White Wedding — Billy Idol — Chrysalis
6. Hold Me — Hooters — Atlantic
7. In Love — Opus — Polydor
8. Holiday — Madonna — Sony
9. I Got You Babe — UB40 — DEP International
10. Round & Around — Jaki Graham — EMI

—Melody Maker

TOP TEN LPs
1. Brothers In Arms — Dire Straits — Vertigo
2. Born in The Us — Bruce Springsteen — CBS
3. Be Yourself Tonight — Eurythmics — RCA
4. Songs From The Big Chair — Tears For Fears — Mercury
5. Greatest Hits Volume 1 — Billy Joel — CBS
6. Like A Virgin — Madonna — Sire
7. Hug Me I’m Hurt — MCA
8. Boys And Girls — Marillion — EMI
9. Misplaced Childhood — Marillion — EMI
10. No Jacket Required — Phil Collins — Virgin

—Cash Box of Japan

Argentina

TOP TEN 45s
1. Self Control — Laura Branigan (WEA)
2. No More Lonely Nights — Paul McCartney (EMI)
3. Small Town Boy — Bronski Best (PolyGram)
4. Teclas Take — Jose Luis Perales (Music Hall)
5. Some Guys — Rod Stewart (WEA)
6. Ahora Decide — Pimpinela (CBS)
7. La Noche Tu Y Tu — Sheena Easton (EMI)
8. Parte Que Debo — Luis Miguel (EMI)
9. Amor Supernatural — Donna Summer (WEA)
10. Buenos Dias Carazon — Dyango (EMI)

TOP TEN LPs
1. FM USA Winter 85 — Various Artists (Music Hall)
2. Palando Tachos — Facundo Cabra (Intercide)
3. The Woman In Red — Soundtrack (Motown/RCA)
4. Arena — Duran Duran (EMI)
5. Give Me Regards — Paul McCartney (EMI)
6. Ghostbusters — Soundtrack (RCA)
7. Palabra De Honor — Luis Miguel (EMI)
8. She’s So Unusual — Cyndi Lauper (CBS)
9. First In The World — Various Artists (CBS)
10. Sera Posible El Sur? — Mercedes Sosa (PolyGram)

Prensario

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1985

August 17, 1985

Box/August 17, 1985
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Around The Route

By Camille Compassio

Bally Sente invited its distrib network to a special meeting/presentation in Sunnyvale, California on July 24, under the theme “the all American company.” This new slogan underscores Bally Sente’s contention that it is the only totally U.S. owned video game software designer in the industry and was reflected in the meeting’s decor — complete with red, white and blue decorations and the luncheon buffet menu of fried chicken, biscuits, corn on the cob and apple pie a la mode! Event began with open house from 10 a.m. to 2 p.m. including continental breakfast and luncheon, continued with the introduction of “Gimme A Break,” Bally Sente’s new table pool game in the SAC I series; and was climaxed by a gourmet dinner party at Nolan Bushnell’s “Lion & The Compass” restaurant in Sunnyvale. Also on the agenda was a tour of the facilities to observe some of the new games in development — and from what we heard there were two or three that caught the eye of many a visiting distrib. (We’ll have photo coverage in next week’s Cash Box).

Nice hearing from Richard Robbins, director of operations for Kitcorp, who

(continued on page 45)

Classic Games Spur Coin-Op Market Rebound

By Jay Carter

Ed Note. Following is Part II of our feature by Jay Carter, focusing on the current market climate, which appears to be reflecting a slow but steady rebound. The first installment of this series dealt predominantly with pinball machines, long a coin-op staple, which experienced hard times but seem to be making a comeback and with it attracting a new generation of players. This week’s segment delves further into the diverse roster of coin-op pieces both in the classic vein and in terms of the introduction of imaginative play themes which addressed the fickle nature of the game player.

Down Memory Lane With Skee-Balls, Shuffle Alleys And Bowlers

This trio of coin-operated amusement game classics has shown even a more remarkable resurgence in the total scheme of things as operators look to offer a greater diversity of entertainment options for today’s players. These long-time staples have proven their resiliency by rebounding back at a time when they can best be appreciated. It is the simplicity of the play action, as well as the subtlety in mastering the games that appears to transcend a generation of individuals who have been weaned on electronics.

Admittedly, we can now find some digital scoring displays and other cosmetic touches that have ably brought the three into the modern era, but their basic appeal hasn’t really changed since they were first introduced. It is the activity in available equipment that has sparked interest now trickling down from manufacturers to distributors and operators, not to mention the players themselves.

For the coming months the trends seem to indicate that, if anything, this broad category of coin-op games will only increase in importance and visibility as a solid performer on location that can deliver steady earnings while gaining a faithful following whether there are prizes attached or just the element of competition to keep the art form alive and well.

In the area of skee-ball, to begin with, there are the conventional variations on the theme led by the standard configuration from a company like Skee-Ball, while other entrants have chosen to open up the medium based on such efforts as Exidy’s Whirly Bucket and Tidal Wave, or High Ball from Norton. In addition, one can find more adaptations along the same lines with U.B.I.’s Sportaball’s Superball models as well as the continuing presence of Melitec’s Boom Ball.

Together, these companies and others are leading the way to provide a stream of skee-ball machines that still, and probably always will, have a place somewhere in the overall product mix of leisure time coin-operated

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<td>7. IF YOU LOVE SOMEONE SET THEM FREE</td>
<td>7. I FELL IN LOVE AGAIN LAST NIGHT</td>
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**RECORDS TO WATCH**

- **HOTTEST** "EX" IN TEXAS — Becky Hobbs (EMI America)
- NO LOOKIN' BACK — Michani McDonald (Warner Bros.)
- SPANISH EDDIE — Laura Bragian (Atlantic)
- YOU LOOK MARVELOUS — Billy Crystal (A&M)
- CRY — Goddy & Creme (Polydor)

**WHM** (Columbia 38-04670)

**AND WE DANCED** — Hooters (Columbia)
- LOVE TALKS — Ronnie McDowell (Epic)
- HEART DON'T DO THIS TO ME — Loretta Lynn (MCA)

**WHM** (Columbia 38-04670)

**CASH BOX**

Subscription Blank

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**CASH BOX**

330 W 58th Street, New York, N.Y. 10019 (212) 586-2840
Vending Profits Up In '84: According To NAMA Survey

CHICAGO — Net profits before income taxes edged upward to 1.8 percent in 1984 for American vending companies, from 1.5 percent in 1983, according to the Nov. 22 NAMA's annual report. For the previous eight years, the report states, the net profit margin was 1.3 percent. But return on assets showed a considerable 19.4 percent increase over the same period, from 1.6 percent to 3.5 percent.

The report states that net profits before income taxes reached $135,633,000 in 1984. This is the result of the NAMA's annual report, which is the first time such data has been compiled. The report states that the net profit margin was 1.8 percent in 1984, compared to 1.3 percent in 1983.

The report also states that the NAMA's operating ratio is still well under 100 percent, indicating that this industry is achieving and is expected to do so in the future. The report further states that the NAMA's operating ratio is still very meaningful for management, especially for small and medium-sized companies, which tend to have higher operating ratios, and for larger companies, which tend to have lower operating ratios. The report concludes that the NAMA's operating ratio is still very meaningful for management, especially for small and medium-sized companies, which tend to have higher operating ratios, and for larger companies, which tend to have lower operating ratios.
The current stabilization of retail prices for compact discs would appear to contradict long-term industry projections for a substantially lower rate, predicted by some as likely to dip under 10 dollars for new releases. While the two-year period from fall 1982 to mid-1984 saw the steady decline of CD prices, the past year has witnessed little change. A recent sampling of major retail record stores reveals that popular music CDs are generally running between $13.99 and $14.99 a piece, while classical releases usually range from $14.99 to $15.99. The cheapest retail figures were reported in portions of the West Coast and the Southeastern portion of the U.S. Alex Jimenez of The Peaches chain notes that strong competition, particularly in southern Florida, has prompted these comparatively lower prices.

David Robisha of the Strawberries chain attributes the overall stabilization of retail prices to the present problems the industry is experiencing in attempting to meet consumer demand for product. Robisha notes that various surveys have underscored the fact that customers prefer greater supplies and broader inventories of CDs over lower prices. He added that once supply catches up with demand for product, prices are likely to begin falling again.

While the prognosis appears to forestall any immediate price changes for the future, Jimenez envisions the gradual development and implementation of a multi-tiered pricing scheme. Polydor's "Popular Price Series" points the way for cheaper product geared to a mass market. In addition, it is conceivable that the labels producing CDs could initiate a midline program comparable to that existing for older record albums. The practicalities of the eventual adoption of such a scheme are reflected in the fact that many chains are already offering selected titles of newly released popular music for $12.99. Many stores are offering sampler compilations by various artists together on one disc as low as $8. Department store chains and mail order companies dealing in high volume have brought their retail prices down as low as the $11.99 — $13.50 range. Jimenez feels that audio equipment stores will eventually give away CDs, particularly samplers, as an incentive to stimulate hardware purchases.

The primary question now appears to be whether CDs can compete in the mainstream against vinyl records and cassettes at a higher price level. Are the inherent advantages of the medium (sound quality, convenience, durability, etc.) over its competitors sufficiently pronounced so as to enable it to garner a continually larger share of the market? While most retailers are convinced that the CD will be the dominant format of the future, they are unsure of its ability to attract a mass audience without the initiation of significant decreases in wholesale prices by the record labels.

Frank Hoffmann
It's no surprise to us that Kool & The Gang's latest album, "Emergency," has just gone platinum. They are THE hottest band of the '80's, with 6 gold albums in a row and 4 platinum. They've had an incredible 10 top 40 singles in the first half of the decade. Their first two "Emergency" singles reached top ten on the pop chart, while "Misled" reached Top 3 and "Fresh" went all the way to #1 on the Urban charts. But "Emergency" is still emerging. The third single, "Cherish," is already Breaker AC, Urban & Pop. It's on the way to be the third top ten hit single from this fantastic Kool & The Gang album and there's even more to come!

Manufactured and Marketed by PolyGram Records

PRODUCED BY JIM BONNIFOND, RONALD BELL AND KOOL & THE GANG; MANAGEMENT & DIRECTION WORLDWIDE ENTERTAINMENT COMPLEX, INC., GERALD DeLET-QUINTET ASSOCIATES LTD.