

# CASHBOX

July 6, 1985

T.M.

NEWSPAPER \$3.00



COURT RULES ON BMI INJUNCTION REQUEST  
PRODUCTION EAST PANELISTS CALL FOR HARMONY  
TV/HOME VIDEO CROSS PROMOTION SET  
CHANGES PLANNED FOR NEW MUSIC SEMINAR  
GUEST EDITORIAL: BARRY COLLIER

**Heart**  
New Label, New Hit  
Story on Page 11

# BE A SHMOOZER ...NOT A LOSER AT THE NEW MUSIC SEMINAR

To make it in the music business, you've got to get out there and see people. Face to face. *Shmoozing*—the art of talking business as pleasure—is the most important activity at the **New Music Seminar**. Actively networking with the record industry's movers and shakers at the Seminar will do more for your career and your company than a month spent playing telephone roulette or mailing out press releases.

Come September 25-28, no one will be "in with people" or "on a call" or "out of town." They'll all be in New York's Marriott Marquis, *shmoozing* at the **New Music Seminar**.

So, if you don't want to spend four days wondering why you can't reach anybody, come to NMS6. *And be a shmoozer, not a loser.*

This year's Seminar will feature a fascinating and broad-based array of programs, including many new panels and workshops.

**PROGRAMMING:** Black Radio • Contemporary Hit Radio • College Radio (new) • Album Oriented Rock Radio • DJs and Remixers • **MUSIC:** Producers • New Age Music (new) • Heavy Metal (new) • A&R • Journalists • Alternative Music (new) • Artists • Battle of DJs/MCs/Human Beat Boxes • **BUSINESS:** Nightclubbing Around the World • Talent and Booking • Tipsheets and Trades • New Labels Workshop (new) • The Cultural Boycott (new) • UK Independent Labels (new) • US Independent Labels: Marketing and Promotion (new) • Independent Labels and Distribution • Financial Structure of the Music Business • Management • Music vs. Madison Avenue (new) • **MARKETING:** Publicity • Packaging and Merchandising (new) • Crossover Promotion • AOR Marketing and Promotion • Black Music Marketing and Promotion • **MUSIC VIDEO:** National Programming • Local/Regional Programming (new) • International Programming (new) • Directors • Clubs (new) • Marketing & Exploitation (new) • Promotion (new) • **LEGAL:** Record Deal

Basics (new) • Publishing and Artist Development • Artist Contract Mock Negotiation • Ancillary Rights (new) • Corporate Sponsorship (new) • Legal Hot Topics (new) • Music/Film/Video • International Licensing • Video Rights & Payments (new) • **TECHNOLOGY WORKSHOPS:** Recording Studio Technology (new) • Computer Technology (new)

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**REGISTRATION:** Admission to the Seminar is \$175 per person. Call 212-722-2115 or write c/o 1747 First Avenue, New York, NY 10128 to request a registration form. If you want to use your credit card, you can register by phone at the same number. **ACCOMMODATIONS:** The Seminar has arranged discount hotel rates for Seminar attendees. Call or write for information on hotel and travel options. (Same address and phone as above.) **MARKETING OPPORTUNITIES:** There are many ways you can use the Seminar as a valuable and unique marketing and promotion opportunity. Call Joel Webber at 212-255-7408 for information and rates.

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SEPTEMBER 25-28, 1985  
MARRIOTT MARQUIS  
NEW YORK CITY**

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CASH BOX (ISSN 0008-7283) is published weekly except Christmas week by Cash Box, 330 W. 58th Street, New York, N.Y. 10019 for \$125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices. ©Copyright 1985 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 330 W. 58th Street, New York, N.Y. 10019.

## Guest Editorial

### The Time Is Right

By Barry Collier

The videocassette market has enjoyed explosive growth over the last two years, largely as a result of video retail store openings and the increased penetration of the VCR, but the industry still has not tapped its full potential.

A simple factor accounts for home video's hitherto unrealized opportunities: videocassette sales currently represent a mere 18 percent of home video revenues, maintaining the industry's national profile as a rental business. The staggeringly high suggested retail prices for videocassettes is in large measure responsible for this predicament. Few American consumers, no matter how acquisitive they may be, are willing to pay up to \$79.95 to own the same title that they can rent for as little as a dollar or two a night.

Clearly, the time is right for the home video industry to foster a climate in which a sell-through marketplace can be created. I don't think that it's premature to suggest that the next big trend among both major and independent video manufacturers will be a great reduction in retail prices, coupled with a most aggressive stance regarding the development of a sales-oriented market.

Until now, such a goal has been difficult, for there hasn't been enough product, or the right product, available at a low sell-through price point. In order to create a positive sales atmosphere, some major suppliers have taken the first tentative steps in the right direction: Paramount and RCA/Columbia have pioneered new sales terrain with their short-term low-price promotions of several top-selling catalogue titles.

Permanent, across-the-board price-cutting by manufacturers would have several positive side-effects for the home video industry. It would, of course, encourage consumers to buy videocassettes rather than rent. It would give retailers the opportunity to aggressively pursue in-store sales.

And it would provide video distributors with the incentive to open up new avenues for pre-recorded cassette sales.

The distributor stands to benefit greatly from a more sales-active business. As video rental inventories inevitably slow, distributors will have to open up fresh video markets, for the business will not prosper by "rentaling" alone.

Encouraged with low-priced sell-through product, the distributor will be able to attack the marketplace via alternative outlets already in the entertainment sales mode --- bookstores, record stores, toy stores.

These new frontiers in home video marketing will be reached only if studios and independents possess the far-sighted vision to meet the requirements for a sales marketplace. Suppliers will have to support the growth of the industry with realistic price points, more attractive stock balancing, better margins, and extended payment terms (the latter being a must in handling orders from national rack jobbers, whose involvement in this broader-based industry is a necessity.)

At Prism, we've taken our first steps in opening up the revolution in video sales. In September, we will launch our Marvel Comics Video Library. Retail priced at \$19.95 and supported by a 30 percent stock balancing policy, the line is designed to nurture a "sales mentality" among distributors, retailers, and consumers alike.

We're working in the most exciting entertainment industry going today, but, to assure continued growth for ourselves and our customers, we have to lay the important groundwork now. If the home video business is to continue its unprecedented expansion, we must encourage our consumers to take home a videocassette, not just for a night, but for forever.



Barry Collier is president and chief operating officer Prism Entertainment Corporation

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## TOP POP DEBUTS

<b>SINGLES</b>	48	WE DON'T NEED ANOTHER HERO (THUNDERDOME) — Tina Turner — Capitol
<b>ALBUMS</b>	54	THE DREAM OF THE BLUE TURTLES — Sting — A&M

<b>POP SINGLE</b>	<b>WINNERS CIRCLE</b> Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	<b>POP ALBUM</b>
#1 <b>SUSSUDIO</b> Phil Collins Atlantic		#1 <b>NO JACKET REQUIRED</b> Phil Collins Atlantic
<b>B/C SINGLE</b>		<b>B/C ALBUM</b>
#1 <b>ROCK ME TONIGHT (FOR OLD TIME'S SAKE)</b> Freddie Jackson Capitol	#1 <b>ROCK ME TONIGHT</b> Freddie Jackson Capitol	#1 <b>ROCK ME TONIGHT</b> Freddie Jackson Capitol
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>
#1 <b>SHE'S A MIRACLE</b> Exile Epic		#1 <b>FIVE-O</b> Hank Williams, Jr. Warner Bros.
<b>JAZZ</b>		<b>MUSIC VIDEO</b>
#1 <b>SODA FOUNTAIN SHUFFLE</b> Earl Klugh Warner Bros.		#1 <b>SUSSUDIO</b> Phil Collins Atlantic
<b>COMPACT DISC</b>		#1 <b>12" SINGLE</b>
#1 <b>NO JACKET REQUIRED</b> Phil Collins Atlantic	#1 <b>ANGEL/INTO THE GROOVE</b> Madonna Sire	

# CASH BOX TOP 100 SINGLES

July 6, 1985

	Weeks On Chart	6/29 Chart
<b>1 SUSSUDIO</b> PHIL COLLINS (Atlantic 7-89560)	1	9
<b>2 A VIEW TO A KILL</b> DURAN DURAN (Capitol B-5475)	3	8
<b>3 RASPBERRY BERET</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	5	8
<b>4 HEAVEN</b> BRYAN ADAMS (A&M 2729)	2	12
<b>5 EVERYBODY WANTS TO RULE THE WORLD</b> TEARS FOR FEARS (Mercury/PolyGram 880 659-7)	4	17
<b>6 IN MY HOUSE</b> MARY JANE GIRLS (Motown 1741GF)	6	17
<b>7 ANGEL</b> MADONNA (Sire 7-29008)	7	11
<b>8 WOULD I LIE TO YOU?</b> EURHYTHMICS (RCA PB-14078)	10	11
<b>9 EVERYTIME YOU GO AWAY</b> PAUL YOUNG (Columbia 38-04867)	13	9
<b>10 VOICES CARRY</b> 'TIL TUESDAY (Epic 34-04795)	12	13
<b>11 YOU GIVE GOOD LOVE</b> WHITNEY HOUSTON (Arista AS 1-9264)	18	9
<b>12 THINGS CAN ONLY GET BETTER</b> HOWARD JONES (Elektra 7-69651)	9	16
<b>13 GLORY DAYS</b> BRUCE SPRINGSTEEN (Columbia 38-04924)	15	6
<b>14 SMUGGLER'S BLUES</b> GLENN FREY (MCA 52546)	14	14
<b>15 THE SEARCH IS OVER</b> SURVIVOR (Scotti Bros./CBS ZS4 04871)	17	12
<b>16 IF YOU LOVE SOMEBODY SET THEM FREE</b> STING (A&M AM-2733)	21	5
<b>17 THE GOONIES 'R' GOOD ENOUGH</b> CYNDI LAUPER (Portrait/CBS 34-04918)	19	8
<b>18 WALKING ON SUNSHINE</b> KATRINA AND THE WAVES (Capitol B-5466)	11	15
<b>19 SUDDENLY</b> BILLY OCEAN (Jive/Arista JSI-9323)	8	16
<b>20 SENTIMENTAL STREET</b> NIGHT RANGER (Camel/MCA-52591)	24	7
<b>21 TOUGH ALL OVER</b> JOHN CAFFERTY AND THE BEAVER		
<b>22 BROWN BAND</b> JUST AS I AM (Scotti Bros./CBS ZSA 04891)	23	9
<b>23 SHOUT</b> AIR SUPPLY (Arista AS1-9353)	29	7
<b>24 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)</b> TEARS FOR FEARS (Mercury 880 294-7)	35	4
<b>25 GETCHA BACK</b> KIM CARNES (EMI America B-8267)	26	11
<b>26 THE BEACH BOYS</b> WHO'S HOLDING DONNA NOW (Caribou/CBS ZS4 04913)	27	17
<b>27 NEVER SURRENDER</b> DeBARGE (Gordy/Motown 1793GF)	30	6
<b>28 COREY HART</b> GET IT ON (BANG A GONG) (EMI America B-8268)	33	5
<b>29 THE POWER STATION</b> POSSESSION OBSESSION (Capitol B-5479)	36	5
<b>30 DARYL HALL/JOHN OATES</b> PEOPLE ARE PEOPLE (RCA PB-14098)	32	6
<b>31 DEPECHE MODE</b> CANNONBALL (Sire 7-29221)	34	8
<b>32 SUPERTRAMP</b> POWER OF LOVE (A&M AM-2731)	31	7
<b>33 PAUL HURDCASTLE</b> FREERWAY OF LOVE (Chrysalis VS4 42860)	39	6
<b>34 ARETHA FRANKLIN</b> LITTLE BY LITTLE (Arista AS1-9354)	40	3
<b>35 ROBERT PLANT</b> POWER OF LOVE (Es Paranza/Atlantic 7-99644)	37	8
<b>36 HUEY LEWIS AND THE NEWS</b> WAKE UP (Chrysalis VS4 42876)	42	2

	Weeks On Chart	6/29 Chart
<b>36 AXEL F</b> HAROLD FALTERMEYER (MCA-52536)	20	15
<b>37 YOU SPIN ME ROUND (LIKE A RECORD) *</b> DEAD OR ALIVE (Epic 34-04894)	45	6
<b>38 WHAT ABOUT LOVE?</b> HEART (Capitol B-5481)	43	6
<b>39 FIND A WAY</b> AMY GRANT (A&M AM-2734)	44	8
<b>40 NOT ENOUGH LOVE IN THE WORLD</b> DON HENLEY (Geffen 7-29012)	47	7
<b>41 EVERYTHING I NEED</b> MEN AT WORK (Columbia 38-04929)	41	7
<b>42 FOREVER</b> KENNY LOGGINS (Columbia 38-04931)	46	7
<b>43 SUMMER OF '69</b> BRYAN ADAMS (A&M AM-2739)	55	2
<b>44 CENTERFIELD</b> JOHN FOGERTY (Warner Bros. 7-29053)	48	7
<b>45 STATE OF THE HEART</b> RICK SPRINGFIELD (RCA PB-14120)	51	5
<b>46 LET HIM GO</b> ANIMOTION (Mercury 880 737-7)	50	6
<b>47 ROCK ME TONIGHT (FOR OLD TIMES SAKE)</b> FREDDIE JACKSON (Capitol B-5459)	56	5
<b>48 WE DON'T NEED ANOTHER HERO (THUNDERDOME) *</b> TINA TURNER (Capitol B-5491)	—	1
<b>49 REACTION TO ACTION</b> FOREIGNER (Atlantic 7-89542)	49	6
<b>50 EVERYTHING SHE WANTS</b> WHAM! (Columbia 38-04840)	16	16
<b>51 LIKE A SURGEON</b> "WEIRD AL" YANKOVIC (Rock 'n' Roll/Scotti Brothers ZS4 04937)	62	3
<b>52 FRESH</b> KOOL & THE GANG (De-Lite/PolyGram 880 623-7)	22	16
<b>53 ALL YOU ZOMBIES</b> HCOTERS (Columbia 38-04854)	54	7
<b>54 MAKE IT BETTER (FORGET ABOUT ME)</b> TOM PETTY AND THE HEARTBREAKERS (MCA-52605)	59	5
<b>55 ST. ELMO'S FIRE (MAN IN MOTION)</b> JOHN PARR (Atlantic 7-89541)	78	2
<b>56 PEOPLE GET READY</b> JEFF BECK AND ROD STEWART (Epic 34-05416)	63	4
<b>57 BLACK CARS</b> GINO VANNELLI (HME/PRA/CBS WS4-04889)	57	9
<b>58 WE ARE THE WORLD</b> U.S.A. FOR AFRICA (Columbia JS7-04839)	28	16
<b>59 CALL ME</b> GO WEST (Chrysalis VS4 42865)	65	5
<b>60 (CLOSEST THING TO) PERFECT</b> JERMAINE JACKSON (Arista AS1-9356)	60	5
<b>61 I WONDER IF I TAKE YOU HOME</b> LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	67	5
<b>62 THE NEVER ENDING STORY</b> LIMAH! (EMI America B-8230)	25	16
<b>63 STIR IT UP</b> PATTI LABELLE (MCA 52610)	69	4
<b>64 YOUR LOVE IS KING</b> SADE (Portrait/CBS 37-05408)	71	3
<b>65 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)</b> PAT BENATAR (Chrysalis VS4 42877)	—	1
<b>66 CRAZY FOR YOU</b> MADONNA (Geffen/Warner Bros. 7-29051)	53	19
<b>67 WAKE UP (NEXT TO YOU)</b> GRAHAM PARKER AND THE SHOT (Elektra 7-69654)	38	10

	Weeks On Chart	6/29 Chart
<b>68 WILLIE AND THE HAND JIVE</b> GEORGE THOROGOOD & THE DESTROYERS (EMI America B-8270)	75	3
<b>69 MYSTERY LADY</b> BILLY OCEAN (Jive/Arista JS1-9374)	—	1
<b>70 WHEN YOUR HEART IS WEAK</b> COCK ROBIN (Columbia 38-04875)	82	3
<b>71 TIRED OF BEING BLOND</b> CARLY SIMON (Epic 34-05419)	83	2
<b>72 BURNING FLAME</b> VITAMIN Z (Geffen 7-29039)	79	3
<b>73 LIFE IN ONE DAY</b> HOWARD JONES (Elektra 7-69631)	—	1
<b>74 ANIMAL INSTINCT</b> COMMODORES (Motown 1788MF)	52	7
<b>75 SMOOTH OPERATOR</b> SADE (Portrait/CBS 37-04807)	58	19
<b>76 DON'T YOU (FORGET ABOUT ME)</b> SIMPLE MINDS (A&M 2703)	64	20
<b>77 ONE NIGHT IN BANGKOK</b> MURRAY HEAD (RCA PB-13988)	61	20
<b>78 SAY YOU'RE WRONG</b> JULIAN LENNON (Atlantic 7-89567)	66	12
<b>79 CHERISH</b> KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	—	1
<b>80 FRANKIE</b> SISTER SLEDGE (Atlantic 7-89547)	81	3
<b>81 SOME LIKE IT HOT</b> THE POWER STATION (Capitol B-5444)	68	17
<b>82 (MEDLEY) JUST A GIGOLO/I AIN'T GOT NOBODY</b> DAVID LEE ROTH (Warner Bros. 7-29040)	70	16
<b>83 DANGEROUS</b> NATALIE COLE (Modern/Atlantic 7-99648)	72	10
<b>84 GO FOR SODA</b> KIM MITCHELL (Bronze/Island 7-99652)	80	4
<b>85 LAY IT DOWN</b> RATT (Atlantic 7-89546)	—	1
<b>86 RHYTHM OF THE NIGHT</b> DeBARGE (Gordy/Motown 1770GF)	73	21
<b>87 OBSESSION</b> ANIMOTION (Mercury/PolyGram 880 266-7)	74	24
<b>88 LUCKY IN LOVE</b> MICK JAGGER (Columbia 38-04893)	76	11
<b>89 OH GIRL</b> BOY MEETS GIRL (A&M 2713)	77	14
<b>90 MY TOOT TOOT</b> JEAN KNIGHT (Mirage 7-99643)	84	10
<b>91 MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 52545)	85	9
<b>92 NEW ATTITUDE</b> PATTI LABELLE (MCA 52517)	86	20
<b>93 THROUGH THE FIRE</b> CHAKA KHAN (Warner Bros. 7-29025)	—	1
<b>94 ALONE AGAIN</b> DOKKEN (Elektra 7-69650)	87	8
<b>95 ONE LONELY NIGHT</b> REO SPEEDWAGON (Epic 34-04849)	89	15
<b>96 HOLD ME</b> MENUDO (RCA PB-14087)	88	9
<b>97 'TIL MY BABY COMES HOME</b> LUTHER VANDROSS (Epic 34-04760)	90	16
<b>98 ALL SHE WANTS TO DO IS DANCE</b> DON HENLEY (Geffen/Warner Bros. 7-29065)	92	20
<b>99 INVISIBLE</b> ALISON MOYET (Columbia 38-04781)	91	17
<b>100 DON'T COME AROUND HERE NO MORE</b> TOM PETTY AND THE HEARTBREAKERS (MCA 52496)	93	17

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

A View (Blackwood/Tritex/United Lion—BMI) . . . . .2	Getcha (Daywin adm. by Careers—BMI) . . . . .25	My Toot (Sid Sim/Flatton—BMI) . . . . .90	Stir It (Unicity/No Pain No Gain/Off Backstreet/Streamline Moderne—ASCAP/BMI) . . . . .63
Alone (Copyright Control) . . . . .94	Get It On (Tro-Essex—ASCAP) . . . . .28	Never (Liesse—ASCAP) . . . . .27	Suddenly (Zomba/Willesden) . . . . .19
All She Wants (Kortchmar—ASCAP) . . . . .98	Glory Days (Bruce Springsteen—ASCAP) . . . . .13	New Attitude (Unicity/Robinhill—ASCAP/Off Backstreet/Brass Heart/Rockomatic—BMI) . . . . .92	Summer Of (Adams Communications/Calyppo Toonz-Proc/Irving—BMI) . . . . .43
All You (Dub Notes/Human Boy—ASCAP) . . . . .53	Go For Soda (Mark Cain—ASCAP) . . . . .84	19 (Oval) . . . . .32	Sussudio (Phil Collins Limited/Pun—ASCAP) . . . . .1
Angel (WB/Bleu Disque/Webo Girl Adm. by WB/Black Lion—ASCAP) . . . . .7	Heaven (Adams Communications/Calyppo Toonz—PROC/Irving—BMI) . . . . .4	Not Enough (Cass County/Kortchmar—ASCAP) . . . . .40	The Goonies (Warner-Tamerlane—BMI) . . . . .17
Animal (Zomba—ASCAP) . . . . .74	Hold Me (publisher pending) . . . . .96	Obsession (Pacific Island c/o Careers—BMI/Makiki c/o Arista—ASCAP) . . . . .87	The Never (Giorgio Morodor—ASCAP) . . . . .62
Axel F (Famous—ASCAP) . . . . .36	I Wonder (Personal—ASCAP/Mokojumbi—BMI) . . . . .61	Oh Girl (Irving/Boy Meets Girl—BMI) . . . . .89	The Search (Rude—BMI/WB/Easy Action—ASCAP) . . . . .15
Black Cars (Black Keys/Screen Goms—BMI) . . . . .57	If You Love (Magnetic Rep. by Reggatta adm. by Illegal—BMI) . . . . .16	One Lonely (Janisongs—ASCAP) . . . . .95	Things Can (Howard Jones/Warner Bros. Ltd. cont. and adm. by Warner-Tamerlane—BMI) . . . . .12
Burning Flame (Chappell—ASCAP) . . . . .72	In My House (Stone City adm. by Jay Warner—ASCAP) . . . . .6	One Night (MCA—ASCAP) . . . . .77	Through The (Dyad/Foster Fries/Nerpub/Tom John—BMI) . . . . .93
Call Me (ATV—BMI) . . . . .59	Invincible (Makiki/Arista/Rare Blue—ASCAP) . . . . .65	People Are (Sonet adm. by Warner-Tamerlane—BMI) . . . . .30	'Til My (April/Uncle Ronnie's/Thriller Miller adm. by MCA) . . . . .97
Cannonball (Silver Cab/Almo—ASCAP) . . . . .31	Invisible (Beau-di-o-do/All Boys—BMI) . . . . .99	People Get (Warner-Tamerlane—BMI) . . . . .35	Tired Of (Screen Gems-EMI/Shifrylepole—BMI) . . . . .71
Centerfield (Wenaha—ASCAP) . . . . .44	Just A Gigolo (Chappel/Intersong/Edwin H. Morris/Jerry Vogel—ASCAP) . . . . .82	Possession (Hot-Cha/Unichappell/Fust Buzza—BMI) . . . . .29	Tough (John Cafferty—BMI) . . . . .21
Cherish (Delightful—BMI) . . . . .79	Just As (Don Kirshner/Blackwood/Rightsong/Mystery Man—BMI) . . . . .22	Power Of (Hulex/Red Admiral—BMI) . . . . .35	Voices (Intersong-USA/'til tunes adm. by Intersong-USA—BMI) . . . . .10
(Closest Thing To) (Golden Torch/See This House—ASCAP/Gold Horizon/Sudano Songs/Black Stallion—BMI) . . . . .60	Lay It (Ratt/Time Coast/Rightsong—BMI) . . . . .85	Raspberry (Controversy—ASCAP) . . . . .3	Wake Up (Ellisclan Ltd.—PRS) . . . . .67
Crazy For You (WB—ASCAP/Warner-Tamerlane—BMI) . . . . .66	Let Him Go (Big Wad/Famous—ASCAP) . . . . .46	Reaction (Somerset Songs/Evansongs/Stray Notes—ASCAP) . . . . .49	Walking On (Screen Gems/Megasongs—BMI) . . . . .18
Crazy In (Kim Carnes/Moonwindow—ASCAP) . . . . .24	Life In (Howard Jones/Warner Bros. Ltd. cont. and adm. by Warner-Tamerlane—BMI) . . . . .73	Rhythm (Edition Sunset adm. by Arista—ASCAP) . . . . .86	We Are (Mijac—BMI/Brockman—ASCAP) . . . . .58
Dangerous (Wellbeck/Anidfraks/Stephen Mitchell—ASCAP) . . . . .63	Like A (Billy Steinberg/Denise Barry—ASCAP/Bridgette Baby/Polifer—BMI) . . . . .51	Rock Me (Bush Burnin—ASCAP) . . . . .47	We Don't (not listed) . . . . .48
Don't Come (Gone Gator/Bleu Network—ASCAP) 100	Little (Talk Time—ASCAP) . . . . .34	Say You're (Charisma/Chappell—ASCAP) . . . . .78	What About (Wellbeck/Irving/Calyppo Toonz—ASCAP/BMI/PRO) . . . . .38
Don't You (MCA—ASCAP/MCA—BMI) . . . . .76	Lucky In (Promo Pub. B.V.—PRS) . . . . .88	Sentimental (Kid Bird/Rough Play—BMI) . . . . .20	When Your (Edwin Ellis/Nurk Twins—BMI) . . . . .70
Everybody Wants (Virgin/10 Adm. by Nymph—BMI) 5	Make It (Gone Gator/Bleu Network—ASCAP) . . . . .54	Shout (Virgin/10 Music adm. by Nymph—BMI) . . . . .23	Who's Holding (Foster Fries/Garden Rake—BMI/April/Random Notes—ASCAP) . . . . .26
Everything 1 (Blackwood—BMI) . . . . .41	Meeting (Hit Trip/Midstar—BMI) . . . . .91	Smooth Operator (Adm./St. John—MCPS) . . . . .75	Willie And The (Eldorado—BMI) . . . . .68
Everything She (Morrison Leahy/Chappell—ASCAP) . . . . .50	Mystery (Zomba/Willesden) . . . . .69	Smuggler's (Red Cloud/Night River—ASCAP) . . . . .14	Would I (Blue Network—ASCAP) . . . . .8
Everytime (Unichappell/Hot Cha—BMI) . . . . .9		Some Like It (Tritex) . . . . .81	You Give (Not Listed) . . . . .11
Find (Bug & Bear/O'Ryan—ASCAP) . . . . .39		State Of (Chappell & Co.—ASCAP) . . . . .45	You Spin (Chappell—ASCAP) . . . . .37
Forever (Milk Money—ASCAP/Foster Fries—BMI) 42		St. Elmo's (Gold Horizon/Foster Fries—BMI) . . . . .55	Your Love (Silver Angel—ASCAP) . . . . .64
Frankie (Not Listed) . . . . .80			
Freeway (Gratitude Sky/Polo Grounds—BMI) . . . . .33			
Fresh (Delightful—BMI) . . . . .52			

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

\* Indicates Winner's Circle

• Indicates Highest Debut

## Judge Orders BMI Meeting But Refuses To Set Date

By David Adelson

LOS ANGELES — Despite Judge Edward Weinfeld's refusal to grant a BMI-requested court injunction against the All Industry Television Committee's attempt to force a special shareholders' meeting, BMI president Edward Cramer termed the decision a "partial victory," citing Weinfeld's refusal to force the meeting before TV licenses expire at the end of this month.

Weinfeld rejected BMI's claim that the shareholders' meeting requested by five BMI shareholders (all broadcasters, three of whom are TV committee members) was, "unlawful under the antitrust laws and improper as a matter of corporate law."

The broadcasters had requested the meeting to force specific changes in BMI bylaws. BMI had sought a judicial declaration and injunction against the request on June 11. Weinfeld's decision legally forces BMI to hold the meeting, but specifies no particular date.

Though BMI president Cramer acknowledged, "I would have been happier if we had a complete victory and gotten the injunction," he expressed his satisfaction over Weinfeld's decision not to force a specific time. "The committee hoped the meeting would take place before July 1 so they would be able to have an impact on the contracts that expire at the end of the month," he said.

According to a statement issued by BMI, Weinfeld's ruling, "also made it quite clear that shareholders can only 'request and recommend' that the BMI board of directors adopt the dissident's resolutions. If, in the view of the board, the proposed resolutions — if passed — are not in the best interests of BMI — then the board need not be bound by them."

Bruce Rich, an attorney for the Television Committee, had a decidedly different view of Weinfeld's decision. "It was a devastating setback for BMI," he remarked. "What the court did was reject BMI's scenario. Weinfeld said not only is it not a violation of anti-trust laws, but he

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**FROLICKING WITH DANNY AND DUSTY** — A recent listening party for A&M's Danny & Dusty's "The Lost Weekend" at Hollywood's Frolic Room brought out a host of local luminaries. Seen (l-r) are Stephen McCarthy of the Long Ryders, Steve Wynn (Dusty) of the Dream Syndicate, Syd Griffin of the Long Ryders, Bob Breden of the Frolic Room, Chris Morris of the L.A. Reader, Dennis Duck of the Dream Syndicate and Danny Stuart.

## Production East Panelists Call For Harmony Among Industries

By Rusty Cutchin

NEW YORK — Attendees to the second annual Production East seminar held at Lincoln Center last weekend agreed on a number of points during five panels directly concerning the musical end of visual productions, but two that were continually emphasized were the need for patience during the transition from video clips as promotional tools to programming for purchase and the need for better communication between the music and film industries, businesses that seem to have a hard time understanding each other.

At a Music Video Marketplace panel held last Tuesday (25), Mike Greene, newly-elected president of NARAS and head of Crawford Port Production in Atlanta, held out the view that music video programming stood to begin shrinking

from the airwaves with the initiation of clip charges to broadcasters and thus the need for improvement of the home video distribution system. "We started back in

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## Behind The Bullets

### Talking Heads, R.E.M., Ferry: Rock Radio Ignites LP Chart

By Stephen Padgett

"New Music," if that term has any referent in the real world, is a powerful force in today's music scene. While mainstream AOR suffers mid-life crisis, a whole new generation of adventurous programmers has emerged. These programmers, responding to the "street," have taken risks with previously untouch-

able artists. These artists have chosen to stay true to their artistic visions. Their records have proved to be not only aesthetically valuable, but powerfully commercial entities as well.

Certainly, Talking Heads, R.E.M. and Bryan Ferry are three of the '80s fountainhead enterprises who have combined artistic credibility and commercial viabil-

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explained, "the notion also developed that it might make sense to have a videocassette out at the same time the show was on . . . the idea behind it being that there was a potentially symbiotic relationship between television and videocassettes, that currently exists between radio and records."

A long-term marketing scheme on behalf of Nesmith's company, Carmel, CA-based Pacific Arts Video Records (PAVR) resulted, in which TV ratings and videocassette sales figures will play a pivotal role. If the company's feeling for the possible relationship between TV and videocassette viewers pans out, a new marketing strategy for first-run television programming may be born.

The project originated through the interest of NBC head Brandon Tartikoff, who had seen a screening of Nesmith's *Elephant Parts* music and comedy home video program at a film festival in Salt Lake City. Tartikoff contacted Nesmith and asked him if he could adapt the same format to prime-time television.

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**BMI HONOR ROLL** — BMI recently honored its most performed songs of 1984 at a reception held at Los Angeles' Beverly Wilshire Hotel. **Photo 1:** Members of Kool & The Gang accept the BMI Most Performed Song of the Year Award for "Joanna." Pictured (l-r): Ron Anton, vice president, California, BMI; Gabe Vigorito, *Delightful Music*; Dennis Thomas; Robert "Kool" Bell; Stanley Catron, vice president, BMI; Frances Preston, senior vice president, *Performing Rights, BMI*; Allan McDougall, BMI; James "J.T." Taylor; George Brown; Curtis Williams and co-writer Jim Bonfond. **Photo 2:** (l-r): Frances Preston; Ron Anton; Sean Lennon (accepting an award on

behalf of his father; and Allan McDougall. **Photo 3:** (l-r): Ron Anton; Dene Anton; and Sting, winner of two BMI awards. **Photo 4:** (l-r) Frances Preston; Ron Anton; BMI Songwriter of the Year Dean Pitchford; Allan McDougall. **Photo 5** (l-r): Ron Anton; Frances Preston; Mrs. Barbara Cooke, who holds one of two special achievement awards honoring her late husband, Sam Cooke. **Photo 6:** Members of the group Yes take a bow after receiving a BMI award for "Owner of a Lonely Heart." Pictured (l-r): Frances Preston; Ron Anton; Trevor Rabin; Tony Kaye; Allan McDougall; Chris Squire; Alan White.



**KEYS TO SUCCESS** — Michael Sembello (at the piano), previews a song from his forthcoming LP for A&M Records, his first project for A&M. Sembello signed a pact with the record company in January, and will release his album in July. Gathered for the playback were (l-r): John McClain, director of black A&R; Herb Alpert, David Anderle, director of film music; Michael Sembello and personal manager, Brian Avnet.

## BUSINESS NOTES

### 200,000 Units Of 'World' Home Video Shipped

LOS ANGELES — RCA/Columbia Pictures Home Video has shipped over 200,000 units of "We Are The World-The Video Event," which is a behind-the-scenes look at the recording of the USA For Africa song. In shipping such an enormous amount of videocassettes, RCA/Columbia is exceeding the quantity of initial orders for Vestron Video's "Do They Know It's Christmas?" by approximately 80,000 units.

Another huge initial order in the home video market recently was for Lionel Richie's "All Night Long," but the "We Are The World" shipment exceeds that as well (by about 65,000 units). Vestron's "The Making Of Michael Jackson's Thriller" initially shipped close to 100,000 units.

All profits from the sale of the "We Are The World" videocassette (which has a \$14.95 price tag) will be donated to the USA For Africa cause, which has already contributed millions to battle starvation in Africa.

### Publishers Settle Copyright Suit Against Photocopying Chain

NEW YORK — The multi-publisher legal action against Copy Cop, Inc., a Boston area chain of commercial photocopying establishments, was resolved by a settlement agreement reached after completion of the discovery process in the action. The action, which was brought in the United States District Court, District of Massachusetts, by Jewel Music Publishing Co., Inc., Regent Music Corporation, Bourne Co., Mills Music, Inc., Duchess Music Corporation, MCA Music and Screen Gems-EMI Music, Inc. charged the defendants with willful infringement of their respective copyrights in 17 musical compositions including: "Seven Come Eleven," "All Of Me," "Mood Indigo," "The Days Of Wine And Roses" and "April In Paris."

The defendant, although denying that there was willfulness involved and maintaining that its activities were innocent, admitted to the unauthorized copying of the music publishers' songs in its photocopying, production and sale in one of its retail outlets, of a well-known illegal "fake book" entitled *The Real Book*.

### Shareholders Approve ABC Capital Cities Merger

NEW YORK — ABC and Capital Cities Communications shareholders approved the \$3.5 billion merger of the two companies June 25, in a move that was a formality prior to the necessary FCC approval, which is expected by the end of the year. At the same time, Capital Cities shareholders voted in favor of a new preferred stock series, to be used for acquisitions, and ABC's board authorized up to \$300 million for the purpose of buying back common stock.

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

NEW YORK — Buttermilk Sky Assoc. — which acts as music publishers, film music supervisors and consultants and music publishing administrators — is preparing to open an L.A. office . . . Relativity Records is licensing two acts from the U.K.-based Beggars Banquet and four A.D. labels: XYMOX and Gene Loves Jezebel . . . "A Grand Night for Singing" will bring together numerous stars of the Metropolitan and N.Y. City Opera companies, Aug. 31 in East Hampton, a benefit for AIDS research; write to Box 87, Southampton, NY 11968 for details . . . Sound and Master Records has been founded by Trevor V. Hartley; first out is a reggae 12-inch by DeeVee . . . WKCR-FM, 89.9 on the N.Y. dial, will present 24 hours of nonstop Louis Armstrong, July 4, the birthday of the trumpeter and his country . . . The Boston Pops, as part of its 100th anniversary celebrations, will perform a free Central Park concert July 8 and a free Washington D.C. concert July 14, all under the baton of John Williams.

## EXECUTIVES ON THE MOVE



Kretchmar



Sturges



Espy



Fonorow



Kaus



Gallagher



Pross



Hampton

**Chrysalis Music Reorganization** — Chrysalis International Group of Companies has announced the reorganization of Chrysalis Music Worldwide. Bruno Kretchmar has been named head of publishing worldwide and managing director, Chrysalis Music UK; Tom Sturges has been named creative director of Chrysalis Music USA and will be based in Los Angeles. With the appointment of Sturges, the head office of Chrysalis Music USA will be relocating to Los Angeles. Copyright and business affairs will be handled by Ronda Espy, who has been named senior director responsible for business affairs, copyright and administration. Cherie Fonorow has been named east coast creative director and international manager and will be based in Chrysalis' New York office, and will head up the east coast creative and international activity.

**Kaus Promoted** — Bob Kaus has been promoted to the newly-created position of director of media development & information services for Atlantic Records, based at the company's New York headquarters. The announcement was made by Atlantic vice president of artist relations & media development Perry Copper, to whom Kaus reports.

**Gallagher Promoted** — MGM/UA's Home Entertainment Group, Inc. has announced that Bill Gallagher has been named president of the group's home video division. Gallagher, who became executive vice president and general manager of the division in 1984, joined the MGM/UA Home Entertainment Group, Inc. in May of 1982.

**E/A Names Pross** — Steve Pross was appointed as an A&R representative for Elektra/Asylum Records. Pross recently worked for Enigma Records in A&R and promotion.

**Kettles Named** — Jim Kettles has been promoted to director of marketing and promotion administration at PolyGram Records. Kettles joined PolyGram in November, 1980 as a senior accountant.

**Hampton Named at MGM/UA** — Cirina Hampton has been promoted to director of west coast publicity for the motion picture marketing division of MGM/UA. She will continue to supervise publicity and promotion activities relating to the use of contemporary music in all MGM/UA motion picture product.

### Johnson Upped To VP At A&M

LOS ANGELES — A&M Records has announced the promotion of Step Johnson to vice president of promotion.

Johnson receives his VP stripes after serving most recently as national promotion director of black music. He joined A&M nearly five years ago and had previously worked in promotion for MCA and ABC records.

In announcing the promotion, Gil Friesen, president of the label noted, "Step has been a key factor in our success over the last year with chart-topping artists like Jeffrey Osborne, Jesse Johnson, Joyce Kennedy and others. With his promotion, we look to attain even new heights with our upcoming releases."

Johnson will continue to work out of the Hollywood headquarters of A&M.



Step Johnson

### Jones Named VP Black Promotion

LOS ANGELES — Walter Lee, Capitol Records senior vice president, marketing/promotion, has announced the appointment of Ronnie Jones to the post of vice president of black promotion.

Jones, most recently was Capitol's national director of R&B promotion. He began his career in 1978 with United Artists as east coast regional promotion manager. From there, he served for three years as east coast regional manager with EMI-America.

Jones will report to Walter Lee, who offered the following comments on the appointment, "The leadership and promotion skills that Ronnie has shown have certainly warranted his promotion to this position. He is an integral part of the Capitol team and we wish him continued success in his new position."



Ronnie Jones



**CONGRATULATIONS** — Members of Slash/WB group the Blasters gather for the wedding of drummer Bill Bateman to Jenny Berry. Bride is the daughter of actor Ken Berry. Pictured at the reception (l-r): Bill Bazz, Phil Alvin, Bateman, Gene Taylor and Dave Alvin of the Blasters.

## Sixth New Music Seminar Expands, Creates Forum For Indies & Majors

By Peter Holden

LOS ANGELES — Initiated six years ago as a place where participants in the burgeoning "new music" scene — everything from the most eclectic British wave music to hardcore American funk — could meet and discuss their work and common problems as well as a gathering of some of the industry's most on-the-edge performers, the New Music Seminar has taken on a new and decidedly business-oriented slant. To be held at the new Marriott Marquis in New York September 25-28, this year's New Music Seminar, organized by directors Mark Josephson, Tom Silverman and Joel Webber, looks to expand its educational role, its commercial viability and success as well as providing a meeting place for industry veterans and novices alike.

Noting that attendance should be up beyond the 4,000 mark this time around — last year's NMS drew over 3,600 people, director Joel Webber also told *Cash Box* that the variety and depth of participants in the seminars and in the booth exhibition area has grown substantially. "We will probably double the amount of booths

and companies involved in the exhibition area over last year," said Webber. "We believe it is one of the most important things about the Seminar, and we have already signed people up, from disc manufacturers to a company that does nutrition for bands on the road to major labels to equipment and instrument manufacturers. One of the reasons the Seminar works so well is because we have so many people involved from each area."

While the artist and label panels have traditionally gotten the most exposure due to the frequently animated discussion involved, Webber cites that controversial interaction as only one of the convention's highlights. "The panels, of course, are a forum for discussion and disagreement. Without that kind of interaction, nobody learns anything. But this year we have also spent a lot of time putting together more educational panels which deal with nuts and bolts industry subjects like record deal contracts, publishing rights and record packaging and manufacturing. Besides that, the point of the seminar is to bring people together who can help each other and work together." With an

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## Cash Box Focus

### Home Video: The Foreign Market

By Gregory Dobrin and Peter Berk  
Part Two Of A Series

LOS ANGELES — The foreign home video market is no longer the hotbed of activity it was just a few short years ago. In fact, a levelling off, some say a falling off, has occurred abroad. Though a similar slump has been predicted domestically, where maturation is not as advanced as it is in several markets overseas, sales in the U.S. and Canada are nevertheless still rising.

In this second of a two-part survey focusing on the home video foreign market from the vantage point of major and independent manufacturers of video-cassettes, *Cash Box* concentrates on the independents. For them, international marketing is not nearly so firmly based as it is for the majors. Lethargic foreign sales and retail outlet saturation are problems more acutely felt by even the largest independent companies than their corporate competitors.

"There has been a reversal in the foreign and domestic markets," said Media Home Entertainment foreign sales manager Ted Rosenblatt. "Three or four years ago, video in the foreign market, for which Media Home Entertainment had built quite an extensive distribution network, was totally dominant over the domestic market."

The same is true of many independent video companies, most of whom have traditionally had better luck with foreign licensing than they have in the U.S. and

Canada (Canada is considered a domestic market in the jargon of distribution). The foreign market was first to develop, but most specifically in regards to independent titles.

The comparatively easy availability of foreign licensing for independent titles created a focus overseas initially. Said Rosenblatt, "You've always got your major studios who are able to place high profile product out there, but in the old days there weren't a lot of independent video rights with regard to the U.S. and Canada. They weren't that important. Now, it's the domestic video rights we quibble over and we don't care so much about the worldwide rights, in general terms."

Reasons for the tightening of the home video market abroad are various. VCR saturation in the once-highly-profitable British market is just one of many factors. Another is the increased strength of the American dollar, which has resulted in high pricing. Basically, however, the prime determining factor in the near reversal of marketing focus between foreign and domestic concerns centers on the burgeoning home video industry in the U.S. The market has "come of age," and whatever the foreign situation, domestic dollars are flowing.

Embassy Home Entertainment (EHE) has one of the most substantial foreign bases of any independent. It is the only independent with a stand-alone operation in Japan. According to Don Mirisch, EHE's vice president of business affairs, several foreign markets are actually improving, while others continue to worsen. Among those on the upswing is Japan, which Mirisch felt confident will one day become an important center for foreign video distribution.

"(Japan) is getting better," said Mirisch, "because the distribution is expanding, and because there is more rental activity. It's still not significant enough, especially in rental. Rental took a while to develop here and I think we are essentially an easier culture to rent to."

Japan was originally a sales market due to the fact that until recently, renting was illegal. Japan is likened to the U.S. market in its consumer orientation, and several sources felt independent titles will have an easier time there once video retail heats up. In the meantime, Japan is not generally considered an easy market for U.S. independents to break into.

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## The Business Of "World" Becomes Full Time Work For Cooper

By David Adelson

LOS ANGELES — When news leaked out about an unprecedented gathering of 46 of the world's most successful recording artists to record a song to benefit the people of Africa, many thought this was a most amazing coup. What might be considered even more astonishing, but far less publicized, is the task of making the U.S.A. For Africa Foundation sail smoothly through the uncountable legal complications, overwhelming financial considerations and unfortunate watchdog obligations. The person who has this gratifying but unenviable task is attorney Jay Cooper.

For years, Cooper has been a successful entertainment lawyer with the law firm of Cooper, Epstein and Hurewitz. When Ken Kragen contacted him about the project he gladly volunteered his time. Little did he know, the project would end up taking about 60 percent of his work day and cost the firm approximately

\$35,000 a month. Despite the time and the cost, Cooper maintains it's a pleasure to be associated with the foundation and he looks forward to continuing in his role as counsel.

"Before we knew it," Cooper remarked, "we were into a lot of time and energy. But it's been such a worthwhile cause and we're all energized by it and it's been such a good feeling."

The attorney's first duties came with the establishment of the foundation. "Originally we had to set up a non-profit organization," said Cooper. "That required clearances from the I.R.S. and the State of California. Following that we had to have contracts drawn for all of the artists who participated in the original recording and then we had to get waivers from all of the record companies that those artists were signed to. As far as the album was concerned, we had to get clearances from the songwriters as well

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**SCORING "UPHILL"** — Four country music legends, (l-r): Waylon Jennings, Mel Tillis, Glen Campbell and Roy Clark, listening to the completed soundtrack album for the upcoming movie, *Uphill All The Way*, at Sound Emporium, Nashville.



**GEORGE'S GOLD** — EMI America recording artist George Thorogood recently visited label headquarters in Los Angeles where he was presented with two gold albums, one each for his current "Maverick" project and "Bad To The Bone," EMI debut. Pictured at EMI are (l-r) Ken Benson, AOR promotion director, EMI; Dick Williams, promotion, EMI; Bob Singer, national sales director, EMI; Clay Baxter, director, artist development, EMI; Thorogood; Neil Portnow, vp, a&r, EMI; Don Wasley, national AOR promotion director, EMI; Frenchy Gauthier, vp, creative services, EMI; and David Budge, director, publicity, EMI.

# ALBUM RELEASES

**FLASH** — Jeff Beck — Epic 39483 — Producer: Nile Rodgers-Arthur Baker — List: 8.98 — Bar Coded

With production touches and material coming from both Arthur Baker and Nile Rodgers, "Flash" vaults guitarist extraordinaire Jeff Beck into the 80s with a high musical sheen. Though "People Get Ready" is the LP's first single, and doing very well at retail and on radio, the rest of the LP is more typically modern Beck: jazz and funk rhythms with a fistful of mind boggling guitar leads. Look for AOR to embrace more cuts from "Flash" and good retail activity.

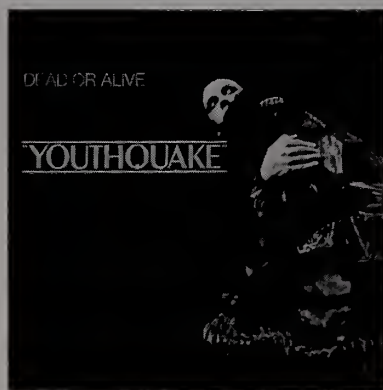
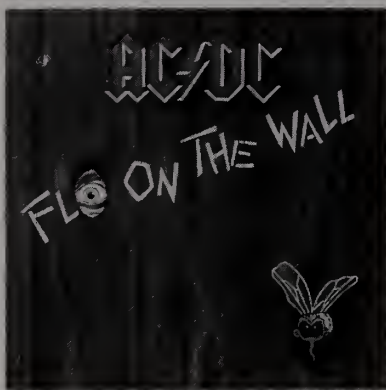


**BOY IN THE BOX** — Corey Hart — EMI America 17161 — Producer: Phil Chapman-Jon Astley-Corey Hart — List: 8.98 — Bar Coded

With the initial AOR and CHR airplay on "Never Surrender," expect Corey Hart's second LP to break the artist wide open. Strong material and solid pop/rock production from Phil Chapman and Jon Astley along with Hart proves out his resilience as a singer and look for video to add to this LP's shelf life.

**FLY ON THE WALL-AC/DC** — Atlantic 81263-1-E — Producer: Angus-Malcolm Young — List: 8.98 — Bar Coded

With a very well-established consumer base, AC/DC is a centerpiece in the current metal scene, and "Fly On The Wall" does much to continue the quality and entertainment of the band's music. With Brian Johnson handling the lead vocal chores and Angus Young contributing his hallmark guitar parts, this LP should be a strong summer seller.



**YOUTHQUAKE** — Dead Or Alive — Epic BFE 40119 — Producer: Dead Or Alive — List: 8.98 — Bar Coded

Already taking off at the retail in the wake of the fast CHR and college radio response to the single "You Spin Me Round (Like A Record)," "Youthquake" should firmly establish Dead Or Alive as one of the U.K.'s premier synth dance bands. Busy and energetic percussion and rhythm tracks along with straight forward production adds up to a youth and dance breaker.

**THEATRE OF PAIN** — Motley Crue — Elektra 9 60418-1 E — Producer: Tom Werman — List: 8.98 — Bar Coded

Already a major retail breaker, this new LP from Motley Crue delivers hardcore metal with style, humor and simplicity. Look for a big national retail response and good AOR action on the single "Smokin' In The Boys Room."

**IN PRAISE OF OLDER WOMEN AND OTHER CRIMES** — Kid Creole and The Coconuts — Sire 9 25298 — Producer: August Darnell — List: 8.98 — Bar Coded

August Darnell's many talents are again brought to light on "In Praise of..." which features doo wop, tropical and funk influenced eccentric music. Strong cuts include "Name It," "Dowopsalsaboprock" and "You Can't Keep A Good Man Down."

**FLETCH** — Original Motion Picture Soundtrack — Various Artists — MCA 6142 — Producers: Various — Lists: 8.98 — Bar Coded

With the high-tech, dynamic music of Harold Faltermeyer and powerful cuts by Stephanie Mills, Dan Hartman and The Fixx, among others, this emerges as yet another potent soundtrack with all the right ingredients for success.

**SPOILED GIRL** — Carly Simon — Epic FE 39970 — Producers: Various — No List — Bar Coded

Carly Simon's debut effort for Epic Records opens a new chapter in the continuing saga of the singer's sometimes turbulent life. With characteristic sensitivity, Simon's incisive lyrics and plaintive melodies detail the landscape of life's ups and downs. Great production from a squad of who's who producers, full of sizzling modern sounds, should score this important artist another solid hit.

**IT'S GONNA BE RIGHT** — Cheryl Lynn — Columbia FC 40024 — Producer: Jimmy Jam — Terry Lewis — Cheryl Lynn — Hubert Eaves III — Monte Moir — List: 8.98 — Bar Coded

Cheryl Lynn is a versatile singer-songwriter and producer, and this LP is her best effort yet. The tour de force is clearly "Fade To Black," but look for extensive album cut play on this urban winner.

**THE PLEASURE SEEKERS** — The System — Mirage 7 90281-1 — Producer: David Frank-Mic Murphy — List: 8.98 — Bar Coded

Highly sophisticated dance-pop in a genre whose parameters have been defined by the System. Solid material and exquisite production highlight this LP, with top cuts including the title track first single, "Love Won't Wait For Lovin'" and "This Is For You."

**PLAY IT STRAIGHT** — Laid Back — Sire 9 25288 — Producer: Laid Back — The Dwarfs — List: 8.98 — Bar Coded

Laid Back's distinctive vocal and production style made the duo's first single "White Horse" a crossover dance smash, and "Play It Straight" features a number of possible hit tracks.

**WORKING WONDERS** — Judy Mowatt — Shanachie 43028 — Producer: Judy Mowatt - Skip Drinkwater - H. Bedassie - Dalton Brownie - Sangle Davis — List: 8.98

Mowatt's classic "Black Woman" LP and her scintillating live shows have gained the former Marley back-up singer a high reputation in reggae circles, and this solid LP features the songwriting, instrumentation and vocal inspiration which will only add to Mowatt's visibility and commercial success.

**LIVE 79-81** — The Lounge Lizards — Roir A-136 — Producer: uncredited — List: 9.98

The stranger-than-paradise John Lurie and his original set of Lizards (Evan Lurie, Steve Piccolo, Anton Fier, Arto Lindsay) in a lively hodge-podge of junkband punk jazz, recorded live at various venues — from CBGB's to the Berlin Jazz Festival.

**ALL ABOUT LOVE, WHO'S GONNA MAKE THE FIRST MOVE** — Ray, Goodman & Brown — Panormaic 10002 — Producer: Al Goodman-Goody — List: 8.98

Classic B/C mellow fare with the accent on sweet vocals and lilting melodies. Look for album cut play with "Say You Will" and the title track.

**DARE TO BE STUPID** — "Weird Al" Yankovic — Rock 'N' Roll FZ 40033 — Producer: Rick Derringer — List: 8.98 — Bar Coded

State-of-the-art parody — rock from Yankovic which includes the first single "Like A Surgeon," "Girls Just Want To Have Lunch" and "I Want A New Duck."

**NEW JERSEY** — Joe Piscopo — Columbia BFC 40046 — Producer: Hal Willner — List: 8.98 — Bar Coded

**SHE WENT POP** — Jam Siam — Columbia BFC 39517 — Producers: David Sonenberg - Brian Rothschild - Larry Fast — List: 8.98 — Bar Coded

**MA RAINEY'S BLACK BOTTOM** — Original Broadway Cast Recording — Manhattan Records SVBO 53001 — Producer: Mike Berniker — List: 12.98 — Bar Coded

**THE FIRE STILL BURNS** — Russ Ballard — EMI America ST 17162 — Producers: Russ Ballard — John Stanley — List: 8.98 — Bar Coded

**ESPRIT DE CORPS** — Rhthym Corps — Metro — America 1007 — Producer: Ben Grosse — List: 8.98

**STANDING ON THE ONE** — Jon Gibson — Constellation 9 60258-1 — Producer: Bill Wolfe — List: 8.98 — Bar Coded

**SALUTE** — Orphan — Portrait 40059 — Producer: Phil Chapman-Jon Astley — List: 8.98 — Bar Coded

**BRAVE THE STORM** — Shy — RCA 8053 — Producer: Tony Platt — List: 8.98 — Bar Coded

**HARP BEAT** — Corky Hale — Stash 245 — Producer: Susan McCusker-Dennis Williams — List: 8.98

**FEELS SO GOOD AFTER ALL** — Jim Quealy Band — Mudfram 001 — Producer: Tony Battaglia-Jim Quealy — List: 8.98

**THEN AND NOW** — Black Ivory — Panoramic 10001 — Producer: Lenny Adams — List: 8.98

**JEROME CARLSON** — Jerome Carlson — Carlsongs Of America — 84JC — Producer: Danny Hilley — List: 8.98

**COCOON** — Original Motion Picture Soundtrack — Polydor 827 041-1 Y-1 — Producer: James Horner — List: 8.98 — Bar Coded



# SINGLE RELEASES

**BILLY JOEL** (Columbia 38-05417)  
**You're Only Human** (Second Wind) (4:21)  
 (Joel Songs—BMI) (Joel) (Producer: Phil Ramone)

Taken from Joel's upcoming greatest hits package, this new studio single is marked by a lilting reggae rhythm much like that in Julian Lennon's "Too Late For Goodbyes." With a healthy dose of backing vocals and Joel's own inimitable sense of melodic and musical themes, "You're Only Human" is tailor made for CHR radio. Look for fast summer adds.



**PAT BENATAR** (Chrysalis VS4 42877)  
**Invincible** (4:00) (The Makiki Pub. Co. - Arista Music/ASCAP - Rare Blue Music/ASCAP) (Knight - Climie) (Producer: Mike Chapman)

Taken from *The Legend of Billie Jean*, Benatar sticks with more refined pop than was apparent on her last album, and the result is a hard rocking and pop polished effort. Guitarist Neil Geraldo's musical presence is not as heavily felt, but Benatar's vocals are in fine form for this movie theme.

**MOTLEY CRUE** (Elektra 7-69625)  
**Smokin' In The Boys Room** (3:08) (Big Leaf Pub./ASCAP) (Lutz-Coda) (Producer: Tom Werman)

From the band which started the metal revival in L.A., Motley Crue's first single from its "Theatre Of Pain" LP is the classic Brownsville Station smash "Smokin' In The Boys Room," and the time-tested riff and sentiment wears well with Vince Neil, Nikki Sixx, et al. Already getting a big jump at AOR and CHR, look for fast breaking chart success with this cut.



**TINA TURNER** (Capitol 5491)  
**We Don't Need Another Hero (Thunderdome)** (4:15) (publisher not listed) (T. Britten, G. Lyle) (Producer: T. Britten)

From the motion picture soundtrack to the forthcoming Warner Bros. film, *Mad Max Beyond Thunderdome* (in which Turner stars with Mel Gibson), Tina Turner delivers another solid gold vocal with this surging tune. Written by Terry Britten and Graham Lyle, the same team who penned Turner's #1 hit, "What's Love Got To Do With It," this first of two Turner tunes from *Mad Max* is sure to take her on another ride up the charts. A dramatic ballad.

**JESSE JOHNSON'S REVUE** (A&M 2749)  
**I Want My Girl** (3:38) (Crazy People Music-Almo Music/ASCAP) (Johnson) (Producer: Jesse Johnson)

This third single from the ex-Time guitarist's debut LP is a slow-grooving ballad which features a Prince-like delivery and nice backing vocals. With an established track record, expect B/C radio to add this one fast.

**ELTON JOHN & MILLIE JACKSON** (Geffen 7-28956)  
**Act Of War** (4:41) (Intersong Music/ASCAP) (John-Taupin) (Producer: Gus Dudgeon)

Though an unlikely pairing, John and shouter Millie Jackson combine for a furious workout on "Act Of War." The dialogue lyric, which explores the working of a teetering relationship, is an excellent vehicle for both vocalists and the high energy dance beat of the cut should break it to both CHR and dance clubs.

**MICHAEL SEMBELLO** (A&M 2745)  
**Gravity** (3:50) (Al Dente Music-ASCAP) (C. Sembello) (Producer: Richard Rudolph-Michael Sembello)

After having a creative hand in a number of highly successful music and film-music projects, Sembello here strikes out on his own with a cut from the film *Cocoon*. A rapid-fire percussion backing triggers a solid lead vocal and typically knotty guitar lead. Sure CHR fare.

**HOWARD JONES** (Elektra 7-69631)  
**Life In One Day** (3:36) (Howard Jones adm. by Warner-Tamerlane/BMI) (Howard Jones) (Producer: Rupert Hine)

Howard Jones' follow-up to the Top 10 single, "Things Can Only Get Better," is a melodic, infectious pop celebration. The 7" mix is bright and perfect for radio. Already climbing the singles chart, watch for "Life In One Day" to repeat its predecessor's Top 10 performance. Jones' positive thinking infuses the single with joy and should help bring this record home.

**JOAN ARMATRADING** (A&M 2751)  
**Thinking Man** (4:05) (Irving/BMI) (J. Armatrading) (Producer: Mike Howlett)

Joan Armatrading delivers a lilting second single from the LP, "Secret Secrets." Armatrading's commentary on the tension between the sexes should ring true. The single will connect with Armatrading's legion of loyal fans as well as extend the British singer's ever-widening audience.

**DIRE STRAITS** (Warner Bros. 7-28950)  
**Money For Nothing** (4:05) (Chariscourt-Almo Music-Virgin Music/ASCAP) (Knopfler-Sting) (Producer: Mark Knopfler-Neil Dorfsman)

Penned by Mark Knopfler and Sting, "Money For Nothing" is a simply rocking cut taking a look at jobs and videos performed by rock stars. Highlighted by Sting's backing vocals, look for this track to well on AOR.

**HELIX** (Capitol B-5490)  
**Deep Cuts The Knife** (3:55) (Screen Gems-EMI Music-William Seip Management Inc./BMI-CAPAC) (Halligan-Hackman) (Producer: Tom Truemuth)

Classic arrangement which goes from twelve-string sensitivity to a howling dramatic ballad and power chords, this is typical hard rock which should crack AOR and CHR playlists.

**THE PARACHUTE CLUB** (RCA JK-14144)  
**At The Feet Of The Moon** (4:05) (Current Sound Ltd./CAPAC) (Gary-Conger-Masi-Segato) (Producer: Michael Beinhorn)

The title track and first single from Canada's Parachute Club's second RCA LP is a moody and driving cut made distinctive by the group's male/female vocal contours. Sophisticated pop.

**BILL WITHERS** (Columbia 38-05424)  
**Something That Turns You On** (4:23) (Bleunig Music/ASCAP) (Withers) (Producer: Bill Withers)

Taken from Withers' tantalizing "Watching You Watching Me" LP, "Something That Turns You On" is vintage Withers; slow grooving, sensual and soulful, Withers is a vocal master and this B/C and A/C cut should do well.

**ROCKIN'SIDNEY** (Epic 34-05430)  
**My Toot Toot** (3:28) (Sid Sim Pub.-Flat town Music/BMI) (Simien) (Producer: Sidney Simien-Floyd Soileau-Huey Meaux)

Known extensively due to Jean Knight's cover of this tune, Rockin' Sidney's New Orleans original is a rollicking novelty cut which may get strong CHR activity.

**Y & T** (A&M 2748)  
**Summertime Girls** (3:24) (Facemelting Music — Irving Music/BMI) (Y&T) (Producer: Kevin Beamish)

**DOPPELGANGER** (Manhattan 9416)  
**Communication Breakdown** (3:54) (Himmicane Music — ASCAP/Sen-Saiise-Tional Music) (Fredrix-Saiise) (Producer: Doppelganger-Richard James Brugess)

**DIGNEY FIGNUS** (Columbia 38-05420)  
**City Dancin'** (3:19) (Figtone Music-BMI) (Fignus) (Producer: Leroy Radcliffe)

**PAUL & KELLI** (Le Cam 513)  
**Young Love** (2:40) (Lowery Music-BMI) (Joyner-Carty) (Producer: Major Bill Smith)

**FIONA** (Atlantic 7-89543)  
**Love Makes You Blind** (3:52) (B.I.O.Y.A. Music/BMI) (Marchello) (Producer: Peppi Marchello)

**JENNY BURTON** (Atlantic 7-89526)  
**Dancing For My Love** (3:58) (Puff Pub. - Captain Keyboard - Donnie Linton Mgt. -Stackhorn Music/BMI) (George - McFarlane - McRae) (Producer: Allen George - Fred McFarlane)

**JEROME CARLSON** (Carlsongs Of America 851)  
**Wow! What A Place!** (3:00) (Carlsongs Music-BMI-Carlyric Music-ASCAP) (Carlson-Hilley) (Producer: Danny Hilley)

**SIPHO HOT STIX MABUSE** (Columbia 38-05429)  
**Burn Out** (3:58) (M.P.A.) (Mabuse) (Producer: Sipho Mabuse-Richard Mitchell)

**JONZUN CREW** (A&M 2756)  
**Redd Hott Mama** (3:42) (Boston International Music-T-Boy Music/ASCAP) (Jonzun) (Producer: Michael Jonzun)

## POINTS WEST

**WHAT BETTER WAY TO SPEND A SUMMER DAY?** — KNAC's reggae jock **Roberto** and his increasingly high-visibility ORA Intl. Inc., which put out the 12" "Nancy Reagan Remix" single featuring **General Public's Rankin' Roger** together with the **Blue Riddim Band** is now set to put on the first-ever Catalina Splish-Splash Reggae Festival. With an impressive lineup which so far includes **UB40**, the **Wailing Souls**, **David Lindley** and **El Rayo X** (negotiations are under way with **Mikey Dread**, **Winston Reedy** and the **Blue Riddim Band**), the Splish-Splash Festival will take place on Sunday, August 11 in Avalon on the island of Catalina, 26 miles off the coast of southern California. All proceeds from the festival go to the development and construction of a badly needed Avalon Community Center. The price of admission



**THE RETURN OF EL RAYO X** — Though **David Lindley** and his band have no American deal, they are beginning to again play local dates and look for an import release on **WEA Intl.** soon.

a departure for me and for everybody, but I really started out singing and kind of got sidetracked into comedy." Though there are spoken word segues between songs — some funny, some painful and intimate — there is clearly a new path being trod by Bernhard. "We're definitely going to take it to the pop market. We kept the talk to a minimum because the songs were turning out so terrifically that we didn't have to rely on that. This is a music album." Merrill is best known for his work with **Grace Jones** and **Marlann Faithful** ("Broken English") and the two hooked up and put together "I'm Your Woman" over the course of a few months. Working with **Mikey Chung**, **Rick Maslow** and others, "I'm Your Woman" is an unexpected pleasure to listen to.

**MAKING WAVES** — Another one of the fastest breaking major label bands, **Katrina & the Waves**, made its Los Angeles debut last week and unlike 'til Tuesday, the Waves were able to make good on the promise of its debut album, and even add a dimension to that success. While the single "Walking On Sunshine" may make some peoples' teeth ache, the sheer force and guts of **Kimberly Rew's** guitar playing made up for whatever sweetness **Katrina Leskanich's** writing and singing portayed. Though the band's material fell a little flat midway through the show — many numbers were drawn out as vehicle's for **Rew's Mick Taylor**-inspired lead work — the overall impact of the show was undeniable. The group was confident on stage and delivered a powerhouse set. This is one band that is here to stay.

**EVEN IF YOU THINK THEY DON'T, HUSKER DU** — SST's **Husker Du** is set with a plethora of material out for this summer, including two new records and two video promotional clips. The first vinyl released is a 45 with **Bob Mould's** "Makes No Sense At All" on the A-side and "Love Is All Around (Mary's Theme)" on the flip. The latter is a cover of **Sonny Curtis's** theme to the **Mary Tyler Moore Show** from the 70's. Also out in August will be the band's new "Flip Your Wig" LP. The band will also be visually and sonically included on the SST video compilation **The Blasting Concept**, taken from the tour of SST artists held this spring.

**HIP HIP PERRI** — Zebra recording artist **Perri** has been added to **Pat Metheny's** national tour this summer, a real break for the female singing group whose debut album should be out within weeks. Metheny's two-hour-plus show affords the group a real showcase about two-thirds into the concert. Perri has performed on other tours with Metheny, but this will profile the group much better than before.

**KROQ IS LOOKING FOR YOU** — As part of the KROQ-listener trip to Hawaii in August, the Pasadena-based station is looking for various personalities to fill in for the vacationing DJs. As a result, the station says "anyone can be a DJ on KROQ for a day." Just mail in a demo tape and a paragraph stating why you want to be a DJ for a day. All tapes must be received by July 15. Send to: KROQ—"DJ For A Day", 117 S. Los Robles, Pasadena, Cal, 91101.

**CLOSE TO THE EDIT** — In finishing up his latest LP, **Paul Simon** recorded a track with **Los Lobos** over at Amigos Studios. . . Michael Levine PR has signed **Stephanie Mills** to its music division. The artist has a new single "Bit By Bit" from the movie *Fletch*. . . the Hollywood-based country label Nite Records has moved its offices to 9154 Sunset, L.A., 90069. The label is also about to release artist **Bobby Blue's** debut LP "Turn On The Blue Light". . . the **Blasters** have been added to the Long Beach Blues Festival lineup. The band will finish up the September two-day blues workout.

Peter Holden



**TAKING A STAND** — **Chris Isaak** just finished a three week stand at the **Anti-Club** in L.A., now look for him at a posh N.Y. club.

## NEW FACES TO WATCH

When a new artist's first single and LP go number one only weeks after release, there is often cause for suspicion. Maybe the record is just a novelty whose timing is exactly right, or whose popularity is bolstered by a film or video. But **Freddie Jackson** is no one shot artist. Almost immediately after its release, Jackson's solo debut on Capitol, "Rock Me Tonight" had both urban and CHR radio programmers touting Jackson as the hottest young singer of the year. That kind of respect and excitement has translated into a number one B/C single with the album's title track as well as the top chart position for the album.

**Freddie Jackson** is a singer who has been nurtured over the years. Born and raised in New York, honing his vocal talents at Harlem's renowned White Rock Baptist Church, and eventually hooking up with producer/composer **Paul Laurence**, Jackson is no novelty. The various moods he portrays on "Rock Me Tonight," from the 'ladies man' image he has been presented to the media with to his interpretation of **Billie Holliday's** classic "Good Morning Heartache," Jackson has a good sense of musical history and himself.

Yet, the scope of his success has taken everybody by surprise, especially Jackson. "I didn't really think that it could ever happen this quick. To make an album that people would just notice is very special, but to have a number one hit and for the album to take off this quick, is amazing."

Jackson's deal with Capitol came through his association with **Laurence** and **Laurence's** management company, **Hush Productions**, also **Melba Moore's** management. **Moore** came to see Jackson one night at a N.Y. bar, appropriately called **Freddy's**, and within weeks, Jackson was signed to **Hush**. A Capitol deal followed. Touring with **Moore** as well as doing sessions with everybody from **Angela Bofill** to **Mtume** to **Harry Belafonte** and **Howard Johnson**, Jackson quickly



### Freddie Jackson

established a good reputation as a singer and a songwriter. In the course of a very busy schedule, Jackson finally found time — with help from producers **Laurence**, **Barry Eastmond** and **Robert Aires** to record "Rock Me Tonight." And the rest, so far, is history.

Commenting on his much publicized 'ladies man' image, Jackson says, "I just recorded the music that I liked, and I'm fortunate that a lot of ladies have liked the record and gone out and bought it. But, I didn't go to Capitol and say, 'I'm a ladies man and I want to make a ladies man record.' I don't want to stereotype myself and my music. I don't want to alienate anybody." The variety of music evident throughout "Rock Me Tonight" should ensure a healthy mix of an audience, both male and female, black and white. While some artists might be sure to tap that illusive crossover market with a more pop-oriented producer on their second album, Jackson says that after more touring with **Moore** — during which Jackson will be a featured performer, the singer's second effort will stick with the same cast of characters that has made him a winner. "Why should I change anything?" Jackson asked. Indeed.

## 'til Tuesday's Mann Finds Musical Focus

By Gregory Dobrin

**LOS ANGELES** — 'til Tuesday's **Aimee Mann** didn't always write the kind of smooth, melodic new-age pop for which this Epic act is fast becoming known. With the current pop hit "Voices Carry" climbing the **Cash Box** Top 100 Singles Chart, and opening spots for no less than two major summer tours (**Tom Petty** and the **Heartbreakers**, **Rick Springfield**), 'til Tuesday's sound is catching. For Mann, however, the pop attitude is a relatively new one.

From Boston's art-rock underbelly to the more traditional influences of the famed **Berklee School of Music**, Mann's taste underwent stylistic variations. It wasn't until she'd gained proficiency with her bass guitar at **Berklee** that her current, pop-oriented style developed.

"I was very into the underground stuff when I went to **Berklee** (in 1979). The

Talking Heads, the Slits, **Siouxsie** and the **Banshees** and **Gang Of Four** — that kind of stuff. The band that I was in at the time was called the **Young Snakes** and it was very aggressive and — obnoxious! Sort of atonal."

Inspired by such acts as **Thomas Dolby** and **Roxy Music**, Mann's direction veered toward the pop vein. "I started listening to things by **Thomas Dolby** and thinking, 'Yeah, you know, there's a way to do pop music that doesn't have to be really bland, that doesn't have to be middle of the road, REO Speedwagon kind of stuff.' So that just kind of gave me the impetus to go it on my own."

Going it on her own was Mann's original plan. In preparation for shopping a record deal, however, she set about looking for musicians with which to cut a demo tape. During that period — the winter of 1982 — Mann met guitarist **Robert Homes** at a party in Boston. The two hit it off immediately. They got along so well, in fact, they decided to form a band together. Keyboardist **Joey Pesce** and drummer **Michael Hausman** soon joined. "Michael was my boyfriend at the time," added Mann. "He had been playing with us in rehearsals and we finally talked him into joining us permanently."

Mann's striking performance in her video debut for "Voices Carry," (currently in heavy rotation on **MTV**) compliments the tune, an autobiographical piece which she feels strongly about. Director **D.J. Webster's** concept meshed perfectly with her own ideas. Mann is equally pleased



'til Tuesday

(continued on page 38)



## Cover Story

# Heart Now Beats For Capitol; Radio Readies For The Attack

By Stephen Padgett

With a new label, a new producer and fresh incentive behind them, Heart stands poised to recapture their dominance in the rock and roll sweepstakes. A fast-rising single and a new album in stores this week should propel Heart to the head of the pack they led throughout the late '70s. "I always want to keep this band on the move," stated Ann Wilson, lead singer and co-founder with her sister Nancy of Heart. One listen to "Heart," their Capitol Records debut, confirms that this band is indeed on the move.

The Heart formula begins with the nucleus of Ann Wilson's soaring vocals and sister Nancy's torrid guitar. Longtime member and guitarist Howard Leese, together with newest members Mark Andes on bass and Denny Carmassi on drums round out the Heart lineup. It has been the successful blend of powerful ballads and scorching rock raves that sets Heart apart. The new album continues this pattern. The fact that these personnel have been together since 1982 gives the new effort the cohesion and power perhaps missing in the last few outings. When speaking with the Wilson sisters, it becomes apparent that the closeness of the band is not a lightly regarded issue. "This band is uncommonly close," said Ann recently, "It's a real loving band, which is lucky. Our attitude is . . . why even form a band if its not with people you want to be with. Money isn't a good enough reason, because money is so fleeting. The reason for being in a band is because you enjoy the deal of getting together, like your first band in the basement."

Heart has changed labels. Again! As Ann stated, "we've never had real good luck with labels until now." Their first label deal, with Mushroom Records, went sour after their first release, "Dreamboat Annie." Through a complicated morass of litigation, Portrait Records emerged the white knight, sparing Heart certain cardiac arrest. A shake-up at Portrait ensued, offices moving from Los Angeles to New York, and Heart joined their third label, Epic. As times and personalities changed, Heart felt a new label could better understand their needs. Hence, the move to Capitol, which has produced a happy marriage full of excitement and commitment from both parties.

Along with the new label has come a

new producer. After several attempts at self-production, yielding positive results, Heart again wanted a producer. They began with Keith Olsen. "You learn all you can learn from doing it yourself, and then if you're smart you should learn from somebody else who knows more than you," said Ann. Years before, Heart had met Ron Nevison through the Jefferson Starship, who he was producing at the time. A friendship developed until five years later, time and circumstance united them in this project. Nevison, whose credits in addition to the Starship include Led Zeppelin, Who and Survivor, had the sound Heart was after. The chemistry worked, "Heart" being the most consistent, balanced work from the band in some time.

Ann and Nancy Wilson have received little of the credit they deserve for redefining the role of women in rock music. Part of this is because they have sought no acclaim as pioneers. As Nancy put it, "I didn't say, 'You know Ann, we could go out and become trailblazers in the field of women in rock today'. We probably should have come out and taken all kinds of credit for it and we would have gotten more credit for it." And Ann stated, "We did blaze some trails, but my point is, we didn't do it purposely."

"I've been in a few bands, mostly Heart of course, and this is the best one yet," enthused Ann. "We're lucky in that we've finally assembled a group of people who really want to be together," she added. How do the two feel on the eve of the release of their ninth career LP? "Fear and anticipation," chimed Nancy, "we're totally excited now though, too. With the new record company and the new management I think we've got the clout we need." This ambivalence was expressed by Ann as well: "If this album gets really big and we're really successful again I'm afraid of what it might do to the band. There's this little 'dart of success' that goes 'bang' right in the middle of a really nice thing." But she also said, "I really want Heart to have a big album right now. This album is called 'Heart' because we wanted to be simple about it and say, 'this is what we are, right here and right now'. We're trying to reintroduce ourselves to everyone." Charged with this revived energy, Heart seems ready to recapture their place at the top of the charts.

## EAST COASTINGS

**SHOW MANIA** — After many industry experts predicted a dull summer on the concert scene, a number of special events have cropped up to garner attention, most notably the "Live Aid" shows set for July 13. At presstime **Madonna, Bob Dylan, Tina Turner** and **Cyndi Lauper** had been added to the Philadelphia segment of the trans-Atlantic African benefit. Tickets, which went on sale last Tuesday (25), had been scaled at \$35 and \$50 and were on their way to scalp status, but fans who can't make the trip can take heart from the extensive TV coverage being provided by MTV and ABC. Acts are expected to be on stage for 20 minutes each, and other late additions include **Patti LaBelle, Tom Petty & the Heartbreakers, Ashford & Simpson, the Beach Boys, Crosby, Stills & Nash, Jimmy Page, Teddy**



**LEADERS OF THE SOUNDTRACKS** — At a recent party at New York City's Kamikaze club, cast members of *Leader of the Pack* joined a celebration for the release of two Elektra cast albums. Pictured here (l-r) are **Dinah Manoff, Ellie Greenwich, Patrick Cassidy** and **Annie Golden** holding the "Greatest Hits" collection from the show and a two-record set featuring music and dialogue.

**Pendergrass, the Pretenders, the Four Tops** and the **Hooters**. Also appearing will be **Hall & Oates** with **David Ruffin** and **Eddie Kendricks** in a reprise of their recent well-received show at the Apollo Theater. And **Hall & Oates**, who seem to be everywhere, will headline one of music's biggest July 4 celebrations when they perform a benefit concert for the Statue of Liberty/Ellis Island Foundation Restoration this weekend. Tickets to the show, which will be held at Liberty State Park near Jersey City, are available for \$5, transportation will be available from all the city's boroughs and a fireworks display will close out the show. HBO will air the Liberty Concert, as it's known, August 17 and MTV will follow suit in September. The show is produced by **John Scher** Presents, and **Metromedia Producers Corporation** is supervising the event for the Statue of Liberty/Ellis Island Foundation . . . Finally, **American Airlines** is sponsoring the "Sea-To-Shining-Sea" concert tour, a series of free concerts to be held over the July 4 weekend in Philadelphia, Washington, Dallas and a site in California. Produced by **Mike Love's Love Foundation** for **American Music Entertainment and Art**, a nonprofit organization, the shows will feature (from Washington), the **Beach Boys, Mr. T, Katrina & The Waves, Jimmy Page, the Oak Ridge Boys** and others; (from Dallas) the **Charlie Daniels Band, the Gap Band, Page, Joe Ely, Bachman-Turner Overdrive** and others. Location and acts for the California date haven't been announced. Funds at these shows will be raised from the sale of T-shirts and other concessions and will go to the Statue of Liberty fund and world hunger efforts.

**ASCAP AID** — The ASCAP Foundation will sponsor its seventh season of the ASCAP Musical Theatre Workshop. Under the direction of **Charles Strouse** (*Bye, Bye Birdie, Annie*), workshop participants can have their works in progress evaluated by well known professionals in musical theatre including writers, orchestrators, arrangers, theater owners, choreographers, producers and agents. Members may also be selected to take part in the Dramatist Guild's development program. The workshop will meet every Monday night for 10 weeks at ASCAP's New York headquarters. Interested writers may submit a resume and cassette tape of four original songs to **Bernice Cohen**, director of musical theater activities, One Lincoln Plaza, New York, NY 10023. Deadline is August 16.

**THE MYSTERY MAN OF METAL** — **Bob Halligan** is a subdued, intelligent former English major who has developed a philosophic view about longevity in the music business. As a successful writer for *Screen Gems*, he has made a secure position for himself in a job that rarely comes up these days, staff writer for a major publisher.

Talking to him, one would not single him out as the creator of "Ride The Rocket," "Beat 'Em Up," "Raise The Hammer" and "Some Heads Are Gonna Roll." Halligan has developed a reputation as a "vinyl surgeon," the man to whom heavy metal producers turn when their act needs a commercial hit. Halligan's words and music have sold over four million records worldwide. Between now and the end of the year, he will see approximately 25 of his songs released on albums by **Hellix, Blue Oyster Cult, Kix** (Atlantic), **Icon** (Capitol), **Lee Aaron** (Attic of Canada) and **Rick Cua**, formerly of the **Outlaws**. In the works are collaborations with **Ted Nugent, Blackfoot** and **Export**. Like any creative person who becomes established in a field, Halligan is hampered to a degree by his reputation in trying to forge a new career for himself as an artist. He got his first break as an artist when **Barry Bergman**, a vice president of creative affairs for **United Artists Music**, signed him as a writer after hearing Halligan's group in 1979. His first cover was by the South African rock act **Clout**, which sold 300,000 copies (in Europe) of Halligan's "The Best of Me." His "Take These Chains" subsequently was the only outside song on **Judas Priest's** "Screaming For Vengeance" LP, which sold some 1.3 million. The metal group's next single was his "Some Heads Are Gonna Roll," which helped the LP "Defenders of the Faith" sell some 850,000. Now Halligan wants some airplay for himself. "People have said to me, 'Well, Bob, you know it's a tough transition going from staff writer to artist' . . . They assume that I'm not a performer because I've done well at something else. For years I banged my head around the club and college rock and roll scene up and down the freeway in New York state." Halligan, whose material definitely provides head bangers with a touch of class, deserves his shot, and some label out there will be willing to clear up the mystery of the metal hit doctor.



**BOB HALLIGAN** — The behind-the-scenes creator of metal hits like **Judas Priest's** "Take These Chains" and "Some Heads Are Gonna Roll" and **Hellix's** "Rock You."

Rusty Cutchin

### MOST ADDED



**WGTX — Dayton — King/Robertson**  
R. Springfield  
"Weird Al" Yankovic  
J. Parr  
T. Turner  
P. Benatar  
P. Collins

**Q102 — Cincinnati — Jim Fox**  
Tears For Fears  
H. Lewis  
B. Adams

**KEYN — Wichita — Brooks/Brown**  
J. Parr  
C. Simon  
T. Turner

**KDWB — Minneapolis — Dave Anthony**  
H. Lewis  
Limited Warranty

**92X — Columbus — Adam Cook**  
P. Hardcastle  
R. Springfield  
B. Adams

**WDCG — Raleigh — Freeman/Wright**  
H. Lewis  
P. LaBelle  
Sade  
J. Parr  
T. Turner

**FM100 — Memphis — John/Conley**  
The Power Station  
H. Lewis  
R. Springfield  
B. Adams

**WZKS — Nashville — Larry Martino**  
Depeche Mode  
Tears For Fears  
T. Petty

**WRNO — New Orleans — Costello/Watkins**  
Cock Robin  
C. Simon

**WHYY — Montgomery — Alan DuPriest**  
Tears For Fears  
H. Lewis  
B. Adams  
Kool & The Gang

**WBCY — Charlotte — Bill Martin**  
Tears For Fears  
The Power Station  
B. Adams  
F. Jackson

**KNMQ — Albuquerque — Stucker/Rountree**  
The Power Station  
H. Lewis  
D. Henley  
"Weird Al" Yankovic  
J. Parr  
T. Turner

**WYYY-FM** is still in the market looking for an AM drive talent. "Only talented individuals need apply," says **Robert Carolin**. T&R to 62- **WHEN Radio**, P.O. Box 6975, Syracuse, New York 13217. No Calls please . . . **WENY** is currently looking for a strong morning man, T&R to GM, P.O. Box 208, Elmira, New York 14902 EOE/MF . . . **KINY-AM** in Alaska is seeking experienced personalities. Position requires talent and involvement in the community. T&R to **Paul Ryder**, KINY, 1107 W. 8th St., Juneau, AK 99801 EOE/MF . . . if you are ready to move up to a better position then you should be in contact with **Radioactivity**. They are a full service company that provides services such as air-check analysis, employment counseling and more. 3954 Peachtree Rd., #202, Atlanta, GA 30319 or call **(404) 266-1977** . . . Hit Radio 96 in Pittsburgh is looking for top talent to handle its afternoon drive shift. Applicant must have major market experience in radio. "This is an entertainer's job not an announcing position," says PD **Keith Abrams**. Send all replies to Keith Abrams, **WHTX-FM**, P.O. Box 960, Pittsburgh, Pa 15230 EOE/MF . . . **WKSJ-AM/FM** is seeking a program director for its leading station. "We'll support our PD in whatever manner it takes to remain the leader in the market," says **Bill Thomas**. Send resume, programming philosophy and salary requirements to **WKSJ Radio**, Bill Thomas, VP Programming, 530 Beacon Parkway, #600, Birmingham, AL 35209 EOE/MF . . . "If you are highly energetic, creative and intelligent," says **Rick Muzzy** at **WFTQ Radio**, "send your resume to me immediately." **WFTQ** is seeking individuals to handle sales for the station. T&R to 19 Norwich St., Worcester, MA 01608 EOE/MF . . . a news director is needed over at **WEZN**, the position includes writing and anchoring morning drive newscast. T&R to **Paul Knight**, WEZN Radio, Park City Plaza, Bridgeport, CT 06604 EOE . . . 100,000 watt country station is looking for a jock who can handle the morning drive shift. Applicant must be a motivated professional. T&R to **Don Moore**, 1512 Lake Air Drive, Waco, TX 76710 . . . **WQDR** is in immediate need of air personalities. The format of the station is country. Send T&R to **Mike Ryan**, WQDR Radio, P.O. Box 1511, Raleigh, NC 27602. . . a small market, A/C station is looking for a stable personality. "Great place to work and live," says **Ken Romero**. Call 10 a.m. to noon **(318) 365-3434** . . . In Myrtle Beach, a coastal FM'er is looking for a responsible and mature personality for their A/C type formatted station. Jock must also have good production skills along with live phone skills. Send T&R along with photo to **Bill Journey**, P.O. Box 1497, Myrtle Beach, Sc EOE/MF . . . **WZDQ** in Jacksonville is looking for men and women for air positions. T&R to **Jay Michael Pruet**, WZDQ, P.O. Box 2389, Jackson, TN 38303 . . . a small market AM/FM station is seeking an easy going mature, talk show host. T&R to **Mitt Butler**, WCCF Radio, P.O. Box 1929, Punta Gorda, FL 33950 . . . **KUFO** is accepting T&R's for a talent file. They're looking for AOR type sounding jocks who love rock 'n' roll music. T&R to **Mark Lapidus**, P.O. Box 6350, Odessa, TX 79762 No Calls please . . . **KCLD** in Minnesota is looking for a program director. Applicant must be a dynamic leader, motivator and team player to be at this leading CHR station, says management. T&R to GM, **KCLD**, P.O. Box 1458, St. Cloud, MN 56302 EOE/MF . . . top rated CHR FM'er is seeking a strong afternoon jock that has good production skills. T&R to **Bob Bishop, KVIC**, — P.O. Box 3487, Victoria, TX 77903. EOE/MF. . . **WAZY** is looking for an entertaining and uptempo jock for future full and part time positions. T&R to **Jim Stacy**, P.O. Box 1410, Lafayette, IN 47902, no calls please EOE/MF. . . in Topeka, top-rated CHR station is looking for a midday jock who can fit into format easily. Females are encouraged to apply. T&R to **Kevin Rabat, KDVV**, 715 Harrison, Topeka, KS 60603 EOE/MF. . . **KIKK Radio** in Houston is looking for a multi-talented producer to handle its morning show. **Ron Foster** says, "We're looking for a team player who is funny, and does several character voices." T&R to Ron Foster, KIKK, 6306 Gilfong, Houston, TX 77081. EOE/MF. . . **WKML**, a country FM'er, is looking for an air/news talent. T&R to **Robert E. Lewis**, WKML P.O. Box 2563, Fayetteville, NC 28302. EOE/MF. . . **91 AM** is in the market looking for one more personality. "If your tape and resume aren't in our hands soon, you could miss the chance of a lifetime." says **Yates Davis**, T&R to WORD, P.O. Box 3257, Spartanburg, SC 29304 EOE/MF. . . **WALK-FM** is still in the market for an experienced on-air jock. Minimum five years of experience. T&R to **Bill Cahill**, P.O. Box 1000, Oklahoma City, OK 73101. EOE/MF. . . **WIRE AM 1430** wants a morning announcer who can entertain with humor. "We are a station who is heavily into promotions," says **Allan Furst**, PD, 4560 Knollton Road, Indianapolis, IN 46208. EOE/MF. . . **KFMB** in San Diego is looking for a personality type announcer, T&R to **Mark Larson**, KFMB Radio, San Diego, CA 92138. EOE/MF. . . **KDON** in Salinas is looking for a ND with a journalism degree or broadcast news experience. T&R to **Al Snyder**, KDON AM/FM, 269 Main St., Salinas, CA 93901 EOE/MF.

Darryl Lindsey

### AIR CHECK

Station: **KRVV**  
Market: **Vail Valley, Colo.**  
P.D.: **Ken Borden**

# KRVV

KRVV is not your typical pop radio station. Considered a pop/rock hybrid the small 5,000-watt daytimer places its accent on new music and makes a concerted effort to keep listener-song burnout at a minimum.

"We try to blend a lot of old and new music," said news director Eric Maron. "We were playing 'Everybody Wants To Rule The World,' before anyone knew Tears For Fears existed."

Because the outlet services an area with high tourist traffic in the winter, the station experiences its most lucrative periods during ski season. "The town's population is about 5,000 people," said Maron. "But when tourist season is going it jumps to about 20,000 to 22,000 people."

According to the news director, ski reports and road conditions are a major part of the station's nonmusic programming during the winter. "We'll report ski and road conditions two or three times an hour," said Maron.

The station uses a number of syndicated programs including Westwood One's *In Concert* and boasts it's the only station in town to aggressively run ticket giveaways. A close working relationship with Feyline Productions and its Red Rocks theatre has increased the station's profile in the market.

The station air lineup is: **Larry Hendon**, 6 a.m-10 a.m.; **Maro Seldy**, 10 a.m.-2 p.m.; **Alan Wtckes**, 2-6 p.m.; **Rod Davis**, 6-10 p.m.

### POP PROGRAMMER'S PICK

Programmer	Station	Market
<b>Brian Christian</b>	<b>KLUC</b>	<b>Las Vegas</b>

Song: **"Lay It Down"**  
Artist: **Ratt**  
Label: **Atlantic**

**Comment:**

"The album has been out a little over a week and is already the number one seller in town. "Lay It Down" is the number one requested song at the station over all others. In my opinion it is an excellent youth and young adult programming tool."

## AIRPLAY

**CHANGES** — George R. Francis Jr. resigned as senior vice president of **Voyager Communications** to form **AmCom General Corporation**. The former managing director of **WMAG & WMFR** Greensboro/Winston-Salem, NC began his new venture by purchasing **KRMD AM&FM** Shreveport, LA for \$5 million . . . Craig "Killer" Kilpatrick will now be heard 6-10 nightly on **WSHE** Ft. Lauderdale/Miami. Kilpatrick comes from **WLLZ** Detroit . . . **Pat Garrett** gets the midday slot at **KKHR** Los Angeles . . . **Dona Goodman** has been promoted to sales manager at **WPLR** New Haven, CT . . . **Satellite Music Network** names the vice presidents. They are **Kristie Sites** as vice president of marketing, and **Sheila Quisenberry** as vice president

administration . . . **Denise Cox** has been named as vice president of **Multi-Media Entertainment** a Los Angeles based radio production company. Cox will serve as music director on a planned full service music format . . . **William T. McClenaghan** vice president research services **ABC Radio Networks** has been elected president of the **Radio/Television Research Council** . . . Veteran newsman **Gil Gross** joins the **ABC Information Network** as a correspondent . . . **David G. Casterline** has been named account executive in the Los Angeles office of **CBS Radio Networks** . . . **Republic Radio** appoints two account executives, **Louis Vitali** in New York and **Karen Williamson** in Los Angeles . . . **Selcom Radio** has opened a Boston



**NO TOTO, NOT THAT DOROTHY** — Marilyn Burns, who stars as "Dorothy" in the new suspense movie *Future Kill* talks to **KNAC** Long Beach air personality **Dianne Kahn**. The station held a preview screening. Pictured (l-r): Kahn, Burns.

office with **Linda Ferrara** as manager. **Selcom** has also appointed **Lynn Zacherl** as account executive in Chicago . . . **William D. Fritz Jr.** has joined **Arbitron** as client service representative in New York . . .

**LIVE AID** — The **ABC Radio Networks** will broadcast the entire two-continent "Live Aid" concert for hunger relief, the biggest live music event ever planned. The concert featuring over 50 of rock and contemporary music's biggest stars will take place on Saturday, July 13 at John F. Kennedy Stadium in Philadelphia and Wembley Stadium in London. The concert is being organized by **Worldwide Sports and Entertainment Inc.** of Los Angeles as part of the effort by the **Band Aid Trust** Fund to end world hunger. **Band Aid** is the British project formed by rock musician **Bob Geldof** that produced the hit, "Do They Know It's Christmas." "The **ABC Radio Networks** are privileged to assist in the effort to increase the awareness of world hunger and find eventual solutions to the tragedy," commented **Edward E. McLaughlin**, president **ABC Radio Networks**. **Bob Benson**, senior executive and vice president **ABC Radio Networks** said, " 'Live Aid' is not only an extraordinary music event, it's going to be a milestone in broadcasting. We plan to be on the air for a minimum of 18 hours in what promises to be the most extensive live music event ever carried on network radio." The broadcast is scheduled to begin 6 a.m. EDT on July 13 with the concert at Wembley Stadium. Some of the artists who will be performing include: **Paul McCartney, David Bowie, Mick Jagger, Sting, Eric Clapton, Phil Collins, Wham, Duran Duran, Robert Plant, The Cars, Rod Stewart, Neil Young, Tears For Fears, The Who, Waylon Jennings, Huey Lewis and the News, Hall & Oates, Sade, Paul Simon, Billy Ocean, Elvis Costello, Queen, Adam Ant, Boomtown Rats, U-2, Boy George, Santana, The Four Tops, Bob Dylan** and the **Thompson Twins**. The special **Live Aid Hotline** for stations, clearances, acts, and problems is (212) 887-1808 . . .

**WHO LOVES YA, MICK** — **Roger Daltry**, former lead singer for **The Who**, will take an in-depth look at the lives and careers of his rock star contemporaries **The Rolling Stones** when he hosts "The Rolling Stones: Time On Our Side," a six-hour music and interview special airing July 4 on the **Westwood One Radio Networks** . . . **Paul Shaffer**, band leader and quick-witted sidekick on **NBC-TV's Late Night With David Letterman**, will be the permanent host of **NBC Radio Entertainment's** monthly program, "Live From the Hard Rock Cafe." "Paul Shaffer, what a guy!" said **Frank Cody**, director of programming for **NBC Radio Entertainment**, "The response to his appearances on 'Live From The Hard Rock Cafe' was so enthusiastic



that it became obvious to us all that he would make an ideal permanent host . . . Air personality **Ron Chapman** of **KVIL** Dallas will host a special "Summer Beach Party" on the **United Stations Programming Network**. The July 4 program will include music and interviews with **Katrina & The Waves, Bananarama, Billy Ocean, The Drifters, The Cars, Jimmy Buffett, Marth Reeves, The Eagles, John Sebastian and Jan & Dean** . . . **WMMS** Cleveland, OH welcomes **Phil Collins** for a live **Rockline** broadcast from the station's studios. **Rockline**, in its fifth year, broadcasts live via satellite and gives listeners a chance to talk to their favorite rock stars . . . **Kaedy Kiely**, afternoon personality on **WKLS FM&AM** Atlanta, GA has been named co-host of the **Atlanta March Of Dimes Telecast**. Joining **Kiely** will be former **Saturday Night Live** star **Garrett Morris** who will also serve as co-host . . .

**MRS. FENSTERMACHER YOU SURE KNOW HOW TO PICK 'EM** — "This is for my fourth grade teacher, **Mrs. Fenstermacher**, who said I'd never amount to a hill of beans," spoke **Dick Orkin**, head of **Dick Orkin's Radio Ranch** and **Home For Wayward Cowboys**, upon winning four coveted **CLIOs** for radio commercial excellence at a ceremony in New York on June 14. **Bob Shulman**



**MAKING WAVES** — **Katrina Leskanich** and **Kimberly Rew** of **Katrina And The Waves** dropped by the **United Stations Programming Network**. Pictured (l-r): **Ed Salamon**, executive vice president programming for **United Stations Networks**, **Leskanich** and **Rew**.

## Sunshine To Buy WQAM Radio

**LOS ANGELES** — **Sunshine Wireless Company, Inc.** has announced its agreement to purchase radio station **WQAM/Miami** from **Storz Broadcasting**. **WQAM** is a country station broadcasting at 560 kHz with 5,000 watts. The sale is subject to FCC approval. **Sunshine Wireless** currently owns **Miami/Fort Lauderdale's** only other country station, **WKQS (99.9 KISS FM)**.

To comply with FCC regulations, **Sunshine Wireless Company, Inc.** will sell **WLQY/Hollywood** to **Global Broadcasting, Inc.** subject to FCC approval. **Sunshine Wireless Company, Inc.** also owns **WYKS-FM** and **WMGI-AM** in **Gainesville, Florida**. With the sale of **WQAM**, **Storz Broadcasting** has no remaining radio interests.

**WQAM** will continue with its current country music format, which has aired since 1980. No major changes are expected at **WQAM**, and it will operate separately from **WKQS**.

"We're excited by the prospects of owning the only country stations in this ever-growing market. **WKQS** has a strong position in the market and the addition of **WQAM** will put us even further ahead of the field. It will be the perfect AM partner for **KISS**," according to **Dan Cohen**, president of **Sunshine Wireless Company, Inc.**

## Kassof Forms New Company

**LOS ANGELES** — **Mark Kassof** has resigned his position as vice president, research at **Reymer & Gersin Associates** to form **Mark Kassof & Co.**, specializing in research and marketing strategies for new properties, acquisitions and under-performing stations.

At **Reymer & Germer Associates** — a Southfield, Michigan-based media research firm — **Kassof** worked primarily with the company's radio clients, including stations owned by major groups like **ABC, Malrite, Cox, the CBC, Telemedia** and **Cap Cities**. He also conceived and conducted the **N.A.B.-sponsored Radio Wars** project.

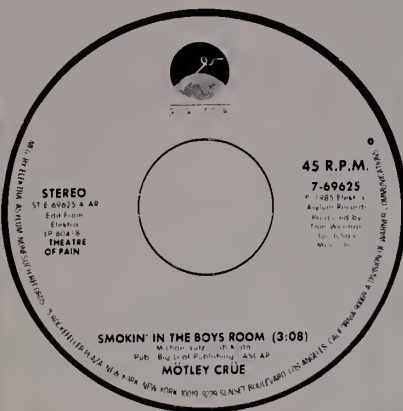
Prior to joining **Reymer & Gersin** in 1982, **Kassof** spent 10 years in the radio industry, holding programming and air personality positions at a number of stations including **KDWB, KBEQ** and **KTEM**.

Of his new venture, **Kassof** said, "With all the interest and investment in new stations and acquisitions going on, there's a need for a research company that concentrates on that area. We're going to develop format and marketing strategies for those stations, as well as others in tough competitive situations. With my experience in research and radio, I know we can find their most profitable niche."



**FOOTBALL FEVER** — **Associated Press** Houston correspondent **Mike Graczyk** and **KODA FM** general manager **Dave Pearlman** announce the agreement for **Texas AP Network** to broadcast **Houston Oilers** football games. Pictured (l-r): **Graczyk, Pearlman**.

## MOST ADDED



**KFMG — Albuquerque — Michael Davis**  
**MOTLEY CRUE — Smokin' In The Boys Room/Home Sweet Home**  
**"WEIRD AL" YANKOVIC — Hooked On Polkas**  
**SCORPIONS — Big City Nights**

**KBCO — Boulder — Doug Clifton**  
**T. TURNER — We Don't Need Another Hero (Thunderdome)**  
**OMD — Woman III**  
**GODLEY & CREME — Cry**  
**J. BECK — Escape/You Know, We Know/Get Workin'**  
**FIXX — Letter To Both Sides**  
**S. CLARKE — Campo Americano/My Life**  
**HEART — These Dreams**  
**VAN MORRISON — Dweller On The Threshold**  
**R. BUCHANAN — When A Guitar Plays The Blues**

## STRONG ADDS

**AC/DC — Danger**  
**T. Turner — We Don't Need Another Hero (Thunderdome)**  
**J. Parr — St. Elmo's Fire (Man In Motion)**  
**J. Beck — Gets Us All In The End**

**WWDC — Washington, DC — Dave Brown**  
**J. ANDERSON — This Time It Was Really Right**  
**HEART — If Looks Could Kill**  
**B. SQUIER — Shake Down**  
**STING — Russians**  
**SCORPIONS — Rock You Like A Hurricane**  
**J. BECK — Various Cuts**

## STATION ADDS

**KXZL — San Antonio — Angela Wright**  
**B. DYLAN — When The Night Comes**  
**STING — Fortress Around Your Heart/Shadows In The Rain**  
**P. BENATAR — Invincible**  
**NIGHT RANGER — 7 Wishes**  
**R. BALLARD — Fire Still Burns**  
**J. PARR — St. Elmo's Fire (Man In Motion)**  
**AC/DC — Danger**  
**J. CAFFERTY & THE BEAVER BROWN BAND — C-I-T-Y**  
**HEART — Shell Shock**

**WDHA — Dover, NJ — Mark Shernoff**  
**T. TURNER — We Don't Need Another Hero (Thunderdome)**  
**AC/DC — Danger**  
**MOTLEY CRUE — Smokin' In The Boys Room**  
**Y&T — Summertime Girls**  
**FIXX — Letter To Both Sides**  
**'TIL TUESDAY — Looking Over My Shoulder**  
**J. BECK — Gets Us All In The End**  
**HEART — If Looks Could Kill**

**WIMZ — Knoxville — Scott Paulsen**  
**DEPECHE MODE — People Are People**  
**B. ADAMS — Summer Of '69**  
**J. PARR — St. Elmo's Fire (Man In Motion)**  
**DIRE STRAITS — Money For Nothing**  
**H. JONES — Life In One Day**  
**T. TURNER — We Don't Need Another Hero (Thunderdome)**  
**R. SPRINGFIELD — State Of The Heart**

**WEZX — Scranton, PA — Dave London**  
**DIRE STRAITS — So Far Away**  
**PRINCE — Paisley Park**  
**A. MOYET — Love Resurrection**  
**TAXXI — Still In Love**  
**AC/DC — Danger**  
**FIXX — Letter To Both Sides**  
**MOTLEY CRUE — Smokin' In The Boys Room**

**WKLC — Charleston, WV — R.G. Jones**  
**J. BECK — Gets Us All In The End**  
**P. HARDCASTLE — 19**

**KEZO — Omaha — Joe Blood**  
**MOTLEY CRUE — Smokin' In The Boys Room**  
**J. ANDERSON — This Time It Was Really Right**  
**B. ADAMS — Summer Of '69**  
**J. BECK — Gets Us All In The End**

**KGB — San Diego — Ted Edwards**  
**B. ADAMS — Diana**  
**MR. MISTER — Broken Wings**  
**AC/DC — Danger**  
**SCORPIONS — Big City Nights**  
**"WEIRD AL" YANKOVIC — Yoda**  
**HEART — The Wolf**  
**MOTLEY CRUE — Keep Your Eyes On The Money**  
**LONE JUSTICE — Sweet Sweet Baby**

**KKCI — Kansas City, MO — Frank Hamel**  
**MOTLEY CRUE — Smokin' In The Boys Room**

**WRIF — Detroit — Joe Urble**  
**MOTLEY CRUE — LP**  
**AC/DC — Danger**  
**SLADE — LP**  
**B. SPRINGSTEEN — Stand On It**

## ROCK PROGRAMMER'S PICK

Programmer	Station	Market
Mark Chernoff	WDHA	Dover, NJ

**Song: "Smokin' In The Boys Room"**  
**Artist: Motley Crue**  
**Label: Elektra**

**Comment:**  
 "True to the original, should bring about a new audience for the Brownsville Station classic. 'Smokin' is the #1 most requested for the first two days of play."

Surprise! They say that nobody likes a surprise, but it's those unexpected events that seem to make it all a little more interesting. As 1985 approaches the halfway mark, we asked leading rock radio programmers to share with us their biggest surprises of the year.

**SCOTT DOUGLAS KATT OKLAHOMA CITY, OK** — The biggest surprise to me was everyone's reaction to the switch that **WMMS** made from AOR to CHR as a reporting station. I couldn't understand why everyone was so upset by that. If they felt it was a positive move financially, more power to them. Their format was basically CHR for a year anyway. We are still winning with AOR and so are many others across the country, so why all the backlash and paranoia?

**LYNN WELLS KBPI DENVER, CO** — The first thing that comes to mind is the fact that CHR is going down the tubes so quickly. I thought that it would have a little longer run with its success. It seems that not only here in Denver, but in a number of key markets, the CHRs are losing those huge numbers they had six or eight months ago. Perhaps AOR radio got a little wiser and more aggressive, while at the same time CHR stopped being quite as adventurous, which had gotten them the numbers in the first place.

**GREG HAMMER WRUF GAINESVILLE, FL** — The biggest surprise to me is that "The Summer Of '69" is finally being released as a single off of the 'Reckless' album by **Bryan Adams**. It's my favorite song from the record and I thought that it should have come earlier.

**DAVE SHEDLOCK WYDD PITTSBURGH, PA** — The biggest surprise this year has been the mass acceptance of **Tears For Fears** on a multi-format level. After being largely overlooked on their first album, they are now the hottest thing since sliced bread.

**JOHN EDWARDS KRQU LARAMIE, WY** — The big surprise has been the massive decline of heavy metal. It's become the big turnoff; the disco of the '80s. Music tends to go in spurts and I'm sure that it will come back.

**PAUL SHUGRUE WRXL RICHMOND, VA** — The biggest surprise has been the AOR format's evolution into a 25-plus orientation. I always thought the songs that I grew up with on Top 40 and album radio should be combined and that seems to be the way album rock radio is going. It's been a long time since I've been able to do a whole show and enjoy playing every song.

**MAD MAX XTRA FM (91 X) SAN DIEGO, CA** — The biggest and most pleasant surprise of the year so far, has been hearing bands like **Tears For Fears** and **Simple Minds** get such widespread airplay, not only on radio stations like **91X**, but elsewhere all across the country. I don't know whether it's due to the fact that the mainstream has widened, the songs were great, or the commitment that the record companies put behind these bands.

**CINDY BAILEN KZEW DALLAS, TX** — The most pleasant surprise for me has been **REM** becoming a number one most-added record at AOR. **REM** had been stuck with the label of a cult band for the past five years. The non believers said that they would never succeed, but they have, with integrity and good music.

**BOB BITTENS WHCN HARTFORD, CT** — There have been a few records that haven't done as well as I thought they would. For all the airplay that **Tom Petty** has received, the album is not selling as well as I expected. I'm also surprised that radio has embraced **Tears For Fears** so thoroughly. It's a quality record and it's been my experience that quality has very little to do with what gets played. I'm surprised that no one besides **WNEW FM** is doing AOR in New York City. When **Z-100** became so successful as a CHR on FM you quickly had four CHRs, but now with **WNEW FM** so successful, you still don't have any direct competition. **LIN BREHMER WXRT CHICAGO, IL** — I find it surprising that most radio programmers and A&R departments are surprised with the great acceptance of new bands like **Tears For Fears** and **Simple Minds** and **REM**. It strikes me that people are not ready to believe that the musical direction of the radio audience has changed significantly in the last five years. We are still getting records from A&R departments that sound like late '70s coliseum rock, when nobody is buying those records. **REM** is the **REO** of the '80s.

Bob Shulman

## AIR CHECK

**Station: WAPL**  
**Market: Appleton-Green Bay, WI**  
**PD: Brian Taylor**

WAPL is 100,000-watt station that has been serving up album rock for 10 years to the 300,000-plus residents of the Appleton-Green Bay area. The market is known primarily for the paper industry. The station's target audience is 18-34, although the station does well with a somewhat higher demographic.

"The heritage of WAPL is playing off in 1985, because people who grew up with the radio station are now listening to it years later," says program director Brian Taylor. "We were hippies and now we are yuppies. The station's musical tastes try and reflect that. We are still playing a traditional AOR role and are still playing Tom Petty, Night Ranger and Don Henly, but it is also our commitment to try to expose new music such as **REM**, **Bryan Ferry** and the **Truth**. For the current music we look for a certain sound. When you are in the market for a while you get a feel for what is going on. If you balance people's tastes and retail results while concentrating on your goals you end up playing the best songs."

The station has a strong commitment to the community with news and public affairs. Special programs include a popular jazz show on Sunday mornings. The current lineup includes: **Mark Coulter** and **Rick McNeal** 6-10 a.m., **Brian Taylor** 10-noon, **Laura Morgan** 12-4 a.m., **Rick Panneck** 8-midnight and **Nate Wright** 12-6 a.m. **Paul Collins**, **Bob Baron** and **Shane Reno** can be heard on the weekends. The station is consulted by **Al Peterson** and is at 105.7 Mhz.

# FEBRUARY 28, 1959 CASH BOX DEBUTS THE BULLET

## **The Cash Box**

Volume XX—number 24

February 28, 1959

# RED BULLET



To further assist the many thousands who depend on The Cash Box Top 100's wealth of information, The Cash Box this week introduces the RED BULLET feature—a feature designed to call to the readers' attention in one swift glance, the single records which show the strongest upward movement each week. The RED BULLET will be superimposed upon a song's current chart standing indicating that the given selection has shown a sharp jump from the position it held last week.

Dealers, ops, dee jays and jobbers are urged to check the RED BULLET records every week since these numbers deserve immediate attention due to their rapid climb.

The RED BULLET feature is another important addition to The Cash Box Top 100—a chart which is regarded by our industry as the most accurate and authentic Best Seller list in the business.

*WHEN IT COMES  
To Progress . . . . .*

# ... The Tradition Continues

"I like the Points West column and the way Cash Box reviews LPs, which is very important in making buying decisions for CML."  
 Tim Coggeshall, Album Buyer  
 CML One Stop — St. Louis, MO

**ALBUM RELEASES**

**RECORDS TO WATCH**

WE TALK TO PEOPLE THAT COUNT

"I like the way the magazine pays attention to regional happenings in the Points West and East Coastings columns. The On Jazz, The Rhythm Section and Audio/Video columns are also useful. The whole thing reads like a magazine, not a trade paper."

Barry Bottger, Manager  
 Homer's Records & Tapes — Omaha, NE

**POINTS WEST**

**EAST COASTINGS**

WE TALK TO PEOPLE THAT COUNT

"I like the reviews. Your magazine spotlights the LP and singles more than the other trade. Also, the cover spotlights an artist, versus just having news on the cover."

Larry Trent, Singles Buyer  
 Tower — San Francisco, CA

**SINGLE RELEASES**

**RECORDS TO WATCH**

WE TALK TO PEOPLE THAT COUNT

"Cash Box gives a very accurate chart analysis for its Black/Urban Singles. It also shows what other fellow programmers are adding to their playlists in their particular regions of the country, which can be of great benefit to me."  
 Jay Johnson, Program Director  
 KDKO Radio — Denver, CO

**BLACK/URBAN RADIO**

**MOST ADDED**

**STRONG ADDED**

**STATION ADDED**

**AIR CHECK**

WBLB

WE TALK TO PEOPLE THAT COUNT

"The new format that you have for the Black/Urban page (Strong Adds, Most Added, Black/Urban Retail) is easier to look at. Even though it seems like loss, it's more valuable to radio."

Cecilia R. Whitmore, Music Director  
 WJLB Radio, Detroit, MI

**BLACK/URBAN RETAIL**

**MOST ADDED**

**STRONG ADDED**

**STATION ADDED**

WE TALK TO PEOPLE THAT COUNT

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

Scott Allan, Buyer  
 Record Vault — Bethpage, NY

**CASH BOX TOP 75 12"**

WE TALK TO PEOPLE THAT COUNT

"I prefer using the Cash Box Dance chart instead of the rest because I feel they are more accurate and parallel to our sales. Also, I find this true for all of Cash Box's charts."

Daira Stewart, Buyer  
 World of Records — Los Angeles, CA

**DANCE**

**TOP 75 12" SINGLES**

**12 REMIXED**

**MOST ACTIVE**

**CLUB PICK**

**STRONG ACTIVITY**

**RETAILER'S PICK**

WE TALK TO PEOPLE THAT COUNT

"Things are easier to read. I like the Programmers Picks because they give me a description of some things I haven't heard. The international hits give me an idea of what may be happening here later, and what new bands may be coming."

Don Lackey, Singles Buyer  
 Tower — Sacramento, CA

**POP RADIO**

**MOST ADDED**

**STRONG ADDED**

**STATION ADDED**

**AIR CHECK**

WBSB

WE TALK TO PEOPLE THAT COUNT

More To Come  
**CASH BOX**  
 We Talk To  
 People That Count



## THE RHYTHM SECTION

**TYING UP** — It would be easy to predict a trend. **Loose Ends'** excellent album, their first release in America, features a jazzy world music influence dressing up traditional American black pop songs, the same approach employed by **Sade**, another recent British invader. But the comparison stops there, and the surprises on Loose Ends' record just keep on coming up until the last cut. Although nothing on the LP could be called jazz, the trio's deft use of sax, percussion and guitar combined with dynamic arrangements and sophisticated harmonies takes urban-contemporary to a new plane. It's a record that captures all the elegance and style of the cool school without sacrificing melodic simplicity. The commercial appeal of the group's sound has been illustrated by the success of the first single,



**LOOSE ENDS** — An international R&B group with a truly American flavor makes for a lot of spice.

"Hangin' On A String (Contemplating)," which jumps to number four on *Cash Box's* chart this week and shows no signs of stopping there. And, in its blend of traditional funk commerciality, its first-rate instrumentation and dynamic repertoire, Loose Ends' debut MCA LP "A Little Spice" shapes up as one of the finest debut albums of the year.

Keyboardist **Steve Nichol** met singer **Jane Eugene** at the Guildhall School of Music and Art. Eugene, a striking lady to whom album shots do no justice and who is turning up on European magazine covers, had no previous professional singing experience but turned out to be a natural. After a succession of ill-equipped bass players, she and Nichol finally hooked

up with **Carl McIntosh**, who provided the missing musical expertise. The trio landed a contract with Virgin Records and by 1982 had their first single released. Their first LP was released in England in 1984 and the bulk of that LP makes up the first MCA release. "Hangin' On A String" comes from their second Virgin LP, which is already out in England but only available here as an import for the moment. Ironically, they are having the same current breakout success in both countries.

Although the bulk of the British attention is on their new cover of David Bowie's "As a black group looking for exposure in their native land Loose Ends ran into more of their share of obstacles, radio play being much more restricted than in America. What got the group exposed was "pirate" radio, the proliferation of unlicensed stations in the London area that offer more musical diversity (and get the ad dollars to keep beaming). As McIntosh explains, "What's happened in London now is that a lot of people have become more hip to it, and it's influencing a lot of the legal radio stations. So at this point we've got four or five different soul shows legal." Adds Nichol, "And you've got radio producers now from the national radio station turning to the pirates to get the influence." Of course the clubs there are still the best means of building a following for Loose Ends' kind of music. "It's in the club circuit . . . where you get your following," says Eugene, "cause people go to clubs and hear the records and then they go and buy them. But luckily now you have the pirates so they can hear it on the radio."

"It seems that everywhere," says Nichol, "for breakout of a certain type of music or music which is in demand it's gonna have to take something like Radio Caroline from the sea or the people just getting out and doing it themselves because the national radio stations in England are not prepared to provide ethnic radio on the legal basis." "And if they do," Eugene adds, "it'd be possibly something like two hours (a week) . . . Pirates can allow you to get into the Top 75. Just by playing your record people will go out and buy it, so people have picked up on this, and now we have *Soul Train*, which is a TV program."

If the British version of *Soul Train* is new to Eugene, you can bet she and her partners will be fresh and welcome visitors to that venerable showcase and any other American venue they choose to conquer. The intelligence and grace the trio offers in an interview is uniquely British. The music is not, though their command of both is equally right on. Judging from the album jacket, the next Loose Ends single may be the LP's title track, a lyrical R&B instrumental which highlights side two of the LP. The group's musical influences are just what you might expect from listening to the LP.



**LADY RESOURCE** — The Department of Natural Resources of the state of Michigan recently named Aretha Franklin's voice a "natural resource of the State" during Aretha Franklin Day there. Shown at the ceremony are Rep. Matthew McNeely, Rep. Dodak, Franklin and Rep. Nelson Saunders.

Both Nichol and McIntosh mention parents when listing their musical sources. "(We) used to buy **James Brown** and **Bobby Womack**," says McIntosh, "and people like that. Everyone sort of had their own little thing we used to listen to." For her part the fast-learning Eugene dug **Evelyn King's** "Shame," the first record she ever bought.

The group feels that their recognition really picked up when they made the decision to come to America and record in Philadelphia with **Nick Martinelli (Bootsy Collins, Evelyn King)**, and clearly this has honed the unique blend of American and international elements that issue forth on the record. With hit product making news here and at home, this group's music stands as one of the most distinct sounds to emerge in 1985 and, if in fact the flow of cool sophisticated pop/R&B from Britain is the latest trend, whoever is coming next will be hard-pressed to unravel Loose Ends.

Rusty Cutchin

## TOP 75 ALBUMS

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

- |    |  |    |    |
|----|--|----|----|
| 1  | <b>ROCK ME TONIGHT</b><br>FREDDIE JACKSON<br>(Capitol ST 12404)  | 2  | 10 |
| 2  | <b>THE NIGHT I FELL IN LOVE</b> ■<br>LUTHER VANDROSS (Epic FE 39882)                                   | 1  | 15 |
| 3  | <b>WHITNEY HOUSTON</b> ★<br>(Arista AL-8-8212)   | 3  | 17 |
| 4  | <b>AROUND THE WORLD IN A DAY</b> ★<br>PRINCE AND THE REVOLUTION<br>(Paisley Park/Warner Bros. 25286-1) | 4  | 9  |
| 5  | <b>ONLY FOR YOU</b><br>MARY JANE GIRLS<br>(Gordy/Motown 6092GL)  | 6  | 18 |
| 6  | <b>DREAM OF A LIFETIME</b><br>MARVIN GAYE (Columbia FC 39916)  | 8  | 6  |
| 7  | <b>JESSE JOHNSON'S REVUE</b><br>(A&M SP 6-5024)  | 7  | 6  |
| 8  | <b>DIAMOND LIFE</b> ■ ★<br>SADE (Portrait/CBS 39581)   | 5  | 20 |
| 9  | <b>AS THE BAND TURNS</b><br>ATLANTIC STARR (A&M SP-5019)   | 9  | 9  |
| 10 | <b>GLOW</b><br>RICK JAMES (Gordy/Motown 6135 GL)   | 10 | 9  |
| 11 | <b>ELECTRIC LADY</b><br>CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)                                 | 11 | 9  |
| 12 | <b>SUDDENLY</b> ★ ■<br>BILLY OCEAN<br>(Jive/Arista JL8-8213)   | 12 | 53 |
| 13 | <b>EMERGENCY</b> ★ □<br>KOOL & THE GANG<br>(De-Lite/PolyGram 822 943-1 M-1)                            | 13 | 31 |
| 14 | <b>U.T.F.O.</b><br>(Select SEL 216140)   | 16 | 6  |
| 15 | <b>READY FOR THE WORLD</b><br>(MCA 55940)  | 17 | 7  |
| 16 | <b>CAN'T STOP THE LOVE</b><br>MAZE featuring FRANKIE BEVERLY<br>(Capitol ST 12377)                     | 14 | 17 |
| 17 | <b>ALEXANDER O'NEAL</b><br>(Tabu/CBS FZ 3931)  | 18 | 13 |
| 18 | <b>RHYTHM OF THE NIGHT</b><br>DeBARGE (Gordy/Motown 6123GL)  | 15 | 16 |
| 19 | <b>KING OF ROCK</b><br>RUN D.M.C. (Profile PRO-1205)   | 19 | 27 |
| 20 | <b>A LITTLE SPICE</b><br>LOOSE ENDS (MCA 5588)   | 25 | 8  |
| 21 | <b>MEETING IN THE LADIES ROOM</b><br>KLYMAXX (Constellation/MCA 5529)                                  | 20 | 27 |
| 22 | <b>MAKE IT BIG</b> ★ ■<br>WHAMI! (Columbia FC 39595)   | 24 | 25 |
| 23 | <b>NEW EDITION</b> ★ ■<br>(MCA 5515)   | 21 | 39 |
| 24 | <b>BEVERLY HILLS COP</b> ■ ★<br>ORIGINAL SOUNDTRACK<br>(MCA-5547)                                      | 22 | 24 |
| 25 | <b>STARCHILD</b> ★ □<br>TEENA MARIE (Epic FE 39528)  | 23 | 28 |
| 26 | <b>NO JACKET REQUIRED</b> ■ ★<br>PHIL COLLINS (Atlantic 7 81240-1)                                     | 29 | 7  |
| 27 | <b>WATCHING YOU WATCHING ME</b><br>BILL WITHERS (Columbia FC 39887)                                    | 28 | 9  |
| 28 | <b>NIGHTSHIFT</b> ★<br>COMMODORES (Motown 6124 ML)   | 26 | 22 |
| 29 | <b>WE ARE THE WORLD</b> □<br>USA FOR AFRICA<br>(Columbia USA 40043) CBS                                | 27 | 11 |
| 30 | <b>PRIVATE DANCER</b> ★ ■<br>TINA TURNER (Capitol ST-12330)  | 30 | 9  |
| 31 | <b>GRAVITY</b><br>KENNY G & G FORCE<br>(Arista AL8-8282)   | 31 | 6  |
| 32 | <b>SINGLE LIFE</b><br>CAMEO (Atlanta Artists/PolyGram 824 546-1)                                       | —  | 1  |
| 33 | <b>DANCING IN THE SUN</b><br>GEORGE HOWARD<br>(TBA/PALO ALTO 205)                                      | 33 | 10 |
| 34 | <b>DO YOU WANNA GET AWAY</b><br>SHANNON (Mirage/Atlantic 90267-1)                                      | 32 | 8  |
| 35 | <b>STREET CALLED DESIRE</b><br>RENE & ANGELA (Mercury/PolyGram 824-607-1 M-1)                          | 39 | 3  |
| 36 | <b>MATERIAL THANGZ</b><br>THE DEELE (Solar/Elektra 960410)   | 40 | 3  |
| 37 | <b>20/20</b><br>GEORGE BENSON<br>(Warner Bros. 9 25178-1)  | 34 | 23 |
| 38 | <b>SWEEP AWAY</b> ★ □<br>DIANA ROSS (RCA AFL 1-5009)   | 38 | 43 |
| 39 | <b>RAIN FOREST</b><br>PAUL HARDCASTLE<br>(Profile PRO-1206)  | 36 | 11 |
| 40 | <b>RADIO M.U.S.C. MAN</b><br>WOMACK & WOMACK (Elektra 60406)   | 41 | 4  |
| 41 | <b>LIFE</b><br>GLADYS KNIGHT & THE PIPS<br>(Columbia FC 39423)   | 35 | 16 |
| 42 | <b>READ MY LIPS</b><br>MELBA MOORE (Capitol ST 12382)  | 43 | 13 |
| 43 | <b>TRULY FOR YOU</b> ★<br>THE TEMPTATIONS<br>(Gordy/Motown 6119 GS)                                    | 37 | 14 |
| 44 | <b>MAGIC</b><br>FOUR TOPS (Motown 6130 ML)   | 48 | 4  |
| 45 | <b>GAP BAND VI</b><br>THE GAP BAND (Total Experience/RCA TEL8-5705)                                    | 42 | 43 |
| 46 | <b>DANCIN' IN THE KEY OF LIFE</b><br>STEVE ARRINGTON<br>(Atlantic 81245-1)                             | 46 | 13 |
| 47 | <b>PLANETARY INVASION</b> □<br>MIDNIGHT STAR<br>(Solar/Elektra 9 6038-1)                               | 47 | 36 |
| 48 | <b>TAKE NO PRISONERS</b><br>PEABO BRYSON (Elektra 60427)   | 54 | 2  |
| 49 | <b>LIKE A VIRGIN</b> ★ ■<br>MADONNA<br>(Sire/Warner Bros. 9-25157-1)                                   | 45 | 25 |
| 50 | <b>KLIQUE</b><br>(MCA 5532)  | 51 | 7  |
| 51 | <b>WHEN THE BOYS MEET THR GIRLS</b><br>SISTER SLEDGE (Atlantic 812550)                                 | 56 | 2  |
| 52 | <b>SEEKRET</b><br>KLEEEER (Atlantic 81254)   | 57 | 2  |
| 53 | <b>SODA FOUNTAIN SHUFFLE</b><br>EARL KLUGH (Warner Bros. 925262-1)                                     | 50 | 7  |
| 54 | <b>IF LOOKS COULD KILL</b><br>THE REDDINGS<br>(Polydor/PolyGram 823 324-1)                             | 44 | 7  |
| 55 | <b>DANGEROUS</b><br>NATALIE COLE<br>(Modern/Atlantic 90270)  | 52 | 4  |
| 56 | <b>SO GOOD</b> ★<br>THE WHISPERS<br>(Solar/Elektra 60382-1)  | 55 | 37 |
| 57 | <b>SKY DANCE</b><br>RODNEY FRANKLIN (Columbia FC 39962)  | 58 | 2  |
| 58 | <b>DREAM INTO ACTION</b><br>HOWARD JONES (Elektra 60390-1)   | 60 | 2  |
| 59 | <b>FINESE</b><br>GLENN JONES (RCA AFL 1-8036)  | 59 | 41 |
| 60 | <b>THIEF IN THE NIGHT</b><br>GEORGE DUKE (Elektra 60398-1)   | 53 | 4  |
| 61 | <b>SECRETS</b><br>WILTON FELDER (MCA 5510)   | 49 | 20 |
| 62 | <b>TOO HOT TO STOP</b><br>THE MANHATTANS<br>(Columbia FC 39277)  | 61 | 14 |
| 63 | <b>I FEEL FOR YOU</b> ★ ■<br>CHAKA KHAN<br>(Warner Bros. 9 25162-1)                                    | 62 | 32 |
| 64 | <b>BE YOURSELF TONIGHT</b><br>EURYTHMICS (RCA A.J.L. 1-5429)   | —  | 1  |
| 65 | <b>B-MOVIE MATINEE</b><br>NILE RODGERS (Warner Bros. 1-25290)  | —  | 1  |
| 66 | <b>ESCAPE</b> □<br>WHODINI (Jive/Arista JL8-8251)  | 65 | 36 |
| 67 | <b>SOLID</b> □<br>ASHFORD & SIMPSON<br>(Capitol ST-12366)  | 64 | 36 |
| 68 | <b>THEY SAID IT COULDN'T BE DONE</b><br>GRANDMASTER FLASH<br>(Elektra 9 60389-1)                       | 68 | 12 |
| 69 | <b>SENSE OF PURPOSE</b><br>THIRD WORLD (Columbia FC 39877)   | 66 | 11 |
| 70 | <b>BREAK OUT</b> ★ ■<br>POINTER SISTERS<br>(Planet/RCA BEL 1-5410)                                     | 63 | 26 |
| 71 | <b>SOME DAY WE'LL ALL BE FREE</b><br>BOBBY WOMACK<br>(Beverly Glen Music BG 1006)                      | 69 | 11 |
| 72 | <b>CHINESE WALL</b> ★ □<br>PHILIP BAILEY (Columbia BFC 39541)  | 70 | 35 |
| 73 | <b>IF IT ONLY KNEW</b><br>THE EMOTIONS (Motown 6136 ML)  | 71 | 9  |
| 74 | <b>CHEMISTRY</b><br>JOHNNY GILL<br>(Cotillion/Atlantic 7 90250-1)                                      | 74 | 18 |
| 75 | <b>JUST FOR YOU</b><br>GWEN GUTHRIE<br>(Island/Atlantic 90252-1)                                       | 75 | 16 |

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

# TOP 100 BLACK CONTEMPORARY SINGLES

July 6, 1985

• Indicates Highest Debut

	Weeks On 6/29 Chart		Weeks On 6/29 Chart		Weeks On 6/29 Chart
<b>1</b> ROCK ME TONIGHT (FOR OLD TIME'S SAKE)		<b>35</b> AXEL F		<b>69</b> OUT ON A LIMB	
FREDDIE JACKSON (Capitol B 5459)	1 15	HAROLD FALTERMEYER (MCA 525360)	28 14	TEENA MARIE (Epic 34-04943)	76 2
<b>2</b> SANCTIFIED LADY		<b>36</b> BABY COME AND GET IT		<b>70</b> CALL ME MR. TELEPHONE (ANSWERING SERVICE)	
MARVIN GAYE (Columbia 38-04861)	2 11	POINTER SISTERS (Planet/RCA YB-140410)	27 13	CHEYNE (MCA 52576)	70 5
<b>3</b> YOU GIVE GOOD LOVE		<b>37</b> GLOW		<b>71</b> ANGEL	
WHITNEY HOUSTON (Arista AS 1-9264)	3 18	RICK JAMES (Gordy/Motown 1796GF)	50 3	MADONNA (Sire/Warner Bros. 7-29008)	71 4
<b>4</b> HANGIN' ON A STRING (Contemplating)		<b>38</b> BODY SNATCHERS		<b>72</b> ONE BAD APPLE	
LOOSE ENDS (MCA 52570)	7 10	MIDNIGHT STAR (Solar/Elektra 7-69658)	44 6	NOLAN THOMAS (Mirage/Atlantic 7-99651)	77 3
<b>5</b> CAN YOU HELP ME		<b>39</b> BORN IN THE U.S.A.		<b>73</b> ALL NIGHT	
JESSE JOHNSON'S REVUE (A&M 5730)	5 10	THE STANLEY CLARKE BAND (Epic 34-04914)	40 7	TRINERE (Jam Packed JPI-104)	82 3
<b>6</b> RASPBERRY BERET		<b>40</b> MEETING IN THE LADIES ROOM		<b>74</b> HISTORY	
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28972)	9 7	KLYMAXX (Constellation/MCA 52545)	20 16	MAI TAI (Critique CR 715P)	-- 1
<b>7</b> SAVE YOUR LOVE (FOR #1)		<b>41</b> DANGEROUS		<b>75</b> DON'T KEEP ME WAITING	
RENE & ANGELA (Mercury/PolyGram 880 731-7)	8 8	PENNYE FORD (Total Experience/RCA TES1-2413)	45 8	WHISPERS (Solar/Elektra 7-69639)	67 6
<b>8</b> DEEP INSIDE YOUR LOVE		<b>42</b> LET'S GO OUT TONIGHT		<b>76</b> WILD AND CRAZY LOVE	
READY FOR THE WORLD (MCA 52561)	6 12	NILE RODGERS (Warner Bros. 7-29049)	48 7	MARY JANE GIRLS (Gordy/Motown 1798GF)	-- 1
<b>9</b> WE ARE THE WORLD		<b>43</b> FRANKIE		<b>77</b> DON'T GET STOPPED IN BEVERLY HILLS	
U.S.A. FOR AFRICA (Columbia US7-04839)	4 15	SISTER SLEDGE (Atlantic 7-89547)	47 5	SHALAMAR (MCA 52594)	78 3
<b>10</b> SUSSUDIO		<b>44</b> TAKE NO PRISONERS		<b>78</b> IF YOU WERE HERE TONIGHT	
PHIL COLLINS (Atlantic 7-89560)	14 7	PEABO BRYSON (Elektra 7-69632)	53 4	ALEXANDER O'NEAL (Tabu/Epic ZS4 05418)	-- 1
<b>11</b> ELECTRIC LADY		<b>45</b> I'M SORRY		<b>79</b> PARASITE	
CON FUNK SHUN (Mercury/PolyGram 880 636-7)	11 15	WILL KING (Total Experience/RCA TES1-2417)	49 8	THE REDDINGS (Polydor/PolyGram 881 767-1)	81 3
<b>12</b> FREAK-A-RISTIC		<b>46</b> SEXY WAYS		<b>80</b> CHEY CHEY KULE	
ATLANTIC STARR (A&M 2718)	12 14	FOUR TOPS (Motown 1790MF)	51 6	EUGENE WILDE (Philly World/Atlantic 7-99640)	88 2
<b>13</b> EVERYTHING SHE WANTS		<b>47</b> IF YOU LOVE SOMEBODY SET THEM FREE		<b>81</b> THE ROOF IS ON FIRE	
WHAM! (Columbia 38-04840)	13 19	STING (A&M 2738)	52 5	ROCK MASTER SCOTT & THE DYNAMIC 3 (Fantasy/Reality 203)	-- 1
<b>14</b> TOO MANY GAMES		<b>48</b> GIRLS' LOVE THE WAY HE SPINS		<b>82</b> PADLOCK	
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)	18 8	GRANDMASTER FLASH (Elektra 7-69643)	46 8	GWEN GUTHRIE (Garage/Island 21)	-- 1
<b>15</b> MATERIAL THANGZ		<b>49</b> FIDELITY		<b>83</b> DANCIN' IN THE KEY OF LIFE	
THE DEELE (Solar/Elektra 7-69644)	15 9	CHERYL LYNN (Columbia 38-04332)	55 5	STEVE ARRINGTON (Atlantic 7-89535)	-- 1
<b>16</b> I WONDER IF I TAKE YOU HOME		<b>50</b> DANGEROUS		<b>84</b> FAT BOYS ARE BACK	
LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	22 7	NATALIE COLE (Modern/Atlantic 7-99648)	35 11	FAT BOYS (Sutra 034)	-- 1
<b>17</b> YOU TALK TOO MUCH		<b>51</b> RHYTHM OF THE NIGHT		<b>85</b> FLY GIRL	
RUN D.M.C. (Profile PRO-5069)	17 10	DeBARGE (Motown 1770GF)	38 20	THE BOOGIE BOYS (Capitol B 5498)	-- 1
<b>18</b> THINKING ABOUT YOUR LOVE		<b>52</b> SMOOTH OPERATOR		<b>86</b> YOUR LOVE IS KING	
SKIPWORTH & TURNER (4th B'way/Island Pro 414)	26 10	SADE (Portrait/Epic 37-04807)	39 18	SADE (Portrait/Epic 37-05408)	-- 1
<b>19</b> ATTACK ME WITH YOUR LOVE		<b>53</b> BACK IN STRIDE		<b>87</b> BIT BY BIT (THEME FROM FLETCH)	
CAMEO (Atlanta Artist/PolyGram 880 744-7)	21 5	MAZE featuring FRANKIE BEVERLY (Capitol B 5431)	41 20	STEPHANIE MILLS (MCA 52617)	-- 1
<b>20</b> TELEPHONE		<b>54</b> SWING LOW		<b>88</b> LOVE ATTACK	
DIANA ROSS (RCA PB 14032)	31 7	R.J.'S LATEST ARRIVAL (Atlantic 7-89551)	65 3	SHANTELL (Pandisc 511)	-- 1
<b>21</b> 19		<b>55</b> OH YEAH!		<b>89</b> BEST PART OF THE NIGHT	
PAUL HARDCASTLE (Chrysalis VS4 42860)	33 5	BILL WITHERS (Columbia 38-04841)	43 14	JEFF LOHBER BAND featuring GAVIN CHRISTOPHER (Arista ASI 9364)	89 2
<b>22</b> DO YOU WANNA GET AWAY		<b>56</b> HOLD ME		<b>90</b> FAT GIRLS	
SHANNON (Mirage/Emergency 7-99655)	19 14	MENUDO (RCA PB 14087)	56 7	MIZ (T.C. Records TC 7004)	90 2
<b>23</b> A WOMAN, A LOVER, A FRIEND		<b>57</b> WHEN YOU LOVE ME LIKE THIS		<b>91</b> LOVE WILL FIND A WAY	
KLIQUE (MCA 52566)	25 11	MELBA MOORE (Capitol B 5484)	68 4	GEORGE HOWARD (Palo Alto/TBA 705)	64 6
<b>24</b> SUDDENLY		<b>58</b> BABIES		<b>92</b> TELL ME WHATCHU WANT	
BILLY OCEAN (Jive/Arista JSI-9323)	10 15	ASHFORD & SIMPSON (Capitol B-5468)	58 11	MAJESTIC (Golden Boy GB 7125A)	80 4
<b>25</b> WHO'S HOLDING DONNA NOW		<b>59</b> STIR IT UP		<b>93</b> INNOCENT	
DeBARGE (Gordy/Motown 1793GF)	30 7	PATTI LABELLE (MCA 52517)	83 2	ALEXANDER O'NEAL (Tabu/CBS ZS4 04718)	63 19
<b>26</b> FRESH		<b>60</b> (CLOSEST THING TO) PERFECT		<b>94</b> KEEP GIVIN' ME LOVE	
KOOL & THE GANG (De-Lite/PolyGram 880 623-7)	16 17	JERMAINE JACKSON (Arista AS 1-9356)	66 4	GLADYS KNIGHT & THE PIPS (Columbia 38-04873)	57 11
<b>27</b> LOVE ON THE RISE		<b>61</b> STRANGE & FUNNY		<b>95</b> I FOUND MY BABY	
KENNY G & KASHIF (Arista AS1-9336)	29 10	WOMACK & WOMACK (Elektra 7-69637)	69 3	THE GAP BAND (Total Experience/RCA TES1-2412)	59 18
<b>28</b> IN MY HOUSE		<b>62</b> LEADER OF THE PACK		<b>96</b> KING TUT	
MARY JANE GIRLS (Gordy/Motown 1770GF)	23 16	U.T.F.O. (Select FMS 62259)	75 3	PAUL HARDCASTLE (Profile PRO-5070)	60 11
<b>29</b> IT'S OVER NOW		<b>63</b> JUST ANOTHER NIGHT WITHOUT YOUR LOVE		<b>97</b> SHOW SOME RESPECT	
LUTHER VANDROSS (Epic 34-04944)	34 4	D TRAIN (Prelude PRL 8080 AS)	74 3	TINA TURNER (Capitol B-5461)	61 10
<b>30</b> FREEWAY OF LOVE		<b>64</b> DON'T SAY NO		<b>98</b> CAN'T WAIT 'TIL TOMORROW	
ARETHA FRANKLIN (Arista AS1-9354)	42 3	THE MANHATTANS (Columbia 38-04930)	72 4	JOHNNY GILL (Cotillion/Atlantic 7-99646)	62 9
<b>31</b> ANIMAL INSTINCT		<b>65</b> SAVING ALL MY LOVE FOR YOU		<b>99</b> RAPPIN'	
COMMODORES (Motown 67213)	32 7	WHITNEY HOUSTON (Arista ASI-9381)	-- 1	LOVEBUG STARSKI (Atlantic 7-895660)	73 6
<b>32</b> ITCHIN' FOR A SCRATCH		<b>66</b> COOL, CALM, COLLECTED		<b>100</b> THE NATURE OF THINGS	
FORCE MD'S (Atlantic 7-89557)	37 6	ATLANTIC STARR (A&M-2742)	-- 1	NARADA MICHAEL WALDEN (Warner Bros. 7-29017)	84 4
<b>33</b> DOUBLE OH-OH		<b>67</b> THE PLEASURE SEEKERS			
GEORGE CLINTON (Capitol B 5473)	36 7	THE SYSTEM (Mirage/Atlantic 7-99639)	86 2		
<b>34</b> THROUGH THE FIRE		<b>68</b> ALL OF ME FOR ALL OF YOU			
CHAKA KHAN (Warner Bros. 7-29025)	24 13	9.9 (RCA PB-14082)	79 3		

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

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

All Night	73	Save Your Love (A La Mode—ASCAP)	7
All Of Me For All (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP)	68	Saving All My Love (Prince Street—ASCAP/Screen Gems EMI—BMI)	65
Angel (WB Corp.—Bleu Disque—Webb Girl—Black Lion—ASCAP)	71	Sexy Ways (Stone Diamond—BMI)	46
Animal Instinct (Zomba Enterprises—ASCAP)	31	Show Some (Chappell/Rightsong/Sookloozy—ASCAP, BMI)	97
Attack Me (Larry Jr.—BMI/All-Seeing-Eye—ASCAP—King Kendrick—BMI)	19	Smooth Operator (Adm./St. John (MCPS))	52
Axel F (Famous/ASCAP)	35	Stir It (Unicity/No Pain No Gain/Off Backstreet/Streamline Modern—ASCAP, BMI)	59
A Woman (Regent/Lena—BMI)	23	Strange (Womack's London House—ASCAP/Ashtrey—BMI)	61
Babies (Nick-O-Val—ASCAP)	58	Suddenly (Zomba—ASCAP/Willesden—BMI)	24
Baby Comes (Dyad/Eisaman/Hen-Al/Kings Road—BMI)	36	Sussudio (Phil Collins Ltd.—Pun Music—ASCAP)	10
Back In Stride (Amazment—BMI)	53	Swing Low (Arrival—BMI)	54
Best Part (April/Science Lab—ASCAP)	89	Take No Prisoners (Chappell—ASCAP/Rightsong—Sookloozy—BMI)	44
Bit By Bit (MCA—Kilauea/Rightsong/Franne Golde/ASCAP/BMI)	87	Telephone (Pure Love—ASCAP)	20
Body Snatchers (Hip Trip/Midstar—BMI)	38	Tell Me Whatchu (Jobete/Axtriss/House of Champions/E.J. Gurren—ASCAP)	92
Born In USA (Bruce Springsteen—ASCAP)	39	The Nature (Gratitude Sky—ASCAP/Bellboy Music—Polo Grounds—BMI)	100
Call Me Mr. Telephone (Control)	70	The Pleasure (Science Lab/Greenn Star—ASCAP)	67
Can't Wait (Jennifer Leigh—BMI/Walpergus/WB Music Corp./Hook And Line—ASCAP)	98	The Roof's On Fire (Anjue—ASCAP)	81
Can You Help (Crazy People/Almo—ASCAP)	5	Thinking About (Island/Larry Spier/Memory Lane—ASCAP)	18
Chey Chey Kule (Philly World—BMI)	80	Through (Dyad/Foster Freeze/Nerpub/Tom J73n—BMI)	34
Closest Thing (Golden Torch/See This House—ASCAP/Golden Horizon/Sudano Songs/Black Stallion—BMI)	60	Too Many Games (Amazment—BMI)	14
Cool, Calm, Collected (Almo/Don't You Know/Music 4 You/ASCAP—Irving/Pamalybo—BMI)	66	We Are The World (Mijac—BMI/Brockman—ASCAP)	9
Dancin' In The Key (Konglather—BMI/Motor Music/Cheyenne—ASCAP)	83	Wild And Crazy Love (Stone City/Admin. by National League—ASCAP)	76
Dangerous (Wellback/Anidraks/Steven Mitchell—ASCAP)	41	When You Love (Willesden—BMI)	57
Dangerous (Temp Co.)	50	Who's Holding (Foster Frees/Garden Rake—BMI—April/Random Notes—ASCAP)	25
Deep (Excalibur/Lace/Trixie Lou—BMI)	8	You Give Good (New Music Group/MCA—BMI)	3
Don't Say No (Mighty Minc./Matak/RC Songs Black Lion—ASCAP)	64	You Talk (Protoons/Rush-Groove—ASCAP)	17
Double Oh-Oh (Bridgport Inc./Duexvon—BMI)	33	Your Love Is King (Silver Angel—ASCAP)	86
Do You (Emergency/Jobete/Green Star—ASCAP)	22		
Don't Get (Overdue-WB Music Corp./Hip Trip/Lakiva/Irving/Dark Idol—ASCAP—BMI)	77		
Don't Keep (Hip Trip/Midstar—BMI)	75		
Electric Lady (Funk Groove—ASCAP/Zomba—ASCAP)	11		
Everything (Morison Leahy/U.K./Chappell—ASCAP)	13		
Fat Girls (Fools Prayer/Etude—BMI)	90		
Fidelity (Flyte Tyme Tunes—ASCAP)	49		
Fly Girl (Lifo/Yeldarps—BMI/ASCAP)	85		
Frankie (IDG—ASCAP)	43		
Freak-A-Ristic (Almo/Jodaway—ASCAP)	12		
Freeway (Gratitude Sky—ASCAP/Polo Grounds—BMI)	30		
Fresh (Delightful Ltd.—BMI)	26		
Girls Love (Grandmaster Flash/Grandpa Lou's—ASCAP)	48		
Glow (Stone City—ASCAP)	37		
Hangin' On (Virgin/Brampton Ltd.—ASCAP)	4		
History (Intersong—ASCAP)	74		
Hold Me (Publisher Pending)	56		
I Found (Temp Co.—BMI)	95		
If You (Magnetic Pub. Ltd. represented by Reggatta)	47		
If You Were Here (Flyte Tyme Tunes/Avant Garde—ASCAP)	78		
I'm Sorry (Temp. Co.)	45		
In My (Stone City—ASCAP Adm. Jay Warner)	28		
Innocent (Flyte Tyme Tunes/Avant Garde—ASCAP)	93		
I Wonder (Personal—ASCAP/Mokojumbi—BMI)	16		
Itchin' For (T-Girl—BMI/T-Boy/Go Glo—ASCAP)	32		
It's Over (April/Uncle Ronnie's/Thriller Miller/admin. by MCA Music—ASCAP)	29		
Just Another (Trueamar/Huemar—BMI)	63		
Keep Givin' (Unichappel/Mr. Dapper—BMI/Chappell/Richer—ASCAP)	94		
King Tut (Ovall Ltd.)	96		
Leader Of The (Adra/K.E.D./Moko Jumbo—BMI)	62		
Let's Go Out (Plan-9/All rights adm. by WB Music Corp.)	42		
Love Attack (Whooping Crane—BMI)	88		
Love's On (MCA/Little Tanya/Wayne A. Brathwaite—ASCAP/Music Corp. of America/New Music Group—BMI)	27		
Love Will (Warner Bros. Music/Brockman—ASCAP)	91		
Material Thangz (Hip Trip/Deele Reele/Midstar—BMI)	15		
Meeting In The (Hip Trip/Midstar—BMI)	40		
One Bad Apple (Fame—ASCAP)	72		
Out On (April/Midnight Magnet—ASCAP)	69		
19 (Oval Music Ltd.)	21		
Oh Yeah! (Fosterfreese Adm. by Shankman, de Blasio—BMI/Bleunig/Pal Dog—ASCAP)	55		
Padlock (Wakefield—ASCAP)	82		
Parasite (Artee Three/Redlock—BMI)	79		
Rappin' (Funk Groove/Zomba/GoGlo/Broome Street—ASCAP)	99		
Raspberry Beret (Controversy—ASCAP)	6		
Rhythm (Edition Sunset (Adm. by Arista)—ASCAP)	51		
Rock Me Tonight (Stone Jam/Burnin' Bush—ASCAP)	1		
Sanctified Lady (April/Buggie/Connie's Bank of Music—ASCAP)	2		

## MOST ADDED



## STRONG ADDS

The Fat Boys Are Back — Fat Boys — Sutra  
 History — Mai Tai — Critique  
 Bit By Bit — Stephanie Mills — MCA  
 Wild And Crazy Love — Mary Jane Girls — Gordy/Motown  
 Cool, Calm, Collected — Atlantic Starr — A&M

## STATION ADDS

**WLOU** — Louisville — Bill Price — MD  
 N. Thomas  
 The System  
 Mai Tai  
 A. O'Neal  
 S. Arrington  
 Rockmaster Scott & The Dynamic 3

**WWDM** — Sumter — Scotty "B" — MD  
 W. King  
 Kool & The Gang  
 J. Johnson's Revue  
 Atlantic Starr  
 W. Houston  
 9.9  
 B. Ocean  
 Jermaine Jackson

**WQMG** — Greensboro — Doc Foster — PD  
 R. Clark  
 Juicy  
 A. O'Neal  
 S. Lattisaw  
 W. Houston  
 N.M. Walden  
 Third World  
 S. Mills  
 J. Johnson's Revue  
 Atlantic Starr

**WAOK** — Atlanta — Larry Tinsley — PD  
 T. Turner  
 The System  
 Mai Tai  
 G. Duke  
 Kool & The Gang  
 War  
 S. Arrington  
 S. Lattisaw  
 Collage

**WOKB** — Orlando — Rodney Baltimore — MD  
 Sting  
 A. Franklin  
 Womack & Womack  
 R.J.'s Latest Arrival  
 Shantelle  
 Gigolette  
 Hall & Oates

**WMYK** — Norfolk — Steve Crumbly — PD  
 9.9  
 The System  
 M. Moore  
 W. Houston  
 R.J.'s Latest Arrival  
 Mai Tai  
 Atlantic Starr  
 Ready For The World  
 S. Arrington

**WAMO** — Pittsburgh — Allen Harrison — PD  
 Madonna  
 Catastrophe  
 M. Gaye  
 Majesty  
 R. James  
 Sister Sledge  
 Commodores  
 U.T.F.O.  
 The Deele  
 M. Moore

**WUFO** — Buffalo — Jeff Grant — PD  
 Mai Tai  
 W. Houston  
 G. Guthrie  
 Sade  
 Divine Sounds  
 Mary Jane Girls  
 9.9  
 B. Ocean  
 P. Bryson  
 S. Arrington

**WJLB "FM 98"** — Detroit — Cecilia Whitmore — MD  
 Atlantic Starr  
 W. Houston  
 C. Lucas

**KMJQ** — Houston — Ron Atkins — PD  
 S. Lattisaw  
 S. Arrington  
 Mai Tai  
 New Edition  
 L. Vandross

Alicia  
 P. Hardcastle  
 Madonna

**XHRM-FM** — San Diego — Duff Lindsey — PD  
 Fat Boys  
 Mary Jane Girls  
 The Reddings  
 R.J.'s Latest Arrival  
 W. Houston  
 The Manhattans

**K104-FM** — Dallas — Terri Avery — MD  
 Hall & Oates  
 Jermaine Jackson  
 D. Train  
 Whodini

**KMJM "Magic 108"** — St. Louis — Mike Stradford — PD  
 Bobby Jimmy & The Critters  
 S. Lattisaw  
 J. Johnson's Revue  
 T. Turner

**WUSL "Power 99"** — Philadelphia — Jeff Wyatt — PD  
 Kool & The Gang  
 The System  
 Roxanne Shante  
 E. Wilde  
 Mai Tai  
 Fat Boys  
 Rappin' Duke

**WPAL** — Charleston — Don Kendricks — PD  
 Kool & The Gang  
 Mary Jane Girls  
 G. Howard  
 G. Guthrie  
 S.O.S. Band  
 S. Mills  
 T. Turner  
 Shantelle  
 Fat Boys  
 Newcleus

**WDMT "FM108"** — Cleveland — Dean Dean — PD  
 R. James  
 The System  
 J. Knight  
 Video Kids  
 S. Arrington  
 S. Lattisaw  
 W. Houston

**WTLC** — Indianapolis — Kerry Carson — PD  
 Koul  
 Atlantic Starr  
 9.9  
 Mai Tai  
 Alexander O'Neal  
 Collage  
 Tina Turner  
 Rockmaster Scott & The Dynamic 3

**KSOL** — San Francisco — Marvin Robinson — PD  
 DeBarge  
 Ready For The World  
 U.T.F.O.  
 Atlantic Starr  
 Hall & Oates  
 T. Pendergrass  
 A. Franklin  
 Rockmaster Scott & The Dynamic 3  
 Sting  
 Tina Turner  
 P. Labelle

**WGCI** — Chicago — Graham Armstrong — PD  
 J. Johnson's Revue  
 Carrie Lucas  
 M. Moore  
 P. Bryson  
 W. Houston  
 Osborne & Giles  
 Atlantic Starr  
 Spyro Gyra/Sado Watanabe

**WPLZ** — Richmond — Hardy Jay Lang — PD  
 S. Brown  
 Sade  
 T. Pendergrass  
 D. Train  
 C. Sharp  
 S. Mills  
 Alex Brown  
 Wilton Felder  
 Third World

**WWIN-AM** — Baltimore — Keith Newman — PD  
 Sister Sledge  
 Hali & Oates  
 Skool Boyz  
 Shantelle  
 Fat Boys  
 B. Ocean  
 Aleem  
 Mary Jane Girls  
 P. LaBelle

## AIR CHECK

Station: **WPAL**  
 Market: **Charleston, SC**  
 P.D.: **Don Kendricks**

Consistently ranking among the top five stations in its area, the only AM station to do so, is Charleston, South Carolina's 1,000-watt WPAL, 730-AM. The station has been in operation for 37 years and is currently owned by William Saunders. According to program director Don Kendricks, "Basically WPAL started as this area's first black station, playing primarily blues music. Now, it has a black format, but I prefer to call it progressive R&B . . . not urban, simply because progressive means we're always changing, with the times and with the music business.

For Kendricks, therefore, the key to WPAL's popularity lies in its effort to go beyond the frequent limitations of a black format. The station concentrates on a combination of new and familiar R&B artists, with light doses of nostalgic and gospel music.

Another vital ingredient in the station's recipe for success is its frequent involvement in community affairs and in its direct contact with its listenership. On this issue, Kendricks commented, "Community involvement is a plus. I think every station should be about that. We do everything we can, anything that concerns serving a community. Any public service business should be doing that. We have live, on-location broadcasts, giveaways . . . whatever possible."

Regarding promotions, Kendricks mentioned that WPAL doesn't work with a huge publicity budget, so advertising and promotion are limited. "We do, however, have a history of getting exposure out there through word of mouth and various inexpensive means," he said.

WPAL's daily lineup consists of Kendricks from 6 a.m. to 10 a.m.; the Gospel Hour from 10 until 11 a.m.; Jonathan Riley from 11 a.m. to 2 p.m.; "The Boss Lady" from 2-6 p.m.; and Frankie "The Big Bopper" from 6 p.m. until signoff at 8:30 p.m. Weekend features include further Gospel programming and "Open Rap," a talk show which invites listeners to call in and participate.

## URBAN PROGRAMMER'S PICK

<b>Programmer</b>	<b>Station</b>	<b>Market</b>
Kirby Carmichael	WANT 990 AM	Richmond, VA

**Song: "Parasite"**  
**Artist: The Reddings**  
**Label: Polydor/PolyGram**

### Comments:

"Presently 'Parasite' is being requested heavily by the teens and dancers. Along with my on-air duties at the station I spin at other street functions and they are also requesting this record. Through in-house research it's receiving early retail. In my opinion "Parasite" could have been the first release instead of being on the B-side." Other singles that Carmichael picked were Shawn Brown's "Rappin' Duke" and The Force MDs' "Ichin' For A Scratch."

# BLACK/URBAN RETAIL

## HOT NEW SELLER

F. Jackson  
L. Vandross  
M. Gaye

**Tara One-Stop — Atlanta — Jean Chapman**  
L. Vandross  
F. Jackson  
W. Houston  
Prince  
J. Johnson's Revue

**Tower Records — Sacramento — Jeanie Banvaar**  
W. Houston  
Atlantic Starr  
L. Vandross  
Sting  
Kenny G & The G Force

**Platter Shack — Orlando — Della Wiggins**  
Loose Ends  
F. Jackson  
Prince  
L. Vandross  
R. James

**Shazada Enterprises — Charlotte, NC — Jack Gordon**  
F. Jackson  
L. Vandross  
W. Houston  
Ready For The World  
Cameo

**Street Scene — Atlanta — Jay Robinson**  
Prince  
L. Vandross  
F. Jackson  
W. Houston  
Maze

**Gil's Records & Tapes — Atlanta — Gil Bulltron**  
F. Jackson  
B. Withers  
Sade  
J. Gill  
A. O'Neal

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

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

**Karma — Indianapolis — Mike Smith**  
F. Jackson  
Mary Jane Girls  
DeBarge  
B. Ocean  
Maze

**Record And Tape Collector — Baltimore — Cindy Baker**  
Prince  
B. Ocean  
B. Withers  
J. Johnson's Revue  
L. Vandross

**Webb's Department Store — Philadelphia — Bruce Webb**  
L. Vandross  
F. Jackson  
J. Johnson's Revue  
R. James  
M. Gaye

**Sikhulu Record Shack — New York — Sikhulu Shange**  
Prince  
D. Ross  
W. Houston  
F. Jackson  
R. James

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

**Benson's House Of Records — Los Angeles — Robert Palacios**  
J. Johnson's Revue  
M. Gaye  
B. Withers  
S. Arrington  
DeBarge

**V.I.P. Records — Inglewood, CA — John Chism**  
L. Vandross  
W. Houston  
F. Jackson  
Con Funk Shun  
New Edition

**Music Liberated — Baltimore — Larry Jeter**  
W. Houston  
L. Vandross  
Sade  
M. Gaye  
Madonna

**Birdland — Baltimore — Beverly Burston**  
F. Jackson  
L. Vandross  
W. Houston  
Prince  
Maze

**Hill's Stereo — Connecticut — Mary Ann Saracino**  
P. Collins  
Womack & Womack  
M. Gaye  
Mary Jane Girls  
DeBarge

**Scott's Wholesale — Indianapolis — Cheryl Gregory**  
F. Jackson  
U.T.F.O.  
W. Houston  
M. Gaye  
The Deele

**Sure-Shot Records — Pasadena, CA — Ricky Wylick**  
W. Houston  
L. Vandross  
F. Jackson  
Prince  
Mary Jane Girls

**Wherehouse Entertainment — Culver City, CA — Arnold Turner**  
M. Gaye  
L. Vandross  
A. O'Neal  
W. Houston  
B. Withers

**Delicious Records — Inglewood, CA — Bobby Johnson**  
L. Vandross  
F. Jackson  
Kool & The Gang  
W. Houston  
Sade

**Record Vault — New York — Scott Alan**  
Sting  
Madonna  
Run DMC  
U.T.F.O.  
B. Ocean

**Hitown One-Stop — New York — Larry Campbell**  
Prince  
L. Vandross  
P. Collins  
R. James  
F. Jackson

**Believe In Music — Wyoming, MI — Jim Marcusse**  
Sting  
Cameo  
F. Jackson  
Tears For Fears  
Con Funk Shun



## STRONGEST SALES

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

## STORE REPORTS

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

**L&M Sound Center — Lumberton, NC — Malcolm McCallum**  
L. Vandross  
W. Houston  
F. Jackson  
Kool & The Gang  
Mary Jane Girls

**Brown Sugar Records — New Orleans — Dallas Washington**  
Cameo  
Four Tops  
P. Hardcastle  
W. King  
Wham!

**Record Boutique — Winston-Salem — Archie Torain**  
F. Jackson  
L. Vandross  
W. Houston  
Mary Jane Girls  
Maze

**Turtles — Atlanta — Dave Coleman**  
Prince  
W. Houston

## URBAN RETAILER'S PICK

Retailer	Store	Market
Robin Harris	Jones & Harris	Richmond, CA

**Album: "Street Called Desire"**  
**Artist: Rene & Angela**  
**Label: Mercury**

### Comment:

"This is their first album on Mercury, and it is a very balanced effort with three ballads, rap tunes (which feature Kurtis Blow) and funk. My favorites are 'Your Smile,' a ballad sung by Angela and 'I'll Be Good,' a funk tune. Also, 'Who's Foolin' Who' is a great uptempo cut. 'Save Your Love (For #1)' is getting a lot of airplay in this area and moving up the charts."



**NOT QUITE TEN** — 9.9, a threesome from Boston discovered by Richard "Dimples" Fields, their producer, has signed an exclusive worldwide agreement with RCA Records. The group's debut album, "9.9," is due in stores shortly while a single, "All Of Me For All Of You," is already getting airplay. The Beantown trip (l-r): Leslie Jones, Margot Thunder and Wanda Perry are shown here checking out their LP cover art in RCA's New York studio with Fields and (back row) Gregg Geller, division vice president A&R; Michael Kidd, division vice president, Black Music Promotion; Tony Wells, director, Black Music A&R; and Basil Marshall, director, Black Music Product Management.



# CASH BOX TOP 100 ALBUMS

July 6, 1985

Title, Artist, Label, Number, Distributor	Weeks On Chart	6/29	Chart
<b>1 NO JACKET REQUIRED</b> ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	2	18	
<b>2 SONGS FROM THE BIG CHAIR</b> ★□ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	5	15	
<b>3 AROUND THE WORLD IN A DAY</b> ★ 9.98 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	1	9	
<b>4 LIKE A VIRGIN</b> ★■ 8.98 MADONNA (Sire 25157-1) WEA	4	22	
<b>5 MAKE IT BIG</b> ★■ — WHAM! (Columbia FC 39595) CBS	3	22	
<b>6 BORN IN THE U.S.A.</b> ★■ 8.98 BRUCE SPRINGSTEEN (Columbia QC 38653)	6	55	
<b>7 BEVERLY HILLS COP</b> ★■ 9.98 ORIGINAL SOUNDTRACK (MCA-6143) MCA	7	28	
<b>8 RECKLESS</b> ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	8	32	
<b>9 THE POWER STATION 3 1/3</b> □ 8.98 THE POWER STATION (Capitol SJ-12380) CAP	10	13	
<b>10 BE YOURSELF TONIGHT</b> 9.98 EURYTHMICS (RCA AJL1-5429) RCA	12	8	
<b>11 DREAM INTO ACTION</b> ★ 8.98 HOWARD JONES (Elektra 60390-1) WEA	11	13	
<b>12 DIAMOND LIFE</b> ★■ — SADE (Portrait BFR 39581) CBS	9	19	
<b>13 THE NIGHT I FELL IN LOVE</b> ■ — LUTHER VANDROSS (Epic FE 39882) CBS	13	15	
<b>14 SUDDENLY</b> ★■ 8.98 BILLY OCEAN (Jive/Arista JL8-8213) RCA	14	44	
<b>15 CENTERFELD</b> ★■ 8.98 JOHN FOGERTY (Warner Bros. 25203-1) WEA	15	24	
<b>16 VOICES CARRY</b> — 'TIL TUESDAY (Epic BFE 39458) CBS	20	14	
<b>17 WHITNEY HOUSTON</b> ★ 8.98 (Arista AL8-8221) RCA	22	15	
<b>18 ONLY FOR YOU</b> 8.98 MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	19	16	
<b>19 CRAZY FROM THE HEAT</b> □ 5.99 DAVID LEE ROTH (Warner Bros. 25222-1) WEA	17	20	
<b>20 EMERGENCY</b> ★□ 8.98 KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	21	30	
<b>21 BROTHERS IN ARMS</b> ★ 8.98 DIRE STRAITS (Warner Bros. 25264-1) WEA	26	6	
<b>22 7 WISHES</b> 8.98 NIGHT RANGER (MCA 5593) MCA	30	5	
<b>23 SHAKEN 'N' STIRRED</b> ★ 9.98 ROBERT PLANT (Es Paranza 90265-1) WEA	29	5	
<b>24 RHYTHM OF THE NIGHT</b> ★□ 8.98 DeBARGE (Gordy/Motown 6123GL) MCA	24	16	
<b>25 INVASION OF YOUR PRIVACY</b> 8.98 RATT (Atlantic 81257-1) WEA	45	3	
<b>26 KATRINA AND THE WAVES</b> 8.98 (Capitol ST-12400) CAP	26	12	
<b>27 BUILDING THE PERFECT BEAST</b> ★■ 8.98 DON HENLEY (Geffen GHS 24026) WEA	27	30	
<b>28 THE SECRET OF ASSOCIATION</b> — PAUL YOUNG (Columbia BFC 39957) CBS	35	7	
<b>29 WIDE AWAKE IN AMERICA</b> 4.98 U2 (Island 90279-1-A) WEA	41	3	
<b>30 BROTHER WHERE YOU BOUND</b> ★ 8.98 SUPERTRAMP (A&M SP-5014) RCA	34	6	
<b>31 THE ALLNIGHTER</b> 8.98 GLENN FREY (MCA-5501) MCA	36	10	
<b>32 VITAL SIGNS</b> ★□ — SURVIVOR (Scotti Brothers FZ 39578) CBS	37	36	

• Indicates Highest Debut

Title, Artist, Label, Number, Distributor	Weeks On Chart	6/29	Chart
<b>33 SOUTHERN ACCENTS</b> □★ 8.98 TOM PETTY AND THE HEARTBREAKERS (MCA-5486) MCA	18	13	
<b>34 NIGHTSHIFT</b> ★□ 8.98 COMMODORES (Motown 6124ML) MCA	31	22	
<b>35 WE ARE THE WORLD</b> ■ — USA FOR AFRICA (Columbia USA 40043) CBS	16	12	
<b>36 MAVERICK</b> 8.98 GEORGE THOROGOOD AND THE DESTROYERS (EM: America ST-17145) CAP	33	21	
<b>37 TAO</b> 9.98 RICK SPRINGFIELD (RCA AJL1-5370) RCA	32	11	
<b>38 EMPIRE BURLESQUE</b> — BOB BYLAN (Columbia FC 40110) CBS	49	3	
<b>39 DREAM OF A LIFETIME</b> — MARVIN GAYE (Columbia FC 39916) CBS	48	5	
<b>40 LITTLE CREATURES</b> 8.98 TALKING HEADS (Sire 25305-1) WEA	62	2	
<b>41 JESSE JOHNSON'S REVUE</b> 6.98 (A&M SP 6-5024) RCA	42	17	
<b>42 7800 FAHRENHEIT</b> 8.98 BON JOVI (Mercury 824 509-1) POL	43	9	
<b>43 TOUGH ALL OVER</b> — JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	47	5	
<b>44 VOX HUMANA</b> ★ — KENNY LOGGINS (Columbia FC 39174) CBS	39	13	
<b>45 ROCK ME TONIGHT</b> 8.98 FREDDIE JACKSON (Capitol ST 12404) CAP	64	8	
<b>46 PRIVATE DANCER</b> ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	23	56	
<b>47 HIGH COUNTRY SNOWS</b> — DAN FOGELBERG (Full Moon/Epic FE 39616) CBS	25	8	
<b>48 BEHIND THE SUN</b> ★ 8.98 ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	46	15	
<b>49 THE FIRM</b> ★■ 8.98 (Atlantic 81239) WEA	38	16	
<b>50 AGENT PROVOCATEUR</b> ★■ 9.98 FOREIGNER (Atlantic 81999-1) WEA	40	27	
<b>51 GLOW</b> 8.98 RICK JAMES (Gordy/Motown 6135) MCA	51	9	
<b>52 FABLES OF THE RECONSTRUCTION</b> 8.98 R.E.M. (IRS-5592) MCA	73	2	
<b>53 CHICAGO 17</b> ★■ 8.98 CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	44	52	
<b>54 THE DREAM OF THE BLUE TURTLES</b> • — STING (A&M SP 3750) RCA	—	1	
<b>55 ANIMOTION</b> ★ 8.98 (Mercury 822 580-1 M-1) POL	55	20	
<b>56 UNGUARDED</b> 8.98 AMY GRANT (A&M SP5060) RCA	75	4	
<b>57 LONE JUSTICE</b> 8.98 (Geffen GHS 24060) WEA	53	10	
<b>58 ALF</b> ★ — ALISON MOYET (Columbia BFC 39956) CBS	56	13	
<b>59 WHEELS ARE TURNIN'</b> ★■ — REO SPEEDWAGON (Epic QE 39593) CBS	50	32	
<b>60 FIVE-O</b> ★ 8.98 HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) RCA	65	8	
<b>61 SHE'S THE BOSS</b> ★□ — MICK JAGGER (Columbia FC 39940) CBS	52	22	
<b>62 THE CONFESSOR</b> 8.98 JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA	63	8	
<b>63 BREAKOUT</b> ★■ 9.98 POINTER SISTERS (Planet BEL 1-5410) RCA	54	84	
<b>64 SPORTS</b> ★□ — HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	66	83	
<b>65 VISION QUEST</b> ★□ 9.98 ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	58	19	
<b>66 BIG BAM BOOM</b> ★■ 9.98 DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	59	37	

Title, Artist, Label, Number, Distributor	Weeks On Chart	6/29	Chart
<b>67 TWO HEARTS</b> — MENT AT WORK (Columbia FC 40078) CBS	76	3	
<b>68 KING OF ROCK</b> ★ 8.98 RUN D.M.C. (Profile PRO-1205) IND	69	14	
<b>69 THE BREAKFAST CLUB</b> 8.98 ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	57	18	
<b>70 ELECTRIC LADY</b> 8.98 CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) POL	77	8	
<b>71 STARCHILD</b> ★□ — TEENA MARIE (Epic FE 39528) CBS	68	30	
<b>72 MADONNA</b> ★■ 8.98 (Sire 23867-1) WEA	74	94	
<b>73 THE UNFORGETTABLE FIRE</b> ■ 8.98 U2 (Island 90231-1) WEA	70	38	
<b>74 SOME GREAT REWARD</b> 8.98 DEPECHE MODE (Sire 25194) WEA	86	18	
<b>75 LOW LIFE</b> 8.98 NEW ORDER (Qwest/Warner Bros. 25289-1) WEA	85	6	
<b>76 WORLD WIDE LIVE SCORPIONS</b> 10.98 (Mercury 824 344-1) POL	—	1	
<b>77 BOYS AND GIRLS</b> ★ 8.98 BRYAN FERRY (Warner Bros. 25082) WEA	89	3	
<b>78 NERVOUS NIGHT</b> — HOOTERS (Columbia BFC 39912) CBS	88	8	
<b>79 AIR SUPPLY</b> 8.98 (Arista AL8-8283) RCA	99	3	
<b>80 40 HOUR WEEK</b> ★■ 8.98 ALABAMA (RCA AHL 1-5339) RCA	78	19	
<b>81 DON'T SUPPOSE . . .</b> 8.98 LIMAAHL (EMI America ST-17142) CAP	80	10	
<b>82 WHITE WINDS</b> ★ — ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	82	20	
<b>83 A VIEW TO A KILL</b> 8.98 ORIGINAL SOUNDTRACK (Capitol SJ-12413) CAP	113	4	
<b>84 BEYOND APPEARANCES</b> ★ — SANTANA (Columbia FC 39527) CBS	67	16	
<b>85 VALOTTE</b> ★■ 8.98 JULIAN LENNON (Atlantic 80184-1) WEA	60	35	
<b>86 U.T.F.O.</b> 8.98 (Select SEL 21614) IND	114	4	
<b>87 STEADY NERVES</b> ★ 8.98 GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	87	13	
<b>88 CAN'T STOP THE LOVE</b> □ 8.98 MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP	61	16	
<b>89 MEETING IN THE LADIES ROOM</b> 8.98 KLYMAXX (Constellation/MCA 5529) MCA	71	17	
<b>90 AS THE BAND TURNS</b> 8.98 ATLANTIC STARR (A&M SP-5019) RCA	90	7	
<b>91 CAN'T SLOW DOWN</b> ★■ 8.98 LIONEL RICHIE (Motown 6059ML) MCA	72	86	
<b>92 PURPLE RAIN</b> ★■ 8.98 PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	83	53	
<b>93 RISING FORCE</b> ★ 8.98 YNGWIE MALMSTEEN (Polydor 825 324-1) POL	95	8	
<b>94 NEW EDITION</b> ★■ 8.98 (MCA-5515) MCA	79	37	
<b>95 CHESS</b> ★ 12.98 ANDERSON, RICE, ULVAEUS (RCA CPL 2-5340) RCA	92	17	
<b>96 THE BEACH BOYS</b> — (Caribou/Epic BFZ 39946) CBS	—	1	
<b>97 YOU'RE UNDER ARREST</b> — MILES DAVIS (Columbia FC 40029) CBS	98	7	
<b>98 SECRET SECRETS</b> ★ 8.98 JOAN ARMATRADING (A&M SP 5040) RCA	91	15	
<b>99 MEAT IS MURDER</b> 8.98 THE SMITHS (Sire 25269) WEA	97	19	
<b>100 WEST SIDE STORY</b> ★ 9.98 LEONARD BERNSTEIN (Deutsche Grammophon 415 253-1) POL	111	5	

# Cash Box Top Albums/101 to 200

July 6, 1985

		Weeks On 6/29 Chart			Weeks On 6/29 Chart			Weeks On 6/29 Chart				
101	GO WEST	—	102	18	135	SKIN DIVE	8.98	169	STAY TUNED ★	—		
	(Chrysalis FV 41496) CBS					MICHAEL FRANKS (Warner Bros. 25275-1) WEA	148	4		159	11	
102	SWEPT AWAY ★□	8.98	136	DANCING IN THE SUN	—	GEORGE HOWARD (TBA/Palo Alto 205) IND	134	8	170	SPORTIN' LIFE	—	
	DIANA ROSS (RCA AFL 1-5009) RCA	100				DAVE GRUSIN & LEE RITENOUR (GHP 1015) IND	152	3		WEATHER REPORT (Columbia FC 39908) CBS	165	12
103	TOOTH AND NAIL ★	8.98	137	HARLEQUIN	—	ALEXANDER O'NEAL	—	—	171	LOST & FOUND	8.98	
	DOKKEN (Elektra 60376-1) WEA	117				(Tabu FZ 39331) CBS	118	14		JASON & THE SCORCHERS	8.98	
104	WILLIE AND THE POOR BOYS	8.98	138	ALEXANDER O'NEAL	—	CHAKA KHAN (Warner Bros. 25162-1) WEA	124	38		(EMI America ST-17153) CAP	163	14
	(Passport PB 6047) JEM	104							172	TRULY FOR YOU	8.98	
105	INTERNATIONALISTS	8.98	139	I FEEL FOR YOU ★■	8.98	NILS LOFGREN (Columbia BFC 39982) CBS	151	3		THE TEMPTATIONS	8.98	
	THE STYLE COUNCIL (Geffen 24061) WEA	115								(Gordy/Motown 6119ML) MCA	166	30
106	HIGHWAYMAN	—	140	FLIP	—	ANDREW LLODY WEBBER	8.98	—	173	VU	8.98	
	W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) CBS	116				(Angel DFO-38218) CAP	119	14		THE VELVET UNDERGROUND	8.98	
107	SODA FOUNTAIN SHUFFLE ★	8.98	141	REQUIEM ★	8.98	KEEL (Gold Mountain/A&M GM6-504) RCA	123	15	174	1999 ★■	12.98	
	EARL KLUGH (Warner Bros. 25262-1) WEA	107				DAVID BYRNE (ECM 25022) WEA	122	7		PRINCE (Warner Bros. 23720-1) WEA	172	139
108	PERFECT	9.98	142	THE RIGHT TO ROCK	6.98	SHANNON (Mirage/Atlantic 90267-1) WEA	160	3	175	GREATEST HITS	8.98	
	ORIGINAL SOUNDTRACK (Arista AL9-8278) RCA	131								GEORGE STRAIT (MCA-5567) MCA	164	13
109	JOHN PARR	8.98	143	MUSIC FOR THE KNEE PLAYS	9.98	NINA HAGEN (Columbia BFC 40004) CBS	157	3	176	LOVE IS WHAT WE MAKE IT	8.98	
	(Atlantic 80180) WEA	106				ROSANNE CASH (Columbia FC 39463) CBS	—	1		KENNY ROGERS (Liberty LO-51157) CAP	167	12
110	20/20	8.98	144	HARD LINE	8.98	GENERAL PUBLIC (I.R.S. SP-70046) MCA	146	38	177	ARENA ★■	9.98	
	GEORGE BENSON	81				(Sutra SUS 1015) IND	125	30		DURAN DURAN (Capitol SWAV-12374) CAP	168	52
	(Warner Bros. 25178-1) WEA	23	145	DO YOU WANNA GET AWAY	8.98	THE BLASTERS	8.98	—	178	STAY HARD	8.98	
111	GRAVITY	8.98				(Slash/Warner Bros. 25093-1) WEA	121	17		RAVEN (Atlantic 7 81241-1) WEA	178	8
	KENNY G & G FORCE (Arista AL8-8282) RCA	112	146	EKSTASY	—	SHANNON (Mirage/Atlantic 90267-1) WEA	160	3	179	ELIMINATOR ★■	8.98	
112	SIGN IN PLEASE □	9.98								Z.Z. TOP (Warner Bros. 23774-1) WEA	179	116
	AUTOGRAPH (RCA NFL 1-8040) RCA	84	147	RHYTHM AND ROMANCE	—	ORIGINAL SOUNDTRACK	8.98	—	180	rites of passage	8.98	
113	SHE'S SO UNUSUAL ★■	—				(Motown 6062ML) MCA	153	89		VITAMIN Z (Geffen GHS 14057) WEA	182	4
	CYNDI LAUPER (Portrait BFR 38930) CBS	93	148	ALL THE RAGE ★	8.98	BRONSKI BEAT (London MCA-538) MCA	128	25	181	B-MOVIE MATINEE	8.98	
114	ICE CREAM CASTLES ★■	8.98				TALKING HEADS (Sire 25121-1) WEA	140	41		NILE RODGERS (Warner Bros. 1-25290) WEA	183	3
	THE TIME (Warner Bros. 25109-1) WEA	94	149	FAT BOYS □	8.98	THE THREE O'CLOCK (I.R.S. 5591) MCA	155	5	182	CLASSICS	8.98	
115	BLACK CARS	—				(Atlantic 81242) WEA	142	13		THE DOORS (Elektra 60417) WEA	185	3
	GINO VANNELLI (HME 40077) CBS	129	150	PERFECT STRANGERS ★■	8.98	ORIGINAL SOUNDTRACK	8.98	—	183	VOLUME ONE ★■	5.98	
116	HOW WILL THE WOLF SURVIVE?	8.98				(Sutra SUS 1015) IND	125	30		THE HONEYDRIPPERS	8.98	
	LOS LOBOS (Slash/Warner Bros. 25177-1) WEA	96	151	STRIKE LIKE LIGHTNING	—	DEEP PURPLE (Mercury 824 003-1 M-1) POL	126	32	184	THE FALCON AND THE SHOWMAN	8.98	
117	THE GOONIES	8.98				LONNIE MACK (Alligator AL 4739-B) IND	150	5		ORIGINAL SOUNDTRACK/PAT METHENY GROUP	8.98	
	ORIGINAL SOUNDTRACK (Epic SE 40067) CBS	137	152	METAL HEART ★	—	ACCEPT (Portrait BFR 39974) CBS	127	18		(EMI America 16029-1) CAP	170	18
118	DARE TO BE STUPID	—				ORIGINAL SOUNDTRACK	8.98	—	185	LADYHAWKE	8.98	
	"WEIRD AL" YANKOVIC (Rock 'N' Roll Records FZ 40033) CBS	—	153	THE BIG CHILL ★■	8.98	(Motown 6128ML) MCA	139	15		ORIGINAL SOUNDTRACK	8.98	
		—				(Atlantic 81248) WEA	181	9	186	LIFE	—	
119	MATERIAL THANGZ	—	154	THE AGE OF CONSENT	8.98	GLADYS KNIGHT AND THE PIPS	8.98	—		(Columbia FC 39423) CBS	169	16
	THE DEELE (Solar/Elektra 60410-1) WEA	133	155	STOP MAKING SENSE ★□	9.98	(Columbia FC 39423) CBS	169	16	187	STEP ON OUT	8.98	
120	LAST MANGO IN PARIS	8.98				OAK RIDGE BOYS (MCA-5555) MCA	173	30		THE WHISPERS (Solar/Elektra 60382-1) WEA	174	32
	JIMMY BUFFETT (MCA 5600) MCA	132	156	ARRIVE WITHOUT TRAVELLING	8.98	(Sire 25286-1 B) WEA	175	14	188	SO GOOD ★	8.98	
121	BARKING AT AIRPLANES	8.98				EMMYLOU HARRIS (Warner Bros. 9 25205-1) WEA	193	12		THE WHISPERS (Solar/Elektra 60382-1) WEA	174	32
	KIM CARNES (EMI America SO-17159) CAP	—	157	FIONA	8.98	DAVID SANBORN (Warner Bros. 25250-1) WEA	177	22	189	AZTEC CAMERA	5.98	
122	FACE VALUE ★□	8.98				(Sire 25286-1 B) WEA	175	14	190	YESTERDAY ONCE MORE	12.98	
	PHIL COLLINS (Atlantic 16029-1) WEA	120	158	A PRIVATE HEAVEN ★■	8.98	CARPENTERS (A&M SP 6601) RCA	189	8		JACK WAGNER	8.98	
123	WELCOME TO THE PLEASUREDOME □	12.98				(Qwest/Warner Bros. 25089-1) WEA	184	33	192	LOVE BOMB	8.98	
	FRANKIE GOES TO HOLLYWOOD	—	159	SOLID □	8.98	TUBES (Capitol ST-12381) CAP	176	17	193	THE BALLAD OF SALLY ROSE ★	8.98	
	(ZZT/Island 90232-1-H) WEA	101				EMMYLOU HARRIS (Warner Bros. 9 25205-1) WEA	193	12	194	STRAIGHT TO THE HEART ★	8.98	
124	LONG WAY TO HEAVEN	8.98	160	BOY MEETS GIRL	6.98	DAVID SANBORN (Warner Bros. 25250-1) WEA	177	22	195	HEARTBEAT CITY ★■	8.98	
	HELIX (Capitol 4XT-12411) CAP	143				THE CARS (Elektra 60296-1) WEA	186	67	196	THE WOMEN IN RED ★■	8.98	
125	AMADEUS ★	19.98	161	RAIN FOREST	8.98	ORIGINAL SOUNDTRACK	8.98	—		ORIGINAL SOUNDTRACK	8.98	
	ORIGINAL SOUNDTRACK RECORDING	103				(Motown 6128ML) MCA	139	15	197	VAN-ZANT	8.98	
	(Fantasy WAM-1791) IND	103	162	"BERRY GORDY'S THE LAST DRAGON"	8.98	WHAM! (Columbia BFC 38911) CBS	156	16		(Newwork/Geffen GHS 24059) WEA	197	11
126	THUNDER IN THE EAST	8.98				THE ALAN PARSONS PROJECT	141	18	198	MATHEMATICS	8.98	
	LOUDNESS (Atco 90246-1) WEA	110	163	BAD ATTITUDE	8.98	(Arista AL8-8263) RCA	141	18		MELISSA MANCHESTER (MCA-5587) MCA	199	8
127	CHINESE WALL ★□	—				MEAT LOAF (RCA AFL 1-5451) RCA	161	8	199	NO BRAKES □	8.98	
	PHILIP BAILEY	—	164	FANTASTIC	—	VAN MORRISON (Mercury 882 895-1 M-1) POL	145	19		JOHN WAITE (EMI America ST-17124) CAP	196	52
	(Columbia BFC 39542) CBS	105				WHODINI (Jive/Arista JL8-8251) RCA	149	30	200	GIUFFRIA	8.98	
128	AN INNOCENT MAN ★■	—	165	VULTURE CULTURE ★	8.98	ORIGINAL SOUNDTRACK	8.98	—		(Camel/MCA 5524) MCA	180	30
	BILLY JOEL (Columbia OC 38873) CBS	108				(Motown 6128ML) MCA	139	15				
129	MAGIC TOUCH	8.98	166	A SENSE OF WONDER	8.98	MEAT LOAF (RCA AFL 1-5451) RCA	161	8				
	STANLEY JORDAN (Blue Note BT 85101) CAP	130				WHAM! (Columbia BFC 38911) CBS	156	16				
130	"YOUTHQUAKE"	—	167	ESCAPE □	8.98	THE ALAN PARSONS PROJECT	141	18				
	DEAD OR ALIVE (Epic BFC 40119) CBS	—				(Arista AL8-8263) RCA	141	18				
131	ALTERNATING CURRENTS	8.98	168	CITIZEN KIHN	8.98	WHODINI (Jive/Arista JL8-8251) RCA	149	30				
	SPYRO GYRA (MCA 5606) MCA	147				GREG KIHN (EMI America SJ-17152) CAP	144	15				
132	SINGLE LIFE	8.98										
	CAMEO (Atlanta Artists 824 546-1) POL	—										
133	FRIENDSHIP	—										
	RAY CHARLES (Columbia FC 39415) CBS	109										
134	READY FOR THE WORLD	8.98										
	(MCA 5594) MCA	154										

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept	152	Davis, Miles	97	Harris, Emmylou	193	Mack, Lonnie	151	Ross, Diana	102	Vitamin Z	180
Adams, Bryan	8	Dead Or Alive	130	Helix	124	Madonna	4	Roth, David Lee	19	Vollenweider, Andreas	82
Air Supply	79	DeBarge	24	Henlex, Don	27	Manchester, Melissa	198	Run D.M.C.	68	Wagner, Jack	191
Aiabama	80	Deele	119	Highwayman	106	Marie, Teena	71	Sade	12	Waite, John	199
Animation	55	Deep Purple	150	Honeydrippers	183	Mary Jane Girls	18	Sanborn, David	194	Walsh, Joe	62
Armstrading, Joan	98	Depeche Mode	74	Hooters	78	Maze	88	Santana	84	Weather Report	170
Ashford & Simpson	159	Dire Straits	21	Houston, Whitney	17	Meatloaf	163	Scorpions	76	Webber, Andrew Lloyd	141
Atkins, Chet	169	Dokken	103	Howard, George	136	Men At Work	67	Shannon	145	West Side Story	100
Atlantic Starr	90	Doors	182	Jackson, Freddie	45	Morrison, Van	166	Smiths	99	Wham!	5
Autograph	112	Duran Duran	177	Jagger, Mick	61	Moyet, Alison	58	Springfield, Rick	37	Whispers	188
Aztec Camera	189	Dylan, Bob	38	James, Rick	51	New Edition	94	Springsteen, Bruce	6	Whodini	167
Bailey, Philip	127	Easton, Sheena	158	Jones & The Scorchers	171	New Order	75	Spyro Gyra	131	Williams, Hank Jr.	60
Beach Boys	96	Eurythmics	10	Joel, Billy	128	Night Ranger	22	Sting	54	Willie & Poor Boys	104
Benson, George	110	Fat Boys	149	Johnson, Jesse	41	Oak Ridge Boys	187	Strait, George	175	Yankovic, "Weird Al"	18
Blasters	144	Ferry, Bryan	77	Kihn, Greg	168	Ocean, Billy	14	Style Council	105	Young, Paul	28
Bon Jovi	42	Fiona	157	Klymaxx	89	O'Neal, Alexander	138	Supertramp	30	ZZ Top	179
Boy Meets Girl	160	Firm	49	Klugh, Earl	107	Parker, Graham	87	Survivor	32		
Bronski Beat	154	Fogelberg, Dan	47	Knight, Gladys & the Pips	186	Parr, John	109	Talking Heads	40, 155		
Buffett, Jimmy	120	Fogerty, John	15	Kool & The Gang	20	Parsons, Alan	165	Tears For Fears	2		
Byrne, David	143	Foreigner	50	Lauper, Cyndi	113	Petty, Tom	33	Temptations	172		
Cafferty, John	43	Frankie Goes To Hollywood	123	Lennon, Julian	85	Plant, Robert	23	Thorogood, George	36		
Cameo	132	Franks, Michael	135	Lewis, Huey & News	64	Pointer Sisters	63	Three O'Clock	156		
Carnes, Kim	121	Frey, Glenn	31	Limahl	81	Power Station	31	'Til Tuesday	116		
Carpenters	190	G, Kenny	11	Lofgren, Nils	140	Prince	3, 92, 174	Time	114		
Cars	195	Gaye, Marvin	39	Loggins, Kenny	44	Ratt	25	Turner, Tina	46		
Cash, Rosanne	147	General Public	148	L							

## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

	Weeks On Chart		Weeks On Chart
1 SODA FOUNTAIN SHUFFLE* EARL KLUGH (Warner Bros. 25262-1)	2 11	21 ALTERNATING CURRENTS SPYRO GYRA (MCA 5606)	27 2
2 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	1 17	22 SECRETS WILTON FELDER (MCA-5510)	22 20
3 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	3 7	23 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	24 13
4 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	4 10	24 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	20 12
5 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	5 23	25 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	— 1
6 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	7 8	26 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	— 1
7 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	6 12	27 STREETSHADOWS DAVID DIGGS (TBA 207)	28 14
8 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	8 20	28 WAITING FOR THE RAIN HUGH MASEKELA (Jive Africa JL8-8382)	— 1
9 20/20 GEORGE BENSON (Warner Bros. 25178-1)	9 24	29 STANDARDS VOL. 2 KEITH JARRETT (ECM 25023-1)	26 4
10 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	10 17	30 MONK SUITE KRONOS QUARTET (Landmark LLP-1505)	34 2
11 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	14 20	31 ONE OF A KIND* DAVE GRUSIN (GRP-A-1011)	23 20
12 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39530)	12 39	32 STAY TUNED* CHET ATKINS, C.G.P. (Columbia FC 39591)	25 21
13 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53C02)	15 7	33 METAL FATIGUE ALLAN HOLDSWORTH with I.O.U. (Enigma 72002)	29 10
14 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	17 5	34 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	— 1
15 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015)	19 4	35 OPEN MIND* JEAN-LUC PONTY (Atlantic 80185-1)	31 36
16 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60398-1)	13 13	36 MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	35 15
17 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	11 18	37 THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	30 10
18 SILENT WITNESS SKYWALK (Zebra ZR 5004)	21 4	38 THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante CJF-264)	33 12
19 STEP BY STEP* JEFF LORBER (Arista AL8-8269)	18 19	39 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	38 36
20 FIRST CIRCLE* PAT METHENY GROUP (ECM 25003-1)	16 40	40 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	39 17

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

## ON JAZZ

**IN THE KOOL, KOOL, KOOL OF THE EVENING, ONE** — Herewith, a blow-by-blow account of the first five days of the Kool/N.Y. Jazz Festival, now in its final year under the sponsorship of Brown & Williamson.

**FRI:** This year's festival, a rather trimmed-down, rather conservative affair, opened, as usual with the jazz cognoscenti gathering at Gracie Mansion — the Mayor's residence — for a picnic featuring words from Koch, hot dogs from Nathans, and sounds from Brubeck, Wess, Haynes and others. Everybody looked happy in the sunshine, and everybody offered an opinion as to who was going to support this monster next year.

It fell to **Marian McPartland** to officially open the festival: as part of the solo piano series in the cool, acoustically-lively confines of Carnegie Recital Hall. McPartland offered a varied menu of genteel, lightly swinging jazz piano, including rarely-heard pieces by fellow pianists **Duke Ellington, Teddy Wilson, Mary Lou Williams** and **Ahmad Jammal**.

I then bypassed **Ella** and **Dizzy** and headed for **Miles** and company at Avery Fisher Hall. Last year — same time, same place — the trumpeter was on fire, so I anticipated greatness. I got mediocrity — Miles, apparently having trouble hearing himself, gave us crumbs of solos, never stringing together anything of substance. New drummer **Vincent Wilburn** is no replacement for **Al Foster** — the rhythm never really glued — and only guitarist **John Scofield** seemed to have much of interest to say.

**SAT:** The long-awaited return of bebop pianist **George Wallington** — who performed in the first bop band to play on 52nd St. and who left jazz 25 years ago for the air-conditioning business — filled the Recital Hall with fans who were happy to see the pianist back and strong — he alternated ruminative, brooding originals with brisk, well constructed bopping originals — but who soon realized that the firebrand of 40 years ago had grown less fiery.

The evening event, for me, was the Town Hall appearance of the **David Murray Big Band** (though, since the band is a mainstay of a downtown club, the hall was less than overflowing). Despite a weak sound system (I still don't know why big bands don't forego mikes in concert halls), the band's strengths shone: the swinging, eclectic charts (which crabwalk across jazz history — from the stomping, traditionalist "Bechet's Bounce" to the avant "David-Mingus"), the loose-yet-together ensembles, the excellent rhythm section (**John Hicks, Fred Hopkins, "Smitty" Smith**), and the hold-on-to-your-hats soloists (especially **Craig Harris, Olu Dara** and the leader — but not forgetting **Baikida Carroll, Vincent Chancy, Steve Coleman, Bob Stewart** and **John Purcell**).

**SUN:** "A Tribute to **Wes Montgomery** is not an easy thing to accomplish: Wes was a brilliant guitarist and it's next-to impossible to capture a brilliant soloist at a "Tribute" — even if there are obvious things to latch on to (in this case, Wes' use of octaves and block chords). However, this Carnegie Hall event — impeccably produced by **Orrin Keepnews**, the man who produced Wes' first LPs — was an excellent, frequently uplifting, affair. The concert began with three guitarists — **Larry Coryell, Kevin Eubanks** and **Jim Hall** — each performing two numbers with a blue-chip rhythm section (**Tommy Flanagan, Ron Carter, Jimmy Cobb**). Coryell went in for the sincerest form of flattery, even picking with his thumb a la Wes; Eubanks, playing a pair of Wes originals, gave us a scintillating stew of his own wild and woolly single-note playing and Wes' octaves; and Hall gave us the warm, wistful sound of Jim Hall (on "Round Midnight" he chose his notes like **Paul Bocuse** choosing tomatoes). This was followed by an organ trio set (not one of my favorite contexts) with **Jimmy Smith, Kenny Burrell** and **Grady Tate**. The second half opened with a film of Wes playing "Windy," continued with an okay set by pianist **Buddy Montgomery** (the last surviving member of the Montgomery Brothers, Monk having passed away recently), and closed with **George Benson**, whose guitar style was modeled after the tributee, burning in front of a big band on some of the pop charts of Wes' later years (the band hardly soloed, but baritone saxophonist **Pepper Adams** managed to slip in a short, stunning foray on "Caravan"). Keepnews' running commentary only added to the evening.

**MON:** Pianist **Valerie Capers** brought a bassist with her to the Recital Hall, and they played some good numbers along with some ordinary ones.

"A Tribute to **Bud Powell**" was the main event, at Town Hall, and producer **Ira Gitler** rose to the challenge of tributizing a great, innovative soloist, by bringing along five of the best bebop pianists imaginable (Bud virtually invented bebop piano): **Walter Davis Jr.** (perhaps the best at capturing Bud's sound), **Tommy Flanagan, George Wallington, Barry Harris, and Walter Bishop Jr.** The bebop pianorama was interspersed with a panoply of drummers (**Art Taylor, Leroy Williams, Roy Haynes**), bassists (**Ron Carter, George Mraz, Mark Johnson**), and hornmen (**Jimmy Heath, Jackie McLean** — in stunning form, **Jon Faddis, Cecil Payne**) and bebop heaven was achieved and sustained through a slew of sparkling performances of Bud compositions and about 30 minutes of film that showed the late pianist performing in Europe and walking sadly through the streets of Paris in an old coat and beret.

**TUES:** **Patti Brown** played the Recital Hall and it was nothing to write home about (she also became the first person to play that series twice).

Later on, I couldn't decide what to see: a "Tribute to **John Hammond**," the hospitalized talent scout extraordinaire, at Avery Fisher, or **Sarah Vaughan** at Carnegie. So I sampled both: hearing **Carrie Smith** do **Bessie Smith** (backed by **Dick Hyman** and the incredible **Doc Cheatham**), **Ray Bryant** do Ray Bryant, and a bunch of Basieites do **Basie**, at the Hammond affair (missing, I should add, **Stevie Ray Vaughan, George Benson** and a surprise appearance by **Benny Goodman**); and getting to Carnegie in time for Sarah's entire set. **Lee Jeske**



**BMI TAKES TIME OUT FOR BRUBECK**

— **Dave Brubeck** was honored by BMI during "The Musical Life Of Dave Brubeck," part of the Kool Jazz Festival/N.Y. Pictured (l-r): **Frances Preston**, BMI senior vice president, performing rights, presenting Brubeck with a *Commendation of Excellence* "for long and outstanding contribution to the world of jazz."

## FEATURE PICKS

**ON DUKE'S BIRTHDAY** — Mike Westbrook Orchestra — Hat Art 2012 — Producers: **Maison de la Culture, Amiens; the Mike Westbrook Orchestra** — List: 24.98

The original, frequently brilliant, English composer, Mike Westbrook, was commissioned to do a piece marking the 10th anniversary of Duke Ellington's death. That piece — lengthy, two-part title track — and the rest of this double album pay certain homage to Ellington — they're unique and they're painted with a very broad orchestral palette. This is a jazz big band, certainly, but they also draw on sources classical, theatrical and ethnological.

**BROWN ROSE** — Lucky Thompson — Xanadu 204 — Producer: **Don Schlitten** — List: 8.98

Lucky Thompson, a great tenor saxophonist who has not been heard from in some time, recorded these sides in Paris in 1956 and they — mostly originals — are fine vehicles for his sensual, flowing solos. The octet of drummer **Dave Pochonet** provides a sympathetic, well-arranged background and there are some good, spiky solos by pianist **Martial Solal**.

**SETTING STANDARDS** — Woody Shaw — Muse MR 5318 — Producer: **Michael Cuscuna** — List: 8.98

Excellent work by one of the very best trumpeters in the business. There's no other horn here — **Woody** and his worthy rhythm section (**Cedar Walton**, piano; **Buster Williams**, bass; **Victor Jones**, drums) luxuriate in a half-dozen well-chosen numbers, standards mostly, as the title indicates, recorded in 1983. The young trumpet lion of 20 years ago has rarely sounded better.

**BIRD'S GRASS** — Idrees Sulieman — SteepleChase SCS-1202 — Producer: **Nils Winther** — List: 9.98

Idrees Sulieman long ago packed up his trumpet and flugelhorn and headed for Europe. For this 1976 date he found himself in the company of two other bebopping expatriates — pianist **Horace Parlan** and drummer **Kenny Clarke** — and two swinging Danes — bassist **Niels-Henning Orsted Pedersen** and tenor saxophonist **Per Goldschmidt**. The results are melodic, rhythmic, and very, very tasty in a contemporary bop mode.



## RADIO

### MOST ADDED



**QUE PROQUE TE QUIERO** — Carlos Mata — Sonotone

### STRONG ADDS

En La Carcel De Tu Piel — Braulio — CBS  
 Resignacion — El Gran Combo — Combo  
 Sere — Jose Jose — Ariola  
 Don Corazon — Lucia Mendez — Ariola

### STATION ADDS

WL VH — HARTFORD — PABLO DE JESUS COLON  
 ESTA NOCHE — Conjunto Quisqueya  
 CAMINO DE AMAPOLAS — El Gran Combo  
 NO VUELVAS — Vikki Carr  
 LOLA — Mario Ortiz Y Su Orquesta  
 EN LA CARCEL DE TU PIEL — Braulio

WREB — EAST PROVIDENCE — HUGO ADAMES

CAMIONERO — Roberto Carlos  
 HIJO DO LA MALA VIDA — Prispma  
 TUS BESOS — La Gran Manzana  
 CALI PACHANGUERO — Orquesta Niche  
 RESIGNACION — El Gran Combo

WCMQ — MIAMI — BETTY PINO  
 ESE HOMBRE NO SE TOCA — Rocio Banquel  
 NUESTRO AMOR SECRETO — Alejandro Jaen  
 SERE — Jose Jose  
 NI PRINCESA, NI ESCLAVA — Vikki Carr  
 QUE NO DIERA YO — Juan Gabriel

KALI — LOS ANGELES — PEPE BARRETTO  
 BAILA — Ivan  
 QUE PORQUE TE QUIERO — Carlos Mata  
 DON CORAZON — Lucia Mendez  
 ESTA NOCHE — Estela Nunez  
 CAMARERO — Enrique

WSKQ — NEW YORK — SALVADOR LOPEZ  
 AYER QUE TE QUISE TANO — Sandro  
 SOLA — Jore Rigo  
 EL TIEMPO SE NOS VA — Jose Luis Rodriguez "El Puma"  
 EN LA CARCEL DE TU PIEL — Braulio  
 QUE NO DIERA YO — Juan Gabriel

WKDM — NEW YORK — HECTOR I. RODRIGUEZ  
 PORQUE YA ME CANSE — Lila Murillo  
 GUITARRA DE MEDIANOCHE — Jose Velez  
 NUNGA ES TARDE — El Gran Combo  
 QUE PROQUE TE QUIERO — Carlos Mata  
 LA ENGANADORA — Nelson Enriquez

## MUCHO MAS

**GOOD GUYS FINISH FIRST** — Last year, at approximately the same time of the year, I ran into the main members of Max Mambro Films, Ltd. — producer Manual Arce, director Leon Ichaso and production designer Octavio Soler. Sitting glumly in the anteroom of a 42nd Street studio, they, almost in unison, explained the cause for their long faces, "La pelicula is dead!" I immediately sat next to them, joining in their sorrow. The movie whose demise they lamented, *Crossover Dreams*, had been a labor of love for *Los Mambruses*. After their initial success with *El Super* in 1979, they had spent two years in the making of *Crossover*, with an overall budget similar to what Francis Ford Coppola wasted on makeup during the production of *Apocalypse Now*. Featuring lawyer-turned-singer/composer



**EMMANUEL VISITS THE BIG APPLE** — During a recent promotional visit, RCA International's Emmanuel was given a reception at New York's Helmsley Palace Hotel. Pictured (l-r): Emmanuel and Cash Box's J.B. Carmickle.

Desperate as they were to raise funds to finish the project, Max Mambro Films not only completed *Crossover Dreams*, but they also entered it in the Museum of Modern Arts' New Directors/New Films Festival to flowing reviews, including one by the venerable Vincent Canby of the *New York Times*. The famous Cannes International Film Festival was the next stop, where it was exhibited on Quinzaine Des Realisateur. Still more accolades. The film festivals in Denver and Cartagena, Colombia increased even more the audiences' extremely positive reaction to the movie. "The most impressive scene was watching the movie in Cartagena while flashes popped in the darkness from the packed audiences," recalls Ichaso, almost incredulously. "The people were photographing the screen!"

*Mucho Mas* has just learned that Max Mambro has just signed a distribution agreement with Miramax Distributors, a relative young outfit responsible, among other things, for the marketing of Paul McCartney's "Wings On America," David Bowie's "Serious Moonlight" and the critically-acclaimed "Erendira." With a commercial release date projected for late August on New York's Cinema Studios, it is expected that Miramax will also negotiate a distribution agreement for the soundtrack, which includes a dynamite Blades/Marti duet in "Todos vuelven" and "Llora timbero," an ecclesiastical tune by Marco Rizo, composer of the famous "I Love Lucy" theme and director of the Desi Arnaz Orchestra during those years; Conjunto Libre, salsa's foremost *tipico* band; tunes by brothers Andy and Jerry Gonzales, members of Libre and vanguardists in their own merits; The Ballistic Kisses, a heretofore unknown, yet exciting band; the virtuoso *tres* work of roly-poly Yomo Toro; and a dynamic score by Mauricio Smith. In addition, other sources inform that Miramax is preparing an aggressive marketing campaign which will include MTV-style videos based in the movie.

If it's true that the news of *Crossover Dreams*' demise was, like Mr. Samuel Clemens', quite exaggerated, it is nonetheless pleasing to see a labor of love finally rewarded. Felicidades.

**MAS MERENGUE FOI U** — were the words once used by my old friend Juancito, during the era when he wanted to be an AM deejay for the sole purpose of introducing the fiery Dominican *merengue* rhythms to Anglo audiences. Needless to say, neither Juancito's Cibaeno radio style, nor his dreams were eventually realized. This story comes to mind now that *Merengazo '85* is soon to become a reality.

Originally planned as an international festival that included events in Santo Domingo, San Juan, Miami and New York, promoter Ralph Mercado has decided to do only one date, July 27th at New York City's Madison Square Garden. "We had visa problems getting some artists into Puerto Rico, and the dollar devaluation in the Dominican Republic made it economically unfeasible for us to do those shows. Therefore, I decided to concentrate all my energies and attention to the New York event because, after all is said and done, what you do at the Garden is the only thing that counts."

Mercado, who is part Dominican, has been the undisputed king of salsa promotions since the days of the Cheetah during the '60s. Why is he then getting into merengue promotions? "Merengue's popularity in this country is getting to be so enormous that it's time to bring the music to another level." And he adds, "it's time for the *merengue* to be promoted right, and by that I mean correctly and professionally."

Based on the artistic lineup put together for this event, *Merengazo '85* certainly has all the traits of a professional promotion, including the obligatory marketing theme: "Tribute to Wilfrido Vargas — The World's Merengue Ambassador." It includes, in addition to Vargas' Beduinos: Johnny Ventura, Deputy Mayor of Santo Domingo and still, after 20 plus years, merengue's leading voice; sultry sisters Milly and Jocelyn and Los Vecinos; the new sensation Alex Bueno, Fausto Rey, Dionis Fernandez, Los Nietos del Rey and La Gran Manzana. In addition, Mercado has assembled especially for the occasion the first Santo Domingo-New York All Stars, under the direction of "El Maestro" Johnny Pacheco, and including some well-known Dominican musicians like Hector "Bomberito" Zarzuela, Leopoldo Pineda and Mario Rivera.

In spite of the seemingly rosey prospects, Ralph Mercado Management has been getting a lot of negative feedback from other promoters of Dominican persuasion, who have not taken kindly this mammoth incursion into a territory that was once their exclusive domain. MM's *ojos y oidos* claim that one of these promoters was frantically trying to secure an entrance visa for Fernandito Villalona, *merengue's* young and super-hot star, to play a free concert at the same time that Mercado's Garden event would be happening, hence eroding its attendance. Unfortunately,

(continued on page 38)

## RETAIL

### HOT SELLER



**INNOVATIONS** — El Gran Combo — Combo Records

### STRONGEST SALES

Reflexiones — Jose Jose — Ariola  
 De Un Rancho A Otro — Vicente Fernandez — CBS  
 Solo Una Mujer — Lucia Mendez — Ariola

### STORE REPORTS

Musica Latina — Los Angeles  
 15 GRANDES EXITOS — Various Artists  
 SIMPLEMENTE MUJER — Vikki Carr  
 DE UN RANCHO A OTRO — Vicente Fernandez

YO SIGO SIENDO AQUEL — Raphael — CBS  
 ?A DONDE VAS? — Los Bukis  
 SOLO UNA MUJER — Lucia Mendez

Bate Records — New York City  
 INNOVATIONS — El Gran Combo  
 YO SIGO SIENDO AQUEL — Raphael  
 LOS REYES DEL CARIBE — Los Reyes del Caribe  
 YO SOY — Oscar D'Leon  
 SONIDOS — Eddie Palmieri

Recordmart — New York City  
 ALGO EXCEPCIONAL — Bobby Valentin  
 INNOVATIONS — El Gran Combo  
 AFINCANDO — Willie Rosario  
 TIBURON — Grupo Fascinacion  
 YO SOY — Oscar D'Leon

Reyes Distributors — Miami  
 ALEX LEON Y SU ORQUESTA — Alex Leon Y Su Orquesta  
 INNOVATIONS — El Gran Combo  
 REFLEXIONES — Jose Jose  
 ALGO EXCEPCIONAL — Bobby Valentin  
 SOLO UNA MUJER — Lucia Mendez

El Norteno — San Antonio  
 SOLO UNA MUJER — Lucia Mendez  
 VOY A CONQUISTARTE — Jose Luis Rodriguez  
 DE UN RANCHO A OTRO — Vicente Fernandez  
 EMMANUEL — Emmanuel  
 TU AMANTE O TU ENEMIGO — Miguel Gallardo

## HOT NEW SELLER



TEARS FOR FEARS  
Songs From The Big Chair

## STRONGEST SALES

P. Collins — Atlantic  
Madonna — Sire  
Ratt — Atlantic  
B. Springsteen — Columbia

## STORE REPORTS

### Record Bar — Durham, NC

Ratt  
Prince  
P. Collins  
Tears For Fears  
B. Adams

### N.R.M. — Pittsburgh

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

### Elroy's Entertainment — New York

Sting  
Talking Heads  
Tears For Fears  
Dead Or Alive  
P. Collins

### Lieberman — Minneapolis

Madonna  
Prince  
Night Ranger  
Tears For Fears  
USA For Africa

### Benson Records — Los Angeles

A View To A Kill  
Depeche Mode  
Eurythmics  
B. Adams  
Dead Or Alive

### Tower Records — Los Angeles

Talking Heads  
Sting  
Prince

Eurythmics  
B. Dylan

### Harvard Coop — Boston

Talking Heads  
REM  
Sting  
Bob Dylan  
Tears For Fears

### Mainstream Records — Milwaukee

Ratt  
Talking Heads  
REM  
B. Dylan  
G. Thorogood

### Homer's — Omaha

Sting  
REM  
B. Dylan  
Dire Straits  
Talking Heads

### Peaches — Kansas City

Sting  
P. Collins  
Dire Straits  
The Highwayman  
Wham!

### Camelot Music — Ohio

Ratt  
Tears For Fears  
B. Adams  
P. Collins  
Prince

### C.M.L. — St. Louis

P. Collins  
Tears For Fears  
B. Adams  
Beverly Hills Cop  
J. Fogerty

### Turtles Records — Atlanta

Prince  
Sting  
W. Houston  
L. Vandross  
Tears For Fears

### World Of Records — Los Angeles

Tears For Fears  
Prince  
P. Collins  
Wham!  
Beverly Hills Cop

### Round Up Records — Seattle

Madonna  
B. Springsteen  
B. Adams  
Ratt  
Wham!

### Lechmere — Massachusetts

P. Collins  
Tears For Fears  
Beverly Hills Cop  
Prince  
B. Springsteen

## SHOP TALK

**RECORD BAR, STATESVILLE, NC** — Two employees of the Signal Hill Record Bar #116 are headed for Rio. Barry Elliott, manager of the store and Tina Cross, employee, won a national display contest sponsored by Memorex Corp. To tie in with the theme, "Get Fired Up", the Elliott-designed/Cross-executed display featured yellow, red and orange paper 'flames' engulfing the front window. Paths of flame led from the window to all the Memorex product displays in various parts of the store. About 400 stores nationwide took part in the contest which also awarded the pair \$3,500. The display also won first prize in an in-house Record Bar display contest. In other Record Bar news, it was announced that Mike Shank, former executive vice president at Financial Institutional Assurance Corp. will join Record Bar as senior vice president finance. He began his duties with the new company in mid-June.

**CAMELOT MUSIC, OHIO** — A "Silver Screen Summer" is under way at Camelot Music stores. The promotion involves the 70 Camelot Music stores fitted for video. A 16-page, four-color flyer is being sent to video club members advertising the promotion. Throughout the summer, all video product, including accessories and blank tape, is on sale. In addition, with each video rented a ticket is given. Ten tickets entitles the customer to one free rental, two if redeemed on Sunday, Tuesday or Wednesday. Camelot also announces they are participating in Columbia's "Stars Of Tomorrow" campaign. In the campaign, Paul Young, Allison Moyet, Hooters, Cock Robin and Rosanne Cash are all featured and their records are carried at a special price.

## RETAILER PROFILE

Store: Mainstream Records  
Market: Greater Milwaukee  
Owner: Jim Petersen



"Mainstream tries to position itself as the place to buy records," stated Jim Petersen, owner of the seven-store Milwaukee chain. Starting with one store in 1972, Mainstream has stayed true to this goal. Becoming Wisconsin's largest chain of record stores is Mainstream's reward for keeping the faith in music.

Leadership did not come to Mainstream by accident. Petersen's approach is aggressive merchandising. "We feel that a record is the same piece of vinyl whether you buy it from me or from a department store. What we've got to get across to our customers is 'Why shop Mainstream?'. We do this by trying to give them the right product, by being the 'hip' store. When people think records and music, we want them to think Mainstream," Petersen said.

Petersen has created in Mainstream an image of music authority. "We have Ticketron outlets in all of our stores. Along with that we try to make our stores concert information centers. My people have to know what's happening in town. Instead of being a hassle to give information, we stress that we want people to call Mainstream for new releases, for information, for anything," said Petersen. Also, added Petersen, "The main thing that we've built upon, for 14 years now, is cutouts. We're a heavy cutout dealer. Up front in most of our stores you'll find 15-20 bins of cutouts priced from 3.99 to 6.99. This gives us something just a little different than other stores." Mainstream has also thrown itself firmly behind the import record scene. And, heavy metal music, which has boomed in the last two and a half years, is very important with Mainstream. Separate "Rock Shops" within each store sell a full line of rock accessories and posters.

The key for Mainstream seems to be the aggressive way it responds to trends. Mainstream does not follow the leader, they assume the role of the leader. The Mainstream response to CDs is typical of this approach. "Some stores may have a bigger selection (of CDs), but a bigger selection doesn't necessarily mean that they will sell. We have what the people want. If we sell it on record, we try to have it on CD. I can go in stores that wow me with 20-30 bins of CDs, but there's only 10 bins that will sell. I see some people just running out and buying every CD they can get their hands on, and they've never sold the record of it. CDs are stabilizing into the regular business, people want the new releases, the records that really sound good," offered Petersen.

"We also do very good with music video sales. We carry over 150 titles," said Petersen. A wide selection has been the key to sales impetus. In the works is a full video rental department in one store, scheduled for a July 15 debut. Dubbed "Mainstream Video—Where Video Rocks," the emphasis will be to capitalize on the built-in sales base of Mainstream regulars. "Again, we know what our customers want. We're going to heavily target to them. The video stores are leaving us a gap, they're not carrying music titles. We'll start with that base of customer that's already coming in our store and expand from there," stated Petersen.

Two very innovative twists are evidence of Mainstream's aggressive merchandising scheme. First is the continuing practice of sponsoring pre-release listening parties and taking advance orders for hit records. In one such recent party, over 500 Motley Crue fans jammed the parking lot for a chance to hear the new Crue record. Over 300 advance orders were taken, as well as discount coupons given out in conjunction with a storewide heavy metal sale. Second, in one store all categorization has been eliminated. "Right now," stated Petersen, "I see the market changing toward crossover. In one store we don't have categories, we go A to Z, no jazz, no rock, and it's working. The customer is changing. They want music. For instance, black music is selling to white people. What is soul? What is rock? What is new wave? The record buyer is telling us, and radio is telling us—they're playing it all."

By sticking to very basic rules of sound retail practice, Mainstream has survived the small store burn-out syndrome. It has risen above the fray with creative, innovative and aggressive merchandising to become synonymous with "hip" music in Milwaukee. "In general, you've got to search out your customer, know who he is and try to do what you can to reach that customer. customer comes first—a basic of retail. We teach our people that. The number two rule: know your merchandise," said Petersen.

Stephen Padgett

## RETAILER'S PICK

Retailer	Store	Market
Lee Swanson	Rolling Stone	Chicago

Album: "Theatre Of Pain"  
Artist: Motley Crue  
Label: Elektra

### Comment:

"This album is more commercial than their other records. I'm 32 and I was a big fan of the Brownsville Station version of 'Smoking In The Boys Room,' but I think Motley Crue's version is real good. They seem to be moving into the mainstream of rock, crossing over to other demos besides 14-year-olds."



## Chappell & Co., Inc. Forms Corporate Structure

NEW YORK — Freddy Bienstock, president and chief executive officer of Chappell & Co., Inc., the parent company of the multinational Chappell and Intersong Music Group, has announced the formation of the new corporate structure for the worldwide publishing organization. Reporting directly to Bienstock are the following newly-appointed parent company executives: New York-based executive vice president and chief financial officer Richard P. Randall, New York-based senior vice president Johnny Bienstock and Irwin Z. Robinson, U.K.-based senior vice president Jonathan Simon and Holland-based senior vice president Ton Smits. In making the announcement, Bienstock stated that chief operating officers such as Robinson, president of the Chappell/Intersong Music Group-USA, and Jonathan Simon, managing director of Chappell Music-U.K., would retain full operational responsibility for their respective territories, as would other managing directors around the world.

Bienstock further indicated that in addition to his responsibilities for the U.S. operation, Robinson will be responsible

for the territories of Canada, Japan and Hong Kong. In addition to the U.K. operation, Simon will be responsible for the territories of Australia and South Africa, as well as the U.K.-based administrative services bureau. Simon will also retain his position as managing director of Chappell-International. Ton Smits, who remains as president of Intersong-International, will additionally oversee operating companies in Europe and Latin America. Johnny Bienstock will be responsible for worldwide printed music and recorded music library activities. U.K.-based treasurer Tony Attwood and manager of MIS Jackie De Pace. Fret is also senior vice president and chief financial officer for the Chappell/Intersong Music Group-USA and will have fiscal responsibility for the territories of Australia, Argentina, Brazil, Canada, Mexico and South Africa. Hammond, who is financial and accounts manager for Chappell-International, will have fiscal responsibility for the territories of Austria, Belgium, Denmark, France, Germany, Greece, Hong Kong, Italy, Japan, the Netherlands, Singapore, Spain, Sweden, Switzerland and the U.K.

## Blues Guitarist Crayton Dies

LOS ANGELES — The blues community lost another of its standard bearers with the death of guitarist Pee Wee Crayton last Tuesday in Los Angeles. Crayton was 70.

The Rockdale, Texas-born bluesman had just returned from performing at the Chicago Blues Festival and was reportedly feeling in high spirits when he complained of chest pains. Crayton's career was most recently on the upswing and he was enthusiastic over the blues' new found popularity, particularly in his home town of Los Angeles.

In the late 1920's, Crayton moved from Texas to Los Angeles where he formed his own trio. He moved to the bay area and worked in shipyards during World War II. It was at this time that he met and was influenced by John Collins and T-Bone Walker.

Over the course of his career Crayton penned and recorded numerous tunes most notably, "Blues After Hours," "Texas Hop," "Blues In The Ghetto" and "Blues For My Baby." He toured and recorded with such artist as Roy Milton, Dinah Washington, Ray Charles, Big Maybelle and Johnny Otis.

During the '60s and '70s Crayton drove a truck for a living in Los Angeles,



PEE WEE CRAYTON  
1914-1985

devoting only weekends to his music. After his retirement he went back to playing full time and experienced the greatest popularity of his career.

Funeral services were held last Saturday at the A.M.E. Church in Los Angeles.



**THEY GIVE GOLD LOVE** — The debut album by Arista recording artist Whitney Houston has been certified gold by the RIAA, giving the acclaimed young singer, her family and Arista executives reason to celebrate in New York City recently. Shown are (l-r): Sal Licata, executive vice president and general manager, Arista; John Houston, Whitney's father; Don Jenner, vice president, promotion, Arista; Whitney Houston; Tony Anderson, vice president, R&B promotion, Arista; Cissy Houston, Whitney's mother; Clive Davis, president, Arista; and LaLa, composer of "You Give Good Love."



**CRAWLING INTO L.A.** — The Turtles (a.k.a. Flo and Eddie) are shown backstage at the Beverly Theatre celebrating two recent sold out shows. The Turtles, along with the Buckingham, the Grass Roots, and Gary Lewis and the Playboys are playing more than 150 dates this summer as part of the Members Only Happy Together tour. Shown are (l-r): tour manager Jim Dotson, Howard (Eddie) Kaylan of the Turtles, Mark (Flo) Volman of the Turtles, William Morris agent Guy Richard and production manager Larry Sode.

## Production East Panelists Call For Harmony Among Industries

(continued from page 5)

late '81 with a video music service — that was right after MTV went on — and between '81 and '84 we took a major market broadcast facility in Atlanta and tested video music. To get advertising you have to achieve a certain minimum ratings requirement . . . we went to traditional programs in Atlanta. We abandoned music video because the most you can hope for — and this is after three years of intensive study and hundreds of thousands of dollars spent on surveys — the most you can hope for is a three rating in a major market . . . That says something very specific to all those broadcast outlets that are out there right now: There will not be a large amount of money made for a large broadcast facility . . . so music video is going to have to get on a payment schedule with the distribution outlets."

Consultant and Production East coordinator Seth Willenson remarked that "one of the problems is that music video has evolved without having to be responsive to market forces. The television shows that were (playing) the clips didn't have to pay a fee. It was viewed as promotion so that the record companies could support acts in terms of what they wanted to do and what would be creative was not related to what was not gonna work in the marketplace because shows would use the clips, shows would proliferate beyond what their viable profitability was . . . If music video, either in broadcast or in home video or in production is going to develop into a viable business, then it's going to have to be responsive to the market forces that are out there."

Sony's Ted Schachter countered that a viable music video market existed in home video, citing a 1983 report that predicted 25 percent share of the home video market for music video by 1983. "We're finding that although there was a big expectation of a huge explosion in sales around the time of *Thriller* — that explosion didn't occur, but what we have seen is a very healthy continuing increase in sales."

Moderator Elliot Hoffman of Beldock, Levine and Hoffman pointed out that Sony only licenses the clips for sale and doesn't absorb the initial risk that the record companies or the producers in attendance face in the development of a music video. RCA's Tom Kuhn said the problem of music video in the retail marketplace "has a lot more to do with the distribution into whatever that marketplace is than the production community not being responsive . . . Distribution channels have not yet been either opened at all or fully opened in order to get the product where it belongs . . . Some of the record companies are now getting their toes into the

distribution waters, which is very helpful thing to have happen. Mail order is going to become a huge item in home video. The rackjobbers are still experimenting. They can't get the terms that they want, but once that happens then the mass merchandisers will happen, where a lot of music is sold. You're seeing book chains getting into it. Once you see the supermarkets, the drugstores get into it . . . when you talk about the market, you're very, very tied to the distribution and the distribution right now is very narrow."

No less turmoil is evident in the film industry as it relates to the music business. A discussion on Wednesday (26) called *The Music Industry and the Feature Film Business* illustrated the lack of communication between the two mediums despite the recent successes and glut of pop songs and inhabiting current movies. Kiss' Gene Simmons, a panelist and recent co-star of the movie *Runaway*, even chalked the problems up to the relative ages of executives in the two industries.

Columbia's Arma Andon elicited warm response from the assembled audience for his view of film as the ideal way to provide exposure for new artists in addition to the superstar successes of Prince and other big names recording for movies. Gold Mountain's Danny Goldberg, a developer of music from *Desperately Seeking Susan* and *Miami Vice*, agreed that "New artists have been broken through soundtracks. Simple Minds, who had a number one record (for a song from *The Breakfast Club*) never sold over 100,000 albums before this. Irene Cara, at the point where she did "What A Feeling" hadn't had a record in several years and virtually didn't have a record career. Kenny Loggins . . . Michael Sembello . . . Ollie & Jerry . . . and obviously the biggest success to have been broken from a movie was John Cafferty and the Beaver Brown Band. So I think that the opportunities are there." But Goldberg pointed out the communication problems between the two industries by citing the creative forces involved with videos such as those of David Lee Roth, and saying "I think that the film business somehow pretends that this stuff doesn't exist and is not utilizing these talents to make movies. There's a guy named Al Magnoli who has not been able to make a movie for the last year. He directed *Purple Rain*. It did \$75,000,000 . . . The fact that it took him a year to get another movie when he had one of the most dramatic and spectacular successes I think shows the closed-mindedness of some people in the film industry, and I think if you want to make rock and roll pictures, you should use rock and roll people."

## AUDIO/VIDEO

**ZBIG TIME** — Your favorite director (and of course mine) **Zbigniew Rybczynski** has gone legit on us, having recently formed his own Manhattan-based production company, **Zbig Vision**. The Polish filmmaker turned video magician names **Kris P.**, formerly national director of video promotion for **Island Records**, as representative and executive producer for the new company. Kris was the one responsible for collaring Rybczynski to direct the much-acclaimed *Close To The Edit* clip for Island's **Art Of Noise** (the one which established him as a music video director). Rybczynski's subsequent projects have included **Chuck Mangione's Diana "D,"** (CBS), **Belfegore's All That I Wanted** (Elektra), **Rickie Lee Jones' The Real End** (Warner Bros.), **Grandmaster Flash's Sign Of The Times** (Elektra), **I Am Slam's She Went Pop** (CBS), **Lady Pank's Minus Zero** (MCA), and **Midnight Mover** for **Accept** (Epic), all of which are exceptional, with the exception of *Diana "D,"* which is more than exceptional — it is masterful! Zbig Vision has recently completed a project for Island Records U.K. entitled *Ultimo Ballo*, by the French duo, **Angel Maimone**. It is the fledgling company's very first project, shot in London and Venice. Best of luck to Kris and "Zbig," but with his talent and her sense of the biz, they probably won't need it.



**GET YOUR FIXX** — MCA recording artist **The Fixx** will be available on MCA Home Video in August, retailing for \$29.95 in both Beta and VHS Stereo with Dolby B on regular tracks.

recording artist end while virtually ignoring other professional aspects of music videos. Well, the channel was good enough to point out the error of our ways. Not only does MTV recognize the professionals involved in the productions, they've got a separate voting body for them (hence the confusion). Aside from the eight general categories, there are seven "professional" categories, including Best Direction, Best Choreography, Best Use Of Special Effects, Best Art Direction, Best Editing, Best Cinematography and Most Experimental Video. These categories are voted on by, and we quote: "those professionals in video production, such as video producers and directors, video editors, art directors and other artists and technicians." *Audio/Video* stands corrected. The awards, by the way, will be held Friday, September 13, at Radio City Music Hall. They will be telecast live from 9 to midnight (EST and PST), 8 to 11 p.m. (Central) and 7 to 10 p.m. (Mountain). In all, 17 awards will be presented. That includes the Video Vanguard (MTV's Video Hall of Fame) and Viewer's Choice, which is the best video of the year, as chosen by MTV viewers who dial a special 900 number and made their bids (the number will be announced approximately four weeks before the show).

**QUEEN TINA** — At a recent press conference in support of her role in the Warner Bros. film *Mad Max Beyond Thunderdome*, the first question thrown at Capitol recording artist **Tina Turner** by some flippant reporter was, "Will you always play queens in movies?" Frivolous as it was, the question applies. Who could forget her as the Acid Queen in *Tommy*? Her current role as the omnipotent Auntie Entity is equally memorable, but this time we've got a music video to go with it. The tune is "We Don't Need Another Hero," one of two from the film, and the video for it (screened at the press conference) catches Turner looking especially fierce in a chain mail dress designed to exhibit the Turner thighs. Scenes from the film prevail in the clip. The tune was written by Turner's midas-touch ("What's Love Got To Do With It") songwriting team of **Terry Britten** and **Graham Lyle**. *Mad Max Beyond Thunderdome* director (with **George Ogilvie**) **George Miller** directed the clip.

**JUSTICE SHOOTING** — *Audio/Video* happened by the set of the new **Lone Justice** video, *Sweet Sweet Baby (I'm Falling)*, shot in the sweaty confines of L.A.'s Stardust Ballroom. **Tony Greco** of **Pendulum Productions** directed. **Gregory Dobrin**

**MTV EXCELLENCE** — In the June 8 column, *Audio/Video* discussed MTV's nominee ballot for the upcoming MTV Music Video Awards ceremony, and took a poke at the network for focusing so much attention on the

## TOP 15 MUSIC VIDEOS

1	SUSSUDIO Phil Collins (Atlantic)	1	9
2	WALKING ON SUNSHINE Katrina and the Waves (Capitol)	2	3
3	WOULD I LIE TO YOU? Eurythmics (RCA)	6	2
4	VOICES CARRY 'Til Tuesday (Epic)	3	5
5	INTO THE GROOVE Madonna (Sire)	4	7
6	A VIEW TO A KILL Duran Duran (Capitol)	9	5
7	POSSESSION OBSESSION Daryl Hall/John Oates (RCA)	—	1
8	TAKE ON ME A-HA (Warner Bros.)	13	2
9	YOU SPIN ME ROUND (LIKE A RECORD) Dead Or Alive (Epic)	5	3
10	GET IT ON (BANG A GONG) The Power Station (Capitol)	10	2
11	EVERYBODY WANTS TO RULE THE WORLD Tears For Fears (Mercury)	14	10
12	LITTLE BY LITTLE Robert Plant (Atlantic)	—	1
13	HEAVEN Bryan Adams (A&M)	11	7
14	GETCHA BACK Beach Boys (CBS)	—	1
15	THINGS CAN ONLY GET BETTER Howard Jones (Elektra)	8	8

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

## 'Purple Rain' Tour Home Video Set

By Gregory Dobrin

LOS ANGELES — Warner Music Video will release a two-hour home video this summer of concert footage from the 1984-85 Prince "Purple Rain" concert tour.

The video, entitled *Prince And The Revolution Live*, will list for \$29.95, and features 18 music selections from the "Purple Rain" concerts, including such Prince standards as "When Doves Cry," "1999," "Let's Go Crazy" and "Purple Rain." The tape will be available in early August.

Warner Music Video was not aware of the project until Prince and his management offered it to them in mid-May. "Prince . . . recorded his performance," . . . but we were unaware of that," commented David Altschul, vice president of business and legal affairs for Warner Bros.

Records. "And we were unaware of the post-production work that was being done by him to turn it into a home video project."

The concert was recorded March 30, 1985 at the Carrierdome in Syracuse, New York and was broadcast worldwide outside the U.S. at that time, Altschul said.

Warner Music Video will distribute the tape only in the U.S. and Canada. Foreign distribution will be handled by Prince's management, which is now seeking distribution deals abroad. A "major" marketing campaign will accompany the tape's release, according to Altschul, including extensive advertising on MTV.

The video will not be seen on either broadcast or cable television, Altschul stated, and will be sold only in the home video market.

## Executive Monitor

HBO, west coast has announced the restructuring of its original programming unit. **Chris Albrecht** has been named as senior vice president of original programming, west coast, in the post recently vacated by **Iris Dugow**. Albrecht comes to HBO from ICM, where he was instrumental in signing **Eddie Murphy**, **Joe Piscopo**, **Billy Crystal** and **Whoopi Goldberg** among others. Also at HBO, west coast, **Jeff Bricmont** has been promoted from director of original programming, comedy and drama, west coast to vice president of original programming, west coast. **Bill Sanders**, previously vice president of series programming, west coast, becomes vice president of original programming, west coast. Both Bricmont and Sanders will report to Albrecht . . .

**Nancy Allen** has been named director of marketing for **Nickelodeon**. Allen comes to Nickelodeon from the **Marvel Comics Group**, where she was vice president of advertising and promotions . . . **Arista Records** has announced the promotion of **Peter Baron** to the newly created position of associate director of video production and promotion for the label. Baron previously served as manager of video services for the label. In his new capacity, Baron will continue to be responsible for the promotion, distribution and duplication of Arista clips for key video outlets including **MTV** and **Friday Night Videos**. He will also be closely involved with the development of video concepts and production plans including the hiring of directors and producers.

## The Release Beat

**RCA/Columbia Pictures Home Video's** July lineup is spearheaded by two premium films: *A Soldier's Story* and *Runaway*, each running approximately 100 minutes and retailing for \$79.95. Four other titles will also be coming from RCA/Columbia this month. They include *Gidget*, featuring **Sandra Dee** and **James Darren** (95 minutes, \$59.95); *Bless The Beasts And Children*, with **Bill Mummy** (109 minutes, \$29.95); *The Rhythmist*, an A&M Video presentation, features the music of Police drummer **Stewart Copeland** (57 minutes, \$29.95); *The War Lover*, with **Robert Wagner** (105 minutes, \$59.95 - black and white); and *Love In Germany* (110 minutes, \$59.95 - subtitled). . . . **Active Home Video** will release *Victims Fight Back*, a documentary on victims of violent crimes, **MGM/UA** . . . **Home Video** tops its July release schedule with *That's Dancing* (104 minutes, \$79.95). Also from **MGM/UA** this month are **Roger Moore** in *The Naked Face* (105 minutes, \$79.95); *The Shark's Treasure* (96 minutes, \$59.95) **Maria's Lovers** (103 minutes, \$79.95); *The Strawberry Statement* (109 minutes, \$59.95); *The Devil's Triangle* (59 minutes, \$59.95). For every copy of *That's Dancing* purchased during a special limited period, a reduced-price package of *That's Entertainment* and *That's Entertainment, Part II* will be available for \$29.95. . . . **MGM/UA Home Video** also announces its laser videodisc releases for July, each listing at \$34.95. They include: *2010*, *Electric Boogaloo (Breakin' 2)*, *That's Dancing*, *Missing In Action*, *Manhattan* and *High Society*. . . . **Prism Entertainment** will release 24 new additions to its Silver Screen Edition package, the company's line of classic films. This is the second set. Two further releases are expected before Christmas, 1985. . . . **Lightning Video** announces the release of seven titles for July. They include *Walking Tall, Part II*, *Yellow Hair* and *The Fortress Of Gold*, *The First Turn On*, *Night Of The Assassin*, *Arnold*, *History Is Made At Night* and *Elmer*.



**VIDEO RENDEZVOUS** — A&M recording act **Boy Meets Girl** is given pointers by director **David Hogan** on the set of the video for their first A&M single, "Oh Girl." Pictured (l-r) are: **George Merrill** of **Boy Meets Girl**; **Hogan**; **Shannon Rubicam** of **Boy Meets Girl**; and producer **Kit Thomas**.

## TOP 75 ALBUMS

	Weeks On 6/22 Chart		Weeks On 6/22 Chart
<b>1 FIVE-O</b> HANK WILLIAMS, JR. (Curb/Warner Bros. 1-25267)	1 8	<b>39 WHOLE NEW WORLD</b> THE WHITES (Curb/MCA MCA-5562)	39 13
<b>2 ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)	2 15	<b>40 MAYBE MY BABY</b> LOUISE MANDRELL (RCA AHL1-5454)	41 5
<b>3 40 HOUR WEEK</b> ALABAMA (RCA AHL1-5339)	3 21	<b>41 BLUE HIGHWAY</b> JOHN CONLEE (MCA-5521)	40 34
<b>4 SAWYER BROWN</b> SAWYER BROWN (Curb/Capitol ST 12391)	5 20	<b>42 ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	42 58
<b>5 WHY NOT ME</b> THE JUDDS (Curb/RCA AHL1-5319)	4 34	<b>43 ATLANTA</b> (MCA/MDJ-5576)	44 4
<b>6 GREATEST HITS</b> GEORGE STRAIT (MCA-5567)	6 15	<b>44 PLAIN DIRT FASHION</b> NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	43 48
<b>7 STEP ON OUT</b> THE OAK RIDGE BOYS (MCA-5555)	7 14	<b>45 GREATEST HITS VOLUME 2</b> CHARLEY PRIDE (RCA AHL1-5426)	46 4
<b>8 LET IT ROLL</b> MEL MCDANIEL (Capitol-EMI ST-12402)	8 17	<b>46 RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	45 11
<b>9 PARTNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	11 9	<b>47 GREATEST HITS 2</b> OAK RIDGE BOYS (MCA-5496)	47 45
<b>10 GREATEST HITS</b> LEE GREENWOOD (MCA 5582)	12 10	<b>48 TIME STOOD STILL</b> VERN GOSDIN (Compleat 671012-1)	48 4
<b>11 FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	9 48	<b>49 LIVIN' ON THE EDGE</b> T.G. SHEPPARD (Curb/Columbia FC 40007)	56 3
<b>12 KERN RIVER</b> MERLE HAGGARD (Epic FE 39602)	10 12	<b>50 SAY WHEN</b> NICOLETTE LARSON (MCA-5556)	50 13
<b>13 DON'T CALL HIM A COWBOY</b> CONWAY TWITTY (Warner Bros. 9-25207-1)	16 13	<b>51 ROLL ON</b> ALABAMA (RCA AHL1-4939)	51 74
<b>14 NOBODY WANTS TO BE ALONE</b> CRYSTAL GAYLE (Warner Bros. 1-25154)	13 14	<b>52 MEANT FOR EACH OTHER</b> BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	52 45
<b>15 HEART OVER MIND</b> ANNE MURRAY (Capitol SJ-12363)	14 37	<b>53 MAJOR MOVES</b> HANK WILLIAMS, JR. (Curb/Warner Bros. 9-25088-1)	49 55
<b>16 GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL1-5425)	15 11	<b>54 YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	53 55
<b>17 REAL LOVE</b> DOLLY PARTON (RCA AHL1-5414)	18 21	<b>55 GREATEST HITS</b> GENE WATSON (MCA-5572)	54 11
<b>18 TRYIN' TO OUTFRAN THE WIND</b> JOHN SCHNEIDER (MCA-5583)	17 10	<b>56 SOMETIMES WHEN WE TOUCH</b> TAMMY WYNETTE (Epic FE 39971)	55 11
<b>19 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	19 7	<b>57 KEITH STEGALL</b> KEITH STEGALL (Epic AL 39892)	58 3
<b>20 KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	20 38	<b>58 LIVE! AT GILLEY'S</b> MICKEY GILLEY (Epic FE 39900)	57 4
<b>21 DOES FORT WORTH EVER CROSS</b> GEORGE STRAIT (MCA-5518)	21 37	<b>59 HEARTACHES, LOVE &amp; STUFF</b> GENE WATSON (Curb/MCA-5520)	59 34
<b>22 THE BALLAD OF SALLY ROSE</b> EMMYLOU HARRIS (Warner Bros. 9-25205-1)	22 19	<b>60 FAVORITE COUNTRY SONGS</b> RICKY SKAGGS (Epic FE 39409)	60 22
<b>23 TWO HEART HARMONY</b> THE KENDALLS (Mercury 824-250-1 M-1)	24 10	<b>61 CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145)	61 47
<b>24 GREATEST HITS</b> BARBARA MANDRELL (MCA 5566)	25 15	<b>62 IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE 39364)	62 54
<b>25 HIGH COUNTRY SNOWS</b> DAN FOGELBERG (Full Moon/Epic FE 39616)	32 5	<b>63 HIS FIRST HITS -- THE FIRST 11</b> MERLE HAGGARD (Epic FE 39545)	63 37
<b>26 LOVE IS WHAT WE MAKE IT</b> KENNY ROGERS (Liberty L051157)	23 12	<b>64 THE FIRST WORD IN MEMORY</b> JANIE FRICKE (Columbia FC 39338)	66 43
<b>27 COUNTRY BOY</b> RICKY SKAGGS (Epic FE 39410)	26 38	<b>65 THE BEST OF</b> MICHAEL MARTIN MURPHEY (EMI America ST-17143)	64 28
<b>28 RADIO HEART</b> CHARLY McCLAIN (Epic FE 39871)	29 4	<b>66 CUT FROM A DIFFERENT STONE</b> RAZZY BAILEY (MCA-5544)	65 15
<b>29 TREADIN' WATER</b> EARL THOMAS CONLEY (RCA AHL1-5175)	30 37	<b>67 OLD FRIENDS</b> TERRI GIBBS (Warner Bros. 1-25209)	68 12
<b>30 ONE STEP CLOSER</b> SYLVIA (RCA AHL1-5413)	27 18	<b>68 FADED BLUE</b> GARY MORRIS (Warner Bros. 25069-1)	67 81
<b>31 MY KIND OF COUNTRY</b> REBA McENTIRE (MCA-5516)	28 34	<b>69 CONWAY'S LATEST GREATEST HITS</b> CONWAY TWITTY (Warner Bros. 1-25170)	69 37
<b>32 HE THINKS HE'S RAY STEVENS</b> RAY STEVENS (MCA-5517)	31 34	<b>70 FULL CIRCLE</b> JOHNNY RODRIGUEZ (Epic FE 39583)	70 11
<b>33 THE BEST OF REBA McENTIRE</b> REBA McENTIRE (Mercury 824-342-1 M-1)	33 18	<b>71 SAN ANTOINE</b> DAN SEALS (EMI America ST-17131)	71 40
<b>34 ONE GOOD NIGHT DESERVES ANOTHER</b> STEVE WARINER (MCA-5545)	34 19	<b>72 GREATEST HITS VOL. 2</b> WAYLON JENNINGS (RCA AHL1-5325)	73 35
<b>35 DARLIN', DARLIN'</b> DAVID ALLAN COE (Columbia FC 39617)	35 20	<b>73 GREATEST HITS</b> JOHN ANDERSON (Warner Bros. 25169-1)	72 38
<b>36 CENTERFIELD</b> JOHN FOGERTY (Warner Bros. 9-25203)	37 18	<b>74 WALL OF TEARS</b> GUS HARDIN (RCA CPL1-5358)	74 19
<b>37 TOO GOOD TO STOP NOW</b> JOHN SCHNEIDER (MCA-5495)	36 45	<b>75 DON'T MAKE ME WAIT ON THE MOON</b> SHELLY WEST (Viva 1-25189)	75 18
<b>38 WHAT ABOUT ME?</b> KENNY ROGERS (RCA AFL1-5043)	38 59		

## Cline and Hitt Promoted at Halsey, Inc.

NASHVILLE — Jim Halsey, chairman of the board and chief executive officer of The Jim Halsey Co., Inc., has named Terry Cline and John Hitt to the positions of president and executive vice president, respectively. The appointments follow the June announcements of three new vice presidents for the Tulsa-based booking and management firm.

largest and most successful booking and management companies, Halsey's artist roster numbers more than 30 and includes Lee Greenwood, The Oak Ridge Boys, Don Williams, Sylvia, Tammy Wynette, The Judds, The Nitty Gritty Dirt Band, John Conlee, Bobby Bare, The Forester Sisters and The Whites.

Cline joined Halsey in 1972 as an agent. He served as assistant to the president from 1981 to 1983, when he was named executive vice president. Hitt has been with Halsey for 15 years and is also on the board of directors of the International Association of Fairs and Expositions, the only booking agent currently serving in that capacity. Hitt will head Halsey's fair and special events department.

Last month Halsey announced the appointments of three new vice presidents: Steve Dahl, vice president, artist relations/creative director; Joe Hupp, vice president, northeast territory operations, and Herb Gronauer, vice president, midwest territory operations.

In connection with his appointment, the 34-year-old Cline (who will work out of company headquarters in Tulsa) said, "The thrust of the agency is on presenting American music in the world market with the implementation of dramatic and innovative new programs and ventures." Cline, who was introduced to many Nashville music industry figures at a reception held in his honor June 25, also remarked, "Projections clearly show that 1985 is our biggest year to date, and I can say that all signs indicate that this growth pattern will continue."

One of the country music industry's



**CROFT FAN** — Capitol Records' Sandy Croft poses with Lex Tondeur of KRO Radio in Holland at the Nashville Fairgrounds media center during Fan Fair '85. Sandy's new single, "Piece Of My Heart" is receiving heavy airplay in the Netherlands according to Tondeur.

## ASCAP Membership Meeting Held

NASHVILLE — ASCAP writer and publisher members from the group's Southern Region attended the annual Nashville membership meeting, chaired by ASCAP president Hal David, on June 19 at the Vanderbilt Plaza Hotel. David reviewed the highlights of ASCAP's 70th anniversary activities and the organization's key interests thus far for 1985.

Brettler, Arnold Broido, Sal Chiantia, Sammy Fain, Ernest Farmer, Ron Freed, John Green, Sidney Herman, Buddy Killen, Irvin Z. Robinson, Lester Sill and Michael Stewart. Also present were newly elected board members Marilyn Bergman, Burton Lane and Leeds Levy. All of the above attended the week-long meetings of ASCAP's board of directors, which are held annually in Nashville.

ASCAP managing director, Gloria Messinger, delivered a financial report, noting that the group's total receipts for 1984 amounted to \$208.7 million dollars. A report on legal matters was presented by Bernard Korman, general counsel. Board members Stanley Adams delivered the executive report.

In attendance for the membership meetings, including Paul Fagan, chief economist; John LoFrumento, comptroller; Paul S. Adler, director of membership; Karen Sherry, assistant to the president/director of public relations; and Toni Winter, executive secretary to the president.



**MCA EVERYDAY** — Songwriters Dave Loggins and J.D. Martin received their gold records from MCA Music for their composition "Everyday" as recorded by the Oak Ridge Boys. Presenting the awards are Jerry Crutchfield, senior VP/MCA Music, and Pat Higdon, VP, MCA Music. (l-r) Crutchfield, Loggins, Martin and Higdon.

# TOP 100 COUNTRY SINGLES

July 6, 1985

• Indicates Highest Debut

	Weeks On Chart	6/29 Chart
1 SHE'S A MIRACLE	2	13
2 FORGIVING YOU WAS EASY	4	13
3 DIXIE ROAD	5	12
4 SHE KEEPS THE HOME FIRES BURNING	1	14
5 HELLO MARY LOU	6	12
6 LOVE DON'T CARE	11	10
7 IT'S A SHORT WALK FROM HEAVEN TO HELL	14	12
8 HEART TROUBLE	8	13
9 MAYBE MY BABY	9	14
10 OPERATOR, OPERATOR	10	12
11 IT'S ALL OVER NOW	12	10
12 I'M FOR LOVE	15	9
13 LASSO THE MOON	16	10
14 FORTY HOUR WEEK (FOR A LIVIN')	17	8
15 NOBODY WANTS TO BE ALONE	3	16
16 OLD HIPPIE	20	9
17 IT AIN'T GONNA WORRY MY MIND	21	10
18 SIZE SEVEN ROUND (MADE OF GOLD)	19	11
19 HIGHWAYMAN	24	9
20 DIM LIGHTS, THICK SMOKE	22	10
21 SHE'S SINGLE AGAIN	25	9
22 I DON'T THINK I'M READY FOR YOU YET	26	8
23 REAL LOVE	27	7
24 SAVE THE LAST CHANCE	28	9
25 LITTLE THINGS	7	15
26 THE FIREMAN	31	6
27 FOOLED AROUND AND FELL IN LOVE	32	6
28 LETTER TO HOME	30	8
29 LOVE IS ALIVE	35	5
30 HE BURNS ME UP	33	9
31 I DON'T KNOW WHY YOU DON'T WANT ME	36	5

	Weeks On Chart	6/29 Chart
32 MODERN DAY ROMANCE	37	5
33 LET IT ROLL	13	17
34 CAROLINA IN THE PINES	39	8
35 I WANT EVERYONE TO CRY	42	6
36 USED TO BLUE	40	5
37 HAVE I GOT A DEAL FOR YOU	46	4
38 I NEVER MADE LOVE (Till I Made It With You)	44	5
39 IF YOU BREAK MY HEART	43	8
40 A BAR WITH NO BEER	41	7
41 COUNTRY BOY	18	18
42 YOU DONE ME WRONG	52	5
43 DON'T MAKE ME WAIT ON THE MOON	53	5
44 YOU CAN'T RUN AWAY FROM YOUR HEART	54	5
45 MY OLD YELLOW CAR	23	15
46 DRINKIN' AND DREAMIN'	62	3
47 MAKE-UP AND FADED BLUE JEANS	64	4
48 DIXIE TRAIN	49	5
49 COLD SUMMER DAY IN GEORGIA	63	4
50 I FELL IN LOVE AGAIN LAST NIGHT	66	2
51 MY TOOT-TOOT	77	2
52 PRETTY LADY	60	4
53 FALLIN' IN LOVE	38	21
54 NATURAL HIGH	29	17
55 PLAYING FOR KEEPS	57	6
56 ONE BIG FAMILY	58	5
57 ANY TIME	59	5
58 BETWEEN BLUE EYE AND JEANS	—	1
59 HOMETOWN GOSSIP	69	2
60 WHY NOT TONIGHT	68	3
61 HOTTEST "EX" IN TEXAS	73	3
62 DON'T CALL HIM A COWBOY	34	17
63 I'LL BE YOUR FOOL TONIGHT	74	2
64 UNWED FATHERS	75	2
65 CRY JUST A LITTLE BIT	78	2

	Weeks On Chart	6/29 Chart
88 IN A NEW YORK MINUTE	48	20
87 DOWN ON THE FARM	50	13
88 WHITE LINE	51	16
69 PAINT THE TOWN BLUE	80	2
70 I DON'T WANT TO LOSE YOU	72	3
71 THERE'S NO LOVE IN TENNESSEE	47	18
72 WITH JUST ONE LOOK IN YOUR EYES	—	1
73 SOMETIMES WHEN WE TOUCH	56	20
74 IT'S JUST ANOTHER HEARTACHE	45	11
75 BLUE HIGHWAY	—	1
76 KERN RIVER	—	1
77 TO BE LOVERS	61	8
78 RADIO HEART	65	22
79 WORKING MAN	55	19
80 YOU JUST HURT MY LAST FEELING	81	2
81 A GOOD LOVE DIED TONIGHT	67	5
82 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	71	18
83 LOVE IS WHAT WE MAKE IT	76	11
84 WE WORK	79	9
85 WHEN GIVIN' UP WAS EASY	82	14
88 WOMEN IN LOVE	63	5
87 STEP THAT STEP	84	22
88 YOU'RE GOING OUT OF MY MIND	85	18
89 ALICE, RITA AND DONNA	—	1
90 DON'T CRY DARLIN'	70	12
91 CENTERFIELD	87	5
92 YOU CAN ALWAYS SAY GOODBYE IN THE MORNING	69	8
93 IF IT WAS ANY BETTER	90	8
94 CRY - CRY	88	3
95 WARNING SIGN	86	20
98 SOMEBODY SHOULD LEAVE	91	21
97 CALIFORNIA	92	19
98 GIRLS NIGHT OUT	93	23
99 DON'T CALL IT LOVE	94	22
100 I'VE BEEN HAD BY LOVE BEFORE	95	18

## ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

A Bar With No Beer (Hallnote—BMI)	40	Girls Night Out (Weilbeck/Blue Quill—ASCAP)	98	Lesso The Moon (Ensign—BMI)	13	Somebody Should Leave (Tree/Choskee/Cross Keys—ASCAP)	98
A Good Love (Blackwood/Shohl—BMI)	81	Have I Got A Deal (Song Media/Friday Night—BMI)	37	Let It Roll (Arc-BMI)	33	Sometimes When (Weilbeck—ASCAP/ATV/Menn & Well—BMI)	73
Alice, Rita and Donna (Jeson Dee—BMI)	89	He Burns (Unichappell—BMI)	30	Letter To Home (Latter End—BMI)	28	Step That Step (G. I. D.—ASCAP)	87
Any Time (Rightstong—BMI)	57	Heart Trouble (Irving/Silverline—BMI)	8	Little Things (Reynsong—BMI)	25	The Fireman (Tree—BMI)	26
Between Blue Eye (Hall-Clement/Lionel Delmore—BMI)	58	Hello (Unichappell, Six Continents, Chempion—BMI)	5	Love Don't (Blue Moon/April—ASCAP/Labor of Love—BMI)	6	There's No Love (Tom Collins, Tapadero—BMI)	71
Blue Highway (Cross Keys/Oven Bird—ASCAP)	75	Highwayman (White Oak—ASCAP)	19	Love Is Alive (Irvine—BMI)	29	To Be Lovers (Acuff-Rose—BMI/Merfedge—ASCAP)	77
California (April—ASCAP/Blackwood/Stegall—BMI)	97	Hometown (Glenwood/Slater John/Dickerson—BMI)	59	Love Is What (Blackwood/Magic Castle—BMI)	83	Unwed Fathers (Tree—BMI/Big Ears/Bruised Orange—ASCAP)	84
Carolina In (Mystery—BMI)	34	Hottest (Grand Coalition—BMI/Grand Alliance—ASCAP)	81	Maybe My Baby (Sefespace/ECB—BMI)	9	Used To Blue (Montage—ASCAP/Ceptain Crystal—BMI)	36
Centerfield (Weneha—ASCAP)	91	I Don't Know (Chelcel/Atlantic—BMI/Coolwell—Grenite—ASCAP)	31	Modern Day (Golden Bridge/Mota—ASCAP)	32	Warning Sign (DebDave/Brierpetch—BMI)	95
Cold Summer Day (Tapadero—BMI/Cavesson—ASCAP)	49	I Don't Think (Happy Trells/Music Corp. of America—BMI)	22	My Old Yellow (DabDave/Brierpetch—BMI)	45	We Work (Lions Mete—ASCAP/Fishin' Fool/Deb Dave—ASCAP)	84
Country Boy (Ackee—ASCAP)	41	I Don't Went (Heartline/Dobbins—BMI)	70	My Toot-Toot (Sid Slim/Flet Town—BMI)	51	When Givin' Up (Cavesson—ASCAP)	85
Cry - Cry (Guava—SESAC)	84	I Fell In Love (Lynn Schwwn/Guyasta—BMI)	50	Naturel High (Mount Shasta—BMI)	54	White Line (Emmylou Songs—ASCAP/Irvine—BMI)	88
Cry Just A (EMI—ASCAP)	65	I Never (Hall-Element—BMI)	38	Nobody Wants (Almo/Prince Street—ASCAP/Irvine/Eaglewood—BMI)	15	Why Not (Tree/Crosskeys/Lyric—BMI/ASCAP)	80
Dim Lights, Thick Smoke (Comet—BMI)	20	I Want (Werner-Tom'lane/Writers—BMI/WB/B. Montgomery—ASCAP)	35	Old Hippie (Bellemly Bros.—ASCAP)	18	With Just (Tapadero/Little Shop of Morgensongs—BMI)	72
Dixie Road (Southern Soul/Window—BMI)	3	I'll Be Your Fool (Grendison/Heclenda—ASCAP)	63	One Big Family (Heart of Neahville—ASCAP/BMI)	56	Women In Love (Hell-Clement—BMI)	88
Dixie Train (Letter End—BMI/Bright Sky—ASCAP)	48	I'm For Love (Bocephus—BMI)	12	Operator (Goldline/Grenite—ASCAP)	10	Working Men (Tapadero—BMI)	79
Don't Call Him (Southern Nights—ASCAP)	62	I've Been Had (Coel Miners—BMI)	100	Paint The Town (Lynn Shewn/Guyasta—BMI)	69	You Can Always (Bright Sky—ASCAP)	92
Don't Call (Pzazz/Snow—BMI)	99	If It Ain't Love (Acuff-Rose—BMI)	82	Playing For (CBS/O'Lyric/Tree—BMI)	55	You Can't Run (Screen Gems/EMI/Moon & Stars—BMI/Berger Bits—ASCAP)	44
Don't Cry (Deen Dillon/Lerry Butler—BMI)	90	If It Was (Tapadero/Lunn Shawn—BMI)	93	Pretty Lady (April/Kaith Stegall—ASCAP)	52	You Done Me (Cedarwood/Fort Knox—BMI)	42
Don't Make Me (April—ASCAP)	43	If You (Cross Keys—ASCAP/Tree/O'Lyric—BMI)	39	Redo Heart (Tapadero/Tom Collins—BMI)	78	You Just Hurt (Tree/Southwing—ASCAP/BMI)	80
Down On (Make Believs/WB/Two Sons—ASCAP/W. Tamerlane—BMI)	67	In A NY Minute (Tree/O'Lyric—BMI)	86	Real Love (Debebe—BMI/Maliven/Cottonpatch—ASCAP)	23	You're Going Out (CBS-U/Idea of Merch—ASCAP)	88
Drinkin' (WB/Two Sons—ASCAP/Blue Lake—BMI)	48	In A NY Minute (Tree/O'Lyric—BMI)	17	Save The (Rick Hall/Terry Woodford—ASCAP)	24		
Fallin' In Love (April/Random/Weilbeck/Blue Quill—ASCAP)	53	It's All Over Now (ABKCO—BMI)	11	She Keeps (Tom Collins—BMI/Collins Court/Lodge Hall—ASCAP)	4		
Fooled Around (Crebahew—ASCAP)	27	It's A Short (Hell-Clement—BMI)	7	She's A (Pacific Island/Tree—BMI)	1		
Forgiving You (Willie Nelson—BMI)	2	It's All Over Now (Vogue/Partner—BMI/Dejamus—ASCAP)	74	She's Single (Blackwood—BMI/April/New & Used—ASCAP)	21		
Forty Hour (MCA—BMI/MCA/Leeds/Petchwork/Don Schiltz—ASCAP)	14	Kern River (Mt. Shasta—BMI)	78	Size Seven (Taylor and Wetts/Algee—BMI)	18		

## COUNTRY COLUMN

**HEART OF NASHVILLE** — The Heart of Nashville Foundation has announced its permanent address for comments and contributions for its hunger relief work. The address is — The Heart of Nashville Foundation, P.O. Box 123, Nashville, TN 37202. Compleat Records, the label for the Foundation's "One Big Family" single reports that the record is receiving help from non-country sources and the video of the song is scheduled for major outlets. All of this is happening while "One Big Family" is beginning to lose ground on the country singles chart. Compleat says that the "Gospel America" program, hosted by **John Rivers** of "Powerline," has just picked up the single for its weekly three-hour program, which reaches over half a million and hits 75 percent country radio. Rivers has also offered



**MEET ME BACKSTAGE** — Marie Osmond and Dan Seals pose backstage after performing their new single, "Meet Me In Montana," during the Capitol/EMI America label show at Fan Fair '85.

to make PSA spots for national use. The video will reportedly be seen in July/August on HBO, Cinemax, USA Cable, VH-1 and The Nashville Network; Showtime is considering the clip for airing in August. The wording of a Compleat Records update on the song implies the label's dissatisfaction with the way the project was received: "In spite of country radio's response, 'One Big Family' is going to bring in good contributions from other sources to relieve hunger in the world and we can all be proud of that."

**CMA VIDEO** — A deadline of July 9 has been established for submissions for the first annual CMA video of the year. Any country music video released between July 1, 1984 and June 30, 1985, not more than 10 minutes in length and containing not more than one song or medley, is qualified. All submissions should be on three-quarter inch tape. A panel of experts in the video field will review the clips and select 10 nominees. These nominees will be placed on the second round of ballots to be voted on by the CMA membership. The second round ballots will be mailed July 26. A third round of ballots will contain the titles of the top five finalists and the winner will be announced on the CMA Awards Show. Videos will be judged on all audio and video elements, including, but not limited to, the artist's performance, the video concept and production. The award will be presented to the artist on the awards show telecast, and plaques will be given to the video producer and director. Send those last-minute entries to **Judi Turner**, Country Music Association, 7 Music Circle North, Nashville, TN 37203.

**CHEMICAL AWARENESS** — MCA recording artist **Lee Greenwood** has added his support to Operation CAN (Chemical Awareness in Nashville). On June 24, the entertainer addressed 180 participants in the organization's week-long workshop to mobilize community forces against drug abuse. Mayor **Richard Fulton** declared the week of June 24 "Chemical Awareness in Nashville Week;" Metro Nashville police chief **Joe Casey** also spoke words of commendation to the group, adding a barrage of sobering statistics relating to drug and alcohol use among children to his remarks as a reminder of the seriousness of the problem on a national scale. Greenwood, as the newest member of the advisory board for Operation CAN, said he chose the group as an effective way for him to give something back to the community that has been generous in its support of him. The workshop participants included many teachers and others who work with children; the philosophy of the group is to educate those who are willing to return to their workplaces to establish programs for young people who are involved with alcohol and other drugs.

**NEW TELEMARKETING FIRM** — G.T.L. Inc., a new telemarketing and fulfillment organization headed by Music Resources owner **Steve Schaffer**, recently opened in Nashville. The company's first project is the marketing for the Nashville Now Band's debut album for the Downs record label. Spots containing purchase information about the album are currently airing on The Nashville Network. Mailing address for the new company is P.O. Box 150066, Nashville, TN 37215-0066.

**LIBERTY TOUR POSTPONED** — The 1985 Liberty Tour, a live version of the Liberty Flyer radio show produced by The Linear Group and scheduled to have begun on July 6, will be postponed until at least August 8, according to producer **Ron Ruehl**. "Funds earmarked for the tour will not be available as soon as had been planned," Ruehl said.

**GEORGE JONES TO BUDDY LEE** — The one and only **George Jones** has joined the artist roster of Buddy Lee

Attractions, according to agency president **Buddy Lee**. An agreement was reportedly reached the week of June 24 between Jones, agency vice-president **Tony Conway**, Nancy Jones, the singer's wife and agent **Jerry Rivers**. Buddy Lee will handle all bookings and tour representation for Jones, who is preparing for a busy summer tour schedule with early July dates in North Carolina, Kentucky, Indiana and Ohio.

Bill Fisher

## SINGLES REVIEWS

### OUT OF THE BOX

**LORETTA LYNN** (MCA-52621)  
**Heart Don't Do This To Me** (2:40) (Song-castle/Lionsmate/MCA—ASCAP) (J. Wilde, K. Vassy) (Producers: Jimmy Bowen, Loretta Lynn)

After 25 years as an entertainer, Loretta Lynn shows that she is still falling in love with her material. On this single from the forthcoming "Just A Woman" album, Lynn's high notes sound as fresh and are delivered as freely as they ever were and she seems quite comfortable with the more updated production style.



**RONNIE McDOWELL** (Epic 34-05404)  
**Love Talks** (3:12) (Cross Keys—ASCAP/Tree/O'Lyric—BMI) (B. Jones, M. Garvin, T. Shapiro) (Producer: Buddy Killen)

McDowell's latest outing is an up-tempo song about a man's love for his woman speaking louder than words or money. Sparse instrumentation is lead by a rhythm guitar that compliments McDowell's vocal throughout each verse. This record is styled similar to some of McDowell's biggest hits. The second release from the "In A New York Minute" album will be an instant add to summer playlists.



### FEATURE PICKS

**KAREN BROOKS** (Warner Bros. 7-28979)  
**I Will Dance With You** (3:10) (Song of Cash—ASCAP) (J. W. Routh) (Producer: Barry Beckett)

A duet with Johnny Cash, this is the title cut from Brooks' forthcoming album.

**CHARLEY PRIDE** (RCA PB-14134)  
**Let A Little Love Come In** (2:57) (Hall-Clement—BMI) (Bob McDill) (Producer: Blake Mevis)

Pride's earnest singing is backed by reggae-style rhythms.

**VINCE GILL** (RCA PB-14140)  
**If It Weren't For Him** (3:27) (Benefit/Monster Beach/Atlantic—BMI) (V. Gill, R. Cash) (Producer: Emory Gordy, Jr.)

This excellent piece of songwriting by Gill and Rosanne Cash is also a first-class duet for the two artists.

**JUICE NEWTON** (RCA PB-14139)  
**You Make Me Want To Make You Mine** (3:46) (Leeds/Patchwork—ASCAP) (D. Loggins) (Producer: Richard Landis)

An upbeat return to action for Newton with a sexy song written by Dave Loggins.

**DENNIS BOTTOMS** (Warner Bros. 7-28944)  
**Bring On The Sunshine** (2:49) (Warner House Of Music—BMI; Reidem—ASCAP) (D. Morrison, J. Slate, J. Reid) (Producer: Johnny Slate)

Bottoms' second Warner Bros. single features a southern gospel-style vocal arrangement fronted by the artist's strong tenor.

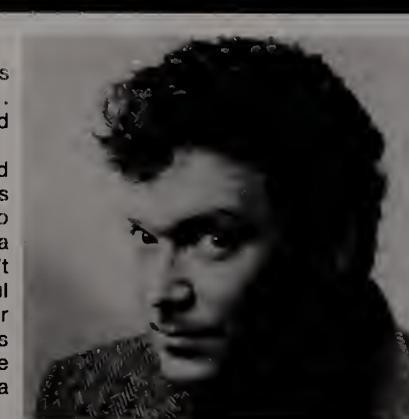
**KENNY ROGERS** (Liberty B-1525)  
**Twentieth Century Fool** (3:40) (WB/Nearytunes/Warner-Tamermene/Neary-song—ASCAP/BMI) (B. Neary, J. Photoglo) (Producer: Larry Butler)

The latest Rogers single from the Liberty catalog features the higher part of the singer's range, a big backbeat and a short sax break.

### NEW AND DEVELOPING

**T. GRAHAM BROWN** (Capitol B-5499)  
**Drowning In Memories** (3:32) (Cross Keys/Choskee Bottom—ASCAP) (G. Nicholson, C. Rains) (Producer: Bud Logan)

With a noted producer (Bud Logan) and a fantastic voice, T. Graham Brown has a much-better-than-average chance to break out nationally. His experience as a songwriter (CBS Songs) certainly won't hurt his long-range plans, and the soulful vocal instrument he wields may be familiar in several regions already: Brown has sung for a number of national jingle accounts. "Drowning In Memories" is a big-voiced, arresting debut single.





## MOST ADDED



## STRONG ADDS

With Just One Look In Your Eyes — Charly McClain — Epic  
 I Fell In Love Again Last Night — The Forester Sisters  
 Blue Highway — John Conlee — MCA  
 Cry Just A Little Bit — Sylvia — RCA  
 Kern River — Merle Haggard — Epic

## STATION ADDS

**WSUN** — Kevin Murphy — St. Petersburg  
 S. Wariner  
 J. Fricke  
 Bellamy Brothers  
 H. Williams, Jr.

**WCXI** — R.T. Griffin — Detroit  
 C. Twitty  
 C. Pride  
 M. Haggard (Epic)

**KFH** — Pete Brier — Wichita  
 C. Jackson  
 T.T. Hall

**WKKN** — Curtis King — Rockford, IL  
 J. Buffett  
 W. Kemp  
 Kendalls  
 R. Lee/Lobo  
 M.M. Murphey  
 M. Tillis

**WMTZ** — Dave Hensley — Augusta  
 Sylvia  
 E. Harris  
 C. McClain  
 M. Osmond/D. Seals  
 L. Lynn  
 R. Bailey  
 E. Rabbitt  
 W. Kemp  
 D. Walsh  
 A. Henry

**KUSA** — Georganne Harris — St. Louis  
 Whites  
 Sylvia  
 K. Mattea  
 T. Gibbs  
 M. Osmond/D. Seals  
 B. Lewis

**WMMK** — Skip Davis — Destin, FL  
 E. Rabbitt  
 E. Harris  
 Sylvia  
 M. Osmond/D. Seals  
 C. Pride

**WPKX** — Greg Cole — Washington, D.C.  
 W. Jennings  
 R. McEntire  
 Sawyer Brown

**KBRQ** — Jim Stricklan — Denver  
 J. McEuen  
 K. Stegall  
 C. Pride  
 M. Haggard (Epic)  
 Bama Band  
 C. Twitty  
 R. Lee/Lobo  
 Forester Sisters  
 T. Wynette  
 Heart Of Nashville  
 J. Conlee

**WTQR** — Billy Buck — Winston-Salem  
 M. Davis  
 C. McClain  
 Whites

**WDSY** — Mary Jo Kacsan — Pittsburgh  
 L.J. Dalton  
 Sylvia  
 J. Conlee  
 H. Dunn

**KIKK** — Joe Ladd — Houston  
 J. Conlee  
 Sylvia  
 K. Rogers  
 E. Rabbitt

**WHUM** — Steve Haig — Reading, PA  
 K. Stegall  
 W. Jennings  
 R. McEntire  
 J. Fogerty

**KASE** — Steve Gary — Austin  
 C. Pride  
 Forester Sisters

**WLWI** — Greg Mazingo  
 R. Sidney  
 Sylvia  
 T. Gibbs  
 M. Haggard (Epic)  
 Whites  
 M. Osmond/D. Seals  
 Wright Brothers  
 G. Davies  
 J. Douglas  
 D. Walsh

**KFAY** — Jessica James — Fayetteville  
 S. Smith



**UP WITH RADIO** — Three members of the Capitol/Curb recording group Sawyer Brown give a lift to Lori Pinkerton of MJI Broadcasting, New York (a country radio production and syndication company) following an interview prior to the band's performance on the Capitol/EMI America label show during Fan Fair '85. (l-r) Gregg Hubbard, Bobby Randall, Pinkerton and Mark Miller.

F. Hart  
 D. Walsh

**KJBS** — Lisa Hale — Bastrop, LA  
 J. McEuen  
 C. Hunley  
 T. Gibbs  
 K. Mattea  
 J. Stampley  
 Whites  
 R. Cash  
 J. Glaser  
 C. McClain  
 A. Henry

**WOKQ** — Jim Murphy — Dover, NH  
 M.M. Murphey  
 C. McClain  
 Forester Sisters  
 M. Davis  
 Sylvia  
 W. Jennings

**WKMF** — Shelly James — Flint  
 M.M. Murphey  
 R. Cash  
 T.G. Sheppard

**WFMS** — J.D. Cannon — Indianapolis  
 Sylvia  
 G. Watson  
 C. Twitty  
 J. Conlee  
 C. McClain

**KRDR** — Mason Dixon — Gresham, OR  
 M. Haggard (Epic)  
 A. Henry  
 T. Wynette  
 C. Pride

**WDZQ** — Dan Jensen — Decatur  
 Sylvia  
 Atlanta

## THE COUNTRY MIKE

**STATION PROFILE** — KROW/Reno serves the western Nevada/northern California region with 50,000 watts of contemporary country. The Reno Market is one of the nation's most rapidly growing areas, with a population already exceeding a quarter of a million and more than 12,000,000 visitors each year. The station is staffed by general manager Jack Chunn, operations manager Gary DeMaroney and music director Jim Crowe. The air shifts feature the talents of Jim Crowe, who hosts the I-80 KROW Country Club from 1 a.m. to 6 a.m. Jim is joined later in the morning by Gary DeMaroney to complete the cast of the KROW Krazies show which airs from 6 to 8:30 a.m. DeMaroney handles the on-air duties solo from 8:30 to 10 a.m. The remainder of the day is manned by Micheal Casper from

10 a.m. to 3 p.m., Dan Micheals from 3 to 8 p.m. and Melody Ann from 8 p.m. to midnight. KROW has a daylight coverage area which includes Sacramento and Stockton, and a night signal that reaches from San Diego to British Columbia. KROW and its sister station, easy-listening station KNEV, are owned by the Sierra Broadcasting Company. KROW is very active within the Reno market, serving as the sponsor of this year's Wrangler Country Showdown.

**STATION CHANGES** — J. L. Fisk has been named music director for KFAY/Fayetteville, Arkansas, assuming the position recently vacated by Jessica James, who has moved to KRZK/Branson, Missouri. . . KBRQ AM-FM/Denver has a new morning man. Sandy Travis took over June 24 for the simulcast drive show. Travis comes to KBRQ from KLZ/Denver. . . Pete Brier has been named music country mike director for KFH/Wichita. Brier comes to KFH from KWKH/Shreveport. . . Terry Fullin now covers the midnight to 6 a.m. shift at WFMS/Indianapolis. . . KKAT/Salt Lake City has been sold by the First Omni Corporation to the Brown Broadcasting Company  
 Byron Wynkoop



## COUNTRY PROGRAMMER'S PICK

<i>Programmer</i>	<i>Station</i>	<i>Market</i>
Gary Hightower	KFDI	Wichita

*Song: Between Blue Eyes And Jeans*  
*Artist: Conway Twitty*  
*Label: Warner Bros.*

*Comments:*  
 "It's just a good, country sound. . . it's more country than some of the things he's done recently. . . The album is a much better Conway Twitty album than some of them have been. There's much more of a country flavor. . . It's just a good, solid song".

## TOP 30 ALBUMS

### Spiritual

	Weeks On 6/29 Chart
1 NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863) "Right Now"	1 42
2 BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	9 9
3 LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battia's Over"	2 20
4 TOMORROW THE WINANS (Light 5857) "Secret Place"	3 24
5 WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said Ha Would"	5 38
6 ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Blithright BRS 4045) Open	7 38
7 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	4 50
8 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	8 90
9 CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What Ha's Dona"	6 30
10 PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open	10 24
11 MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven"	11 38
12 ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10059) Open	12 114
13 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 701679606-X)	16 14
14 DeLEON DALEON RICHARDS (Word 7-01-680406-2)	14 14
15 LORD LIFT US UP BEBE & CEDE WINANS (PTL 1843)	15 14
16 TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-679306-5) Open	13 34
17 NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl AIR 10077) Open	17 48
18 THE IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 12)	18 14
19 I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7088) Open	19 20
20 PSALMS RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	21 42
21 HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772)	20 14
22 MIRACLE "LIVE" REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6783)	22 14
23 LORD LIFT ME UP BISHOP JEFF BANKS (Savoy 14749)	24 14
24 HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8858)	23 14
25 HE CARES LUTHER BARNES & THE RED BUDD GOSPEL CHOIR (Atlantic 10075/Atlantic Intl.)	28 14
26 SOMETHING OLD, SOMETHING NEW BILL SAWYER (Tyscot ELP 1030JT)	25 14
27 MY SOUL IS FREE PAUL BEASLEY (Myrrh 6749)	27 14
28 HALLELUJAH ANYHOW THOMAS WHITFIELD & CO. (Sound Of Gospel 140)	29 14
29 JESUS SAVES LITTLE CEDRICK AND THE HALEY SINGERS (Gospaarl 16019)	28 14
30 I'M GOING AWAY SUNSET JUBILAIRE (Air 10076)	30 15

### Inspirational

	Weeks On 6/29 Chart
1 UNGUARDED AMY GRANT (Myrrh 7-01680606-5) Open	4 8
2 SONGS FROM THE HEART SANDI PATTI (Impact R03884) Nona	1 30
3 MICHAEL W. SMITH 2 MICHAEL W. SMITH (Reunion 000412-9) "Hosanna"	3 84
4 BEAT THE SYSTEM PETRA (Starsong 7012057881)	7 14
5 KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	2 34
6 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You"	8 20
7 LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Titla Cut	5 20
8 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	6 64
9 STRAIGHT AHEAD AMY GRANT (Myrrh 875706-4) "Angels"	9 70
10 CHOOSE LIFE DEBBIE BOONE (Lamb And Lion LLR 3008)	12 9
11 HEART & SOUL KATHY TROCGLI (Reunion SPCN 7-01-000512-5) Open	10 40
12 TENDER HEART MICHAEL JAMES MURPHY (Milk and Honey MH 1055) "Ballavars"	11 20
13 COMMUNICATION DEGARMO AND KEY (Banson 01073)	13 14
14 THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Titla Cut	14 58
15 PERSON TO PERSON LENNY LaBLANC (Hartland HR 38653) "He Is The One"	15 24
16 DANCING WITH DANGER LESLIE PHILLIPS (Myrrh SPCN 701880206-X)	16 14
17 LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	17 14
18 COMING ON STRONG CARMAN (Myrrh 7016807061)	20 14
19 MAN IN THE MIDDLE WAYNE WATSON (Milk And Honey MH 1049) Open	19 80
20 CHOICES FARRELL & FARRELL (SterSong SPCN 7-10-205386-X) "Give Me Thy Words"	21 58
21 NEW POINT OF VIEW THE NEW GAITHER VOCAL BAND (Dayspring 7014127012)	22 14
22 WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124)	23 14
23 LIGHT MANUEVERS SERVANT (Myrrh 7016799062)	24 14
24 CARRIER BILLY CROCKET (Dayspring SPCN 7014126015)	25 14
25 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	18 108
26 BETWEEN THE ANSWERS JOHN FISHER (Myrrh SPCN 7016788067)	26 14
27 KEEP NO SECRETS MORGAN CRYER (Starsong SPCN 710205486-8)	28 14
28 CHILD OF THE HEAVENLY PETE CARLSON (Dayspring SPCN 7-01-412201-0)	29 14
29 CIRCLE OF TWO STEVE AND ANNIE CHAPMAN (Starsong SPCN 102055662)	30 14
30 SUPPLY AND DEMAND PAM MARK HALL (Reunion SPCN 701007128)	27 14

## Statlers Begin Gospel Project, Complete Christmas LP

By Bill Fisher

NASHVILLE — Jerry Kennedy, producer of The Statlers for the last 15 years, recently provided *Cash Box* with some of the details of the award-winning group's latest recording activities, which include the completion of the first Statlers' Christmas album since 1979 and the beginning of their first gospel album project in 10 years. Two cuts have been recorded thus far for the gospel album, which, according to Kennedy, will not be ready until August or September at the earliest. "We're doing a straight-ahead gospel album," said the producer. The last all-gospel Statlers release was the Old and New Testament set, 'Holy Bible: Placed By The Statler Bros.' released in 1975. The new record is likely to contain some sacred selections from previous country LP's by the group, including "Amazing Grace" from the new 'Partners In Rhyme' album. "Now that's subject to change," said Kennedy, "If we get on a roll with some newer cuts that idea might detour,

but right now that's the plan."

The gospel sessions are the latest in a flurry of activity for the quartet this year. In addition to the current country album and the just-started gospel project, a Christmas album has just been mastered, and sessions for the next Statlers country album began simultaneously with the gospel work. Kennedy commented, "This has been the year ... for the most recording we've ever done in the 15 years we've worked together."

The Christmas album will contain eight new songs written by The Statlers, a traditional song arranged by the group called "Bethlehem Lullaby," and a song originally released on the Smash label by Roger Miller called "Old Toy Trains." Production costs for both the Christmas album (titled 'Christmas Present') and the gospel LP will be similar to those normally incurred in the production of a Statlers country album, according to Kennedy.

## New Benson President Named

NASHVILLE — Robert J. Jones, president of the Zondervan Corporation Music Group, recently announced the appointment of Wayne L. Erickson to the position of president for The Benson Company, Inc. Headquartered in Nashville, Erickson was previously executive vice president and general manager of the company and has been involved in Christian communication for 10 years. His music publishing experience began in 1975 as administrator and manager of the Bill Gaither catalog of copyrights.

Erickson oversees all facets of Benson's record, print music and publishing concerns. He is also currently serving on the Gospel Music Association's board of directors, and he is president-elect of the Church Music Publishers Association for 1986.

Erickson resides in Franklin, TN with his wife, Jan, and their three sons.



Wayne L. Erickson, president, The Benson Company, Inc.

## Gospel Album Reviews



**NO MORE NIGHT — Glen Campbell — Word SPCN 7-01-895410-X — Producer: Ken Harding**

The release of this record coincides with the artist's currently-rising fortunes in the country market. The album includes four arrangements of traditional songs by Campbell, a song written by the noted Dave Loggins ("Good Side Of Tomorrow"), and one by a writer with whom Campbell has had phenomenal success in the past: Jimmy Webb. On 'No More Night' a great singer returns to his childhood influences and the result is an excellent gospel album.

**TOGETHER WE WILL STAND — The Continental Singers — Christian Artists CAR 6013 — Producer: Cam Florida**

This record is part of the "Music & Mercy" project of World Vision. With orchestrations by David Maddux, The Continental Singers are joined by 10 of the brightest gospel stars. The guest soloists are Sandi Patti, Amy Grant, Scott Wesley Brown, Steve Taylor, Steve Camp, Steve Green, The Imperials, Jamie Owens - Collins, Michael W. Smith and Wayne Watson. The album (also available on cassette) is distributed by Sparrow, and proceeds "will be used to feed hungry people around the world through World Vision International."



## GOSPEL PICKS

**DO SOMETHING NOW — The Cause — Sparrow SPR 1110 — Producer: Steve Camp**

(twelve-inch single)

**IT RUNS IN THE FAMILY — The Hinsons — Calvary STAV 5191 — Producer: Kenny Hinson**

**ONE HEART AT A TIME — Don Francisco — Myrrh SPCN 7-01-681506-4 — Producer: Al Perkins**

## Chrysalis Set For Public Offering

By Chrissy Iley

LONDON — Chrysalis plc will begin dealing to the public on July 23. 4.3 million shares will be offered at 200p per share, assuming MAM shareholders approve the proposed merger with the Chrysalis group at a general meeting on July 10.

The board of MAM and Chrysalis announced this week that they have now signed a formal merger agreement, although MAM non-executive director, D.A. Landau, took the unusual step of disassociating himself from the information

contained in the circular that went out to MAM shareholders.

The offer for sale of Chrysalis plc will capitalize the new company for sale at £52.3 million and will raise £6.75 million in new money to be used for expansion. The core of the company will remain the record business and the most likely area for development will be in establishing subsidiary companies overseas.

## United Kingdom

LONDON — Elton John and Bernie Taupin claim to have lost around £1 million in foreign royalties through money siphoned off by subsidiaries of Dick James Music. The matter went to the High Court last week.

Elton John's barrister, Mr. Mark Littman QC, said Dick James personally oversaw the diversion of funds. John and Taupin are seeking to have two agreements with DJM set aside and to have copyrights signed away under contracts returned to them. The action, now in its third week, is expected to run until the end of July.

James maintains there is no case against him as an individual and he denies that the contracts were in any way improper.

"You'll Never Walk Alone" by The Crowd stands at the top of the UK charts for the second week running. The record was released in aid of the Bradford football club's fire disaster which tragically killed 55 people. Gerry Marsden heads the charity team (The Crowd) and awards himself the unique distinction of having the only record to reach number one twice with a span of over 20 years in between. It also marks the third charity single to reach number one this year, the others being USA For Africa and Band Aid.

Queen's Roger Taylor is proving his worth as a producer — this week he celebrates over a quarter of a million sales for his production of Jimmy Nail's cover of "Love Don't Live Here Anymore." It is one of only a few singles on the current chart to achieve silver record status.

Taylor's newest production venture is former Undertones lead singer, Fergal Sharkey's single "Loving You." The track is strongly tipped for top chart placing and is to be released this week on Virgin.

Taylor is not expected to turn his attention to the new Queen project until much later in the year, when the band starts work on its 14th album, expected for release in early 1986.

Anagram Records is to release the first-ever alternative country music compila-

tion album. Entitled "Leather Chaps and Lace Petticoats," it will showcase 14 different acts from the UK and America, including, the Boothill Foottappers, Screamin' Sirens, Helen and the Horns, the Orson Family, Flaco Jimenez and Dolly Parton.

Debbie Bonham — sister of Led Zep- pelin drummer John Bonham — is to launch her career as a rock artist. Her first single, "Sanctuary," will be released on Carrere Records this week. Her first album is shortly to follow. Titled "For You And The Moon" it is a nine-track offering with five tracks penned by Bonham herself.

Chrissy Iley

## Brazil

RIO DE JANEIRO — Showing there is no lack of audience for the more erudite arts, Rio's Municipal Theatre was packed for the start of the "International Festival of Dance" which ran through June.

The most prestigious company to dance so far has been the Stuttgart Ballet which performed "A Streetcar Named Desire," "Gaité Parisienne," "Isadora," "Opus 1," and "Initials."

After performances by three Brazilian dance companies and the Danca Contemporanea from Argentina, the festival will be closed by the Nikolais Dance Theatre from New York.

The Municipal Theatre was also sold out May 15 for a performance of Mahler's Second Symphony by the Brazilian Symphony Orchestra, conducted by the American economist and editor, Gilbert Kaplan, while, in April, Paco de Lucia sold out the 2,500-seat theatre of the Hotel Nacional for two nights.

Finally, the "Second International Festival of Film, Television and Video of Rio de Janeiro" has been set for November 21 through 30.

The video side of the festival has been simplified since 1984, most important for Cash Box readers is the fact music videos will be judged in one category only and must be under 60 minutes in length. Entries, in writing, to the Festival's



**THEY MEET TOMITA** — On a recent visit from Japan, RCA Red Seal recording artist Isao Tomita showed retailers and RCA staffers a video segment from Mind of the Universe, a multimedia concert Tomita performed last fall on the Danube River in Linz, Austria. Also auditioned at the May 16 reception was the concert recording, "Tomita Live in Linz," due out on Red Seal in late August. Shown here at the viewing/listening session in RCA's Studio B are RCA Red Seal director of merchandising Irwin Katz, RCA Records director of sales - east coast, Bob Rifici, Red Seal field sales manager Dave Wiese, Tomita, RCA Records sales representatives Larry Feldstein and Bob Morelli, and RCA Records east coast sales manager Joe Marziotto.

director, Nei Sroulevich, at the Hotel Nacional, Av Niemeyer 769, Sao Conrado, Rio de Janeiro.

In 1984 Best Music-clip went to the Cars' *You Might Think* and Best Musical to A Cesar filmed by Brazil's TV Manchete. The festival also saw the Latin American premiere of Jonathan Demme's film of Talking Heads' *Stop Making Sense*.

Christopher Pickard

## Woolcott Named at CBS U.K.

LONDON — Paul Russell, managing director, CBS U.K., has announced the appointment of Tony Woolcott to the position of deputy managing director, CBS U.K. Ltd, with specific responsibilities for manufacturing and distribution, in addition to his existing responsibilities which include CBS Eire, CBS studio, special products and distributed audio and video labels. Included in Woolcott's new responsibilities will be those of concept marketing and from time to time he will deputize for Russell as necessary in respect of various company activities. Woolcott has been senior director CBS Records since June, 1979 and was marketing director, Chrysalis Records after a tenure with CBS marketing beginning in 1969.



Tony Woolcott

## U.K. Distrib Formed

LONDON — John Deacon, former overseas director with EMI, has joined forces with Steve Jason of Pinnacle Records in the creation of a new classical distribution company.

The company will be called D Sharp and will operate from the new Pinnacle Records depot in Orpengton. Trade is to start on August 1.

Former operations director at Conifer Peter Smith joins Deacon in the new venture as director and general manager of D Sharp.

The aim is to provide the UK classical independents with a service comparable to the majors but with the repertoire, expertise and enthusiasm of an independent."

It will offer a similar service to foreign producers and labels and will build an in-house label for composers and artists.

Peter Smith commented, "It is a unique and timely marriage. We will have 20,000-square feet of warehouse at our disposal supported by a fully integrated and powerful computer system, which, combined with Deacon's outstanding experience in classical music, will ensure success."

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

1. *Boy No Theme* — Momoko Kikuchi — Vap
2. *Boy No Kletsu* — Seyiko Matsuda — CBS Sony
3. *Ochinayide Madonna* — Toshihiko Tawara — Canyon
4. *Akayitlori Nigeta* — Akina Nakamori — Warner Pioneer
5. *Nikumareasona New Face* — Koji Yoshikawa — SMS
6. *Futari No Natsumonogatari* — Kiyotaka Sugiyama & Omega Tribe — Vap
7. *We Are The World* — USA For Africa — CBS Sony
8. *Shiroyi Honoho* — Yuki Sayito — Canyon
9. *Soshite Meguriyai* — Hiroshi Itzuki — Tokuma Japan
10. *School Girl* — C-C-B — Polydor

#### TOP TEN LPs

1. *We Are The World* — USA For Africa — CBS Sony
2. *Tan Tan Tanuki* — (Soundtrack) — Canyon
3. *No Strings* — Junyichi Inagaki — Fan House
4. *Infnlty* — Yoshiyuki Oosawa — Epic Sony
5. *Oyironaoshi* — Miyuki Nakajima — Canyon
6. *Bliter And Sweet* — Akina Nakamori — Warner Pioneer
7. *Endless* — Anzenchitayi — Kitty
8. *The Power Station* — The Power Station — Toshiba EMI
9. *Tao* — Rick Springfield — RVC
10. *Innocent Sky* — Koji Yoshikawa — SMS

Cash Box of Japan

### United Kingdom

#### TOP TEN 45's

1. *Crazy For You* — Madonna — Geffen
2. *Frankle* — Sister Sledge — Atlantic
3. *You'll Never Walk Alone* — The Crowd — Spartan
4. *Alex F* — Harold Faltermeyer — MCA
5. *The Word Girl* — Scritti Politti — Virgin
6. *Keyleigh* — Marillion — EMI
7. *Cherish* — Kool & The Gang — Delite
8. *History* — Mai Tai — Hot Melt/Virgin
9. *Johanny Come Home* — Fine Young Cannibals — London
10. *Suddenly* — Billy Ocean — Jive

#### TOP TEN LPs

1. *Boys And Girls* — Bryan Ferry — EG
2. *Misplaced Childhood* — Marillion — EMI
3. *Our Favorite Shop* — Style Council — Polydor
4. *Cupid & Psyche 85'* — Scritti Politti — Virgin
5. *Brothers In Arms* — Dire Straits — Vertigo
6. *Born In The USA* — Bruce Springsteen — CBS
7. *Now Dance-The 12" Mixes* — Various — Virgin/EMI
8. *Out Now* — Various — Chrysalis/MCA
9. *The Dream Of The Blue Turtles* — Sting — A&M
10. *Empire Burlesque* — Bob Dylan — CBS

Melody Maker

### Italy

#### TOP TEN 45s

1. *We Are The World* — USA For Africa — CBS
2. *A View To A Kill* — Duran Duran — EMI
3. *You Spin Me Round* — Dead Or Alive — CBS
4. *Don'T You* — Simple Minds — Virgin
5. *Camel By Camel* — Sandy Marton — CBS
6. *We Close Our Eyes* — Go West — RCA
7. *Imagination* — Belouis Some — EMI
8. *Look Mama* — Howard Jones — WEA
9. *This Is Not America* — D. Bowie & P. Metheny — EMI
10. *Fever* — Tipinifini — CGD

#### TOP TEN LPs

1. *We Are The World* — USA For Africa — CBS
2. *La Vita E' Adesso* — Claudio Baglioni — CBS
3. *Parade* — Spandau Ballet — RCA/Chrysalis
4. *DJ Time Colour* — Various Artists — EMI
5. *Cosa Succede In Citta* — Vasco Rossi — Carosello
6. *Brothers In Arms* — Dire Straits — PolyGram
7. *Mondi Lontanissimi* — Franco Battiato — EMI
8. *Vanoni/Paoli . . . Insieme* — Ornella Vanoni Gino Paoli — CGD
9. *Our Favourite Shop* — Style Council — PolyGram
10. *The Secret Of Association* — Paul Young — CBS

Musica e Dischi



**TALKING SONG** — Screen actress, performer and songwriter Irene Cara entertained and educated the songwriting troops on May 28 at Santa Monica's At My Place nightclub, as part of the ongoing Songtalk seminar series, sponsored by the National Academy of Songwriters (NAS). Pictured from left are NAS board chairman Kent Klavens, Irene Cara, NAS executive director Kevin Odgaard and ASCAP's Loretta Munoz.

## Cash Box Focus

### Home Video: The Foreign Market

(continued from page 7)

Of any foreign country, France is consistently voted the worst video market. According to the companies *Cash Box* spoke to, France has traditionally been a problem area for independent distributors and manufacturers. International Video Entertainment director of national sales Vince Petrillo, said France was unlike other countries in that films go from a theatrical run directly to pay television, and then to home video. "France is almost impossible," Petrillo remarked. "It is now especially difficult with the emergence of Channel Plus, the French pay-tv network."

Another particularly tough video market abroad is Italy, primarily due to the profusion of private TV stations there. Recent censorship decisions in West Germany have hurt independent video distribution there also.

In each of these problem areas, however, the majors have an advantage due to the increased accessibility to the

market that their worldwide branch offices afford them. Another factor is the massive promotional support that accompanies a major theatrical release. Also, the majors market through their own companies. "Many of the independents have to go out and make licensing deals on certain titles with various companies," Petrillo said.

The standard among independents is to license on a country-by-country basis. Several titles a month per market is the traditional release schedule. Some companies are now finding it more profitable to have their entire catalogs licensed abroad, however.

Nevertheless, the market independents are concerned with currently is the domestic one. "For the most part," said Media Home Entertainment's Ted Rosenblatt, "the size of the market here in the U.S. is such that it requires companies to pay more attention here than all of the markets abroad."



**FOSTER BEATS THE CLOCK** — Producer/composer/performer David Foster was recently presented with a clock for finishing the soundtrack to Columbia Pictures' *St. Elmo's Fire* on time. The score includes the single, "St. Elmo's Fire (Man In Motion)" as well as cuts from such artists as Billy Squier, Jon Anderson and Fee Waybill. Atlantic Records is releasing the soundtrack. Pictured here (l-r) are: Bob Holmes, Columbia Pictures Music senior vice president/general manager; Gary LeMel, Columbia Pictures Music senior vice president; Paul Cooper, Atlantic Records vice president and west coast general manager; and Foster.

### New Music Seminar Expands

(continued from page 7)

enlarged exhibition area and the always-open and always-popular Schmoozatorium, such interaction seems assured.

While the original impetus behind the New Music Seminar was the music of independent labels, the influence of the majors into that music scene and into the NMS has increased. Webber commented that this year the major issue would not be how to get radio play, as had been the seminar's central goal in the past, but rather what kind of role are the majors playing in the breaking of new acts and boundaries in the industry. "The term 'new music' sounds odd when you are talking about Madonna and Prince, but that is the background they came out of. Now that the majors have been successful breaking their artists, they are backing off. After that battle with radio was won, they seemed to have stopped pushing. I think that a lot of the people who will be

attending this year are interested in what kind of stance they will take."

Another area of increased attention at the seminar will be video. Focusing on video programming as opposed to production, Webber explained that, "most video conventions don't really accomplish as much as they could because they are made up almost exclusively of video people. Because there are so many video programmers around the country, most of whom started out in TV and not music, they need more exposure to the music industry. These people are programming music as well as videos. Obviously, the pay-for-play issue will be raised, and there again, the ball is in the court of the major labels. Clearly, if the majors charge for the use of their videos, the indies won't. Whether that leads to greater exposure of independent videos or not remains to be seen."

### The Business Of "World"

(continued from page 7)

as from the publishers of those particular songs. Those were just some of the initial steps."

Cooper continued, "Immediately after, we had to get into negotiating for distribution of the record which we did with CBS. We also made a video distribution agreement (with RCA/Columbia), a merchandising agreement (with Winterland), a poster deal and a book deal. In addition, we made a deal with HBO for broadcast rights for *The Making Of We Are The World* and we are now negotiating for those rights on a worldwide basis." In addition, Cooper is negotiating for additional broadcast rights domestically since HBO only had the rights for May.

The biggest unanticipated problem for Cooper and his staff has been the problem of bootlegging. "We didn't think people would try to rip this cause off," he said. "Bootlegging became a very major problem because it became very widespread throughout the country." The attorney and his staff continue to pursue all leads in their effort to crack down on counterfeiting.

"Equally tough are the fraud artists that

are around, holding fundraisers without the right or authorization to do it, said Cooper. "They're really doing it for their own profit."

The attorney has enlisted his partners and associates to help in such areas as trademarks, general contracts, litigation and investigation. "The work is spread out," he remarked. "Once we got into it, we really got involved."

Asked why U.S.A. For Africa will continue to operate without the complications that were faced by the English Band-Aid project, Cooper responded, "the English had their problems because they didn't have all the clearances they were supposed to. We made sure that was done immediately and we cooperated with the various State Attorney's offices that had any objections to anything. We have no problems with that at all."

The U.S.A. For Africa Foundation has raised approximately \$45 million to date, though Cooper acknowledged, "a lot of it is in the pipeline." He said he and his partners are prepared to go on as long as the project exists. He noted, "It's been wonderful to be associated with this project and we're going to continue."

### Chinese Officials At Top IFPI Meeting

LOS ANGELES — Among those attending the 1985 IFPI Council Meeting in Geneva on June 19 and 20 were Mr. Kong Mai, the Secretary-General of the Ministry of Radio and Television, of the People's Republic of China. Mr. Kong Mai, who is in overall charge of the Chinese record and video industries addressed the delegates to the Council Meeting on June 20.

Recalling that IFPI has been in discussions with Mai and his colleagues for over two years concerning the relationship between the Chinese and the international industries, IFPI president Mr. Coen Solleveld said that the meeting brought one step nearer the full cooperation of Chinese authorities and the international record industry in presenting the world's music to Chinese audiences in a mutually beneficial manner.

IFPI Council members from 27 countries also considered a range of issues affecting the progress of the music and video industries, including the global fight against piracy and counterfeiting, the home taping issue and the growing market for music video, where several crucial negotiations between the record industry and satellite and cable broadcasters are in progress.

IFPI director-general Ian Thomas proposed a plan outlining objectives and priorities for the next five years. Among the priority activities are the strengthening of the anti-piracy teams operating from the Secretariat's London office and

in South-East Asia and the Middle East, and concerted pressure to secure the introduction of private copying royalties on blank tape and recording hardware in some 18 key countries in Europe, the Americas, Africa and the Asia/Pacific region.



**FRICKE TOURS LAB** — Dr. George Bekesi (r), director of the New York laboratory for the T.J. Martell Foundation for Leukemia and Cancer Research, shows CBS artist Janie Fricke control samples during a recent visit by the singer as part of her activities as Nashville chairperson of the Foundation. Fricke headlined a benefit concert for the Foundation in Nashville on June 6. Looking on is Dr. James Holland, head of the leukemia unit at Mt. Sinai Hospital, where the lab is located.



## CLASSIFIED AD RATE 35 CENTS PER WORD

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

## Classified Ads Close TUESDAY

### COIN MACHINES

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

FOR SALE — Hi Lo Pokers New \$1200 (1 to 4 pieces) \$1100 (5 to 9 pieces) \$1000 (lots of 10). Maxi-Dealer-King Pins \$1000. Mini Dealers \$700. Dixielands New-Ball's Used-Miss Americas 75,77,79 Winner Circles Cocktails and Uprights-Diamond Derbys Derby Kings-Quarter Horses-Call Monti-Video, Inc. 201-926-0700.

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

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

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Crane. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1840.

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

### SERVICES

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

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

### PROFESSIONAL

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

### RECORDS-MUSIC

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

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

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

JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave. Garden Grove, Calif. 92644 (714) 531-8939.

### MERCHANDISE

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

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

## Behind The Bullets

(continued from page 5)

ity. This week's LP chart is ample proof that these artists are serious contenders in the marketplace. The three also share CHR's disavowal, while receiving the warm embrace of forward-thinking AORs.

### Talking Heads

Talking Heads' studio follow-up to last year's successful "Stop Making Sense" live LP has powered its way to the Top 40. In its second week on the chart, "Little Creatures" jumps from last week's high debut of 62 to 40 bullet. This 22-point leap is propelled by rock radio alone, CHR having so far ignored the first single, "Road To Nowhere."

Rock radio response to the single has been rapid and widespread. WHJY, WBCN, KILQ, WKLS, WLUP, WAPL and WKLC are but a few AOR stations on "Road To Nowhere."

The retail picture is even brighter. The Sire Records LP, in only two weeks, is Top Five at Tower Records in Campbell, Strawberries in Boston, Tower Records in San Francisco, Kemp Mill in Washington, D.C., City One-Stop in Los Angeles, Tower Records in Seattle, Homer's Records in Omaha, Mainstream Records in Milwaukee, The Harvard Coop in Boston, Tower Records in Los Angeles and Elroy's Entertainment in New York. Top 10: Peaches Records in Kansas City, Dan Jay in Denver, Cavages in Buffalo, Peaches Records in Miami and Sound Video Unlimited in Chicago. Top 20: Tower Records in Fresno, GAM in Minneapolis and Port-O-Call in Nashville. Top 30 reports were received from the Record Bar in Durham, N.C., Turtles in Atlanta and Scott's Wholesale in Indianapolis.

### R.E.M.

Since the release of "Chronic Town" in August of 1982, R.E.M. has been on virtually everyone's critical hit list. The EP promised great things and two subsequent LPs, "Murmer" and "Reckoning," continued to deliver on the promise. These three records have paved the way for what looks to be R.E.M.'s biggest success to date, "Fables Of The Reconstruction."

Released two weeks ago, "Fables" jumped onto the LP chart at 73 bullet. The I.R.S. album this week jumps 21 points to 52 bullet. Retail response has been swift with "Fables" leaping into the Top 10 at Cavages in Buffalo, Dan Jay in Denver, Peaches Records in Kansas City, Homer's Records in Omaha and The Harvard Coop in Boston. It is Top 20 at Downtown Records in Chicago, Elroy's Entertainment in New York, City One-Stop in Los Angeles, Tower Records in Fresno, Turtles Records in Atlanta and Scott's Wholesale in Indianapolis. Top 30 reports were received from Tower Records in Los Angeles, Tower Records in Seattle, Tower Records in San Francisco, Tower Records in Campbell and Musical Sales in Baltimore.

### Bryan Ferry

Bryan Ferry is chiefly known for his work as frontman in the seminal new-rock band, Roxy Music. He has recorded several solo albums, most notably, "The Bride Stripped Bare." This latest Ferry LP, "Boys And Girls," follows on the heels of last year's very successful Roxy Music album, "Avalon." Musically, it extends directly from this previous Roxy work.

Rock radio has picked up on "Slave To Love." WIOT, WLAU, KAZY, KBCO, WNEW, WHJY, WBCN, KMOD and WQFM are among AORs on this track.

"Boys And Girls" has been exploding at retail. Its 12-point jump this week is propelled by Top 10 reports from The Harvard Coop in Boston, Tower Records in Los Angeles and Tower Records in San Francisco.

### BMI Case

(continued from page 5)

ordered the meeting to happen."

Rich acknowledged the committee's disappointment at Weinfeld's refusal to maintain license fees at their current rates pending the outcome of the meeting. "We urged the court to basically keep a status quo situation in place," said Rich. "Weinfeld said he wasn't going to interfere with BMI's right to continue to solicit new licenses."

BMI expects to announce the date of the special shareholders' meeting sometime in the next couple of weeks.

## MUCHO MAS

(continued from page 25)

this couldn't be accomplished due to the visa denial issued by the Department of Immigration, based on Villalona's well documented drugs-related arrests and incarceration.

Had my friend Juancito known the *merenque* industry was going to get this complicated, he would have dropped his mike, packed his belongings and taken off to El Cibao to stay there, happily ever after.

**MUCHITOS Y MUCHITAS** — Looking forward with a great deal of anticipation to the Blue Note's First Annual Latin Jazz Festival. Its immaculate record in presenting the most and the best jazz has to offer is doubly magnified when, for the third consecutive year, the latin jazz tradition that brought us Chano Pozo, Machito, "cu-bop," Mario Bauza and many others — too numerous to be mentioned in the short space left, has been totally ignored by the Kool Jazz Festival. Let's chalk it to the lack of young blood, truly-caring producers than to the used and abused terminology of discrimination. In the meantime, trot, jog and get down to the Note and listen to the likes of Dave Valentin, Paquito D'Rivera, Tito Puente, Jorge Dalto, Hilton Ruiz, Ray Barretto, Frank Ferruci, Mongo Santamaria and Michel Camilo do their thing from July 2nd to the 22nd. For further information, please call 212-475-8592.

Tony Sabournin

## Video/TV Cross Promotion

(continued from page 5)

"There's no question that the people who are now watching home video are, or have been television watchers," Nesmith said. "You can see the numbers go down on television as the numbers go up for home video. So some of them are cross talking. What we're trying to find out is whether that symbiosis exists."

NBC vice president of research William S. Rubens was equally curious, as no studies in the area have been conducted by the network. There has, Rubens explained, been little reason for them to do so. However, given the hugely successful copromotion between television and the book publishing industry, Rubens was optimistic. "There has always been a symbiotic relationship between television and other media," he added.

The series, which airs Friday nights at 8 (PST), runs tentatively through July 19, though PAVR president Robert Fead said an extension to that run is being discussed. A likely prospect would be further volumes of the home video. Nesmith said the possibility isn't probable. "I think we want to see if a ratio develops," he said, "and whether it makes sense to continue. I think that the whole venture is (too) new and untried, which is one of the reasons we're in the summer."

Future projects have already been designed, Nesmith said, none of which was concrete enough for him to discuss. The PAVR focus goes beyond any individual project. "The long-term goal," said Nesmith, "is to sweep other people into this way of thinking, and to see if this isn't the best way for the industry to grow."

## 'til Tuesday

(continued from page 10)

with the director of 'til Tuesday's forthcoming video and single, "Looking Over My Shoulder," Mick Haggerty. "The main thing," she said "is that so far no one has suggested that we go with some awful, sexist, violent kind of director — someone that I'd really have to fight with."

"Voices Carry" is anything but atonal, and its sensitivity bespeaks an emotionalism not generally associated with the grass roots cynicism of years past. It is a pop sound, but with a fresh artistic bent. Mann's art rock sensibilities and her inherent melodiousness have dove-tailed with those of the band. The musical focus, has long since become clear, and with an album, tours, singles and videos, audiences are finding their own musical focus with 'til Tuesday.

## Around The Route

By Camille Compasio

Stan Jarocki departed his post as executive veepee at Bally Midway. Immediate plans call for relaxation and enjoyment of Chicago's summer weather . . . but knowing Stan he's not gonna sit still for too long!

Major Events debuts. **Kathy Brainard**, formerly director of marketing promotions at Dynamo Corp., formed her own promotional marketing company called Major Events, specializing in offering tournament and league programs to operators. Brainard is still employed by Dynamo as a promo consultant where she continues to supervise tournament and league programs for both Dynamo pool and soccer tables. She also was recently contracted to serve in a similar capacity for Nomac Ltd. and will be organizing a national tournament for Nomac's "Pub Time" electronic dart games. Major Events is currently offering a Qualifiers Tournament Program which can be used to promote any coin-operated game, including pool, table soccer, darts, pinball, shuffleboard and bowling games. Operator associations or individual operating firms may purchase the program, which consists of location tournament kits and a state championship kit, including trophies. Major Events is located at E. 3227 22nd Ave., Spokane, WA 99203. Further info may be obtained by contacting Kathy Brainard at this address or phoning (509) 534-4580. We wish her success in her new business.

(continued on page 41)



**AMOA DIRECTORS.** At their own expense, AMOA officers and directors, from throughout the U.S. and its territories, came into Orlando, Florida for the association's recent mid-year board meeting. Pictured are (front row, l-r), Michael Leonard (MI); Edward Velasquez (IL); R.A. Green, III (SC); Phillip Eisenberg (PA); Russell Warner (PA); T.F. Harris (OK); David Goudeau (LA); Leo Droste (AMOA exec. v.p.); Ross Todaro (TX); (second row, l-r) Al Marsh., president elect (WA); Walter Bohrer, secy. elect (WI); Richard Hawkins, 1st v.p. elect (MN); Robert Nims (LA); Wesley Lawson (FL); John Estridge, president (TN); Norm Pink (MN); Leomma Ballard (WV); Dock Ringo (TX); Alice Clevenger (IN); David Capilouto (GA); (third row, l-r) Lee Melchi (IN); Ed Schultz (MI); Richard Jacomet (WI); Richard Scherer (CA); James Raymon (IA); Jack Kerner (MA); Rick Geraghty (OR); Clyde Knupp, tres. elect (IA); Eugene Urso (WI); Bill Stone (TN); Jerry Derrick (WV); (fourth row, l-r) Craig Johnson (UT); Elex McConnell (IL); Randy Chilton (KS); Ken Thomm (IL); Stanley Seymour (FL); Anthony Alvarez (CA); James Trucano (SD); John Stocksdale (MI); Earl Gill (AR); J.D. Meacham, AMOA staff; Raymond Schroth (OR); (fifth row, l-r) Jim Hart (WA); John Knox (AK); John Jordon (ID); and Kenneth Flowe (SC).

Jukebox Programmer . . . . .40  
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# THE JUKEBOX PROGRAMMER

July 6, 1985

\*Indicates new entry

## POP

- 1 SUSSUDIO  
PHIL COLLINS (Atlantic 7-89560)
- 2 HEAVEN  
BRYAN ADAMS (A&M 2729)
- 3 WOULD I LIE TO YOU?  
EURYTHMICS (RCA PB-14078)
- 4 RASPBERRY BERET  
PRINCE AND THE REVOLUTION  
(Paisley Park/Warner Bros. 7-28972)
- 5 A VIEW TO A KILL  
DURAN DURAN (Capitol B-5475)
- 6 ANGEL  
MADONNA (Sire 7-29008)
- 7 THINGS CAN ONLY GET BETTER\*  
HOWARD JONES (Elektra 7-69651)
- 8 SMUGGLER'S BLUES  
GLENN FREY (MCA 52546)
- 9 VOICES CARRY  
'TIL TUESDAY (Epic 34-04795)
- 10 EVERYTIME YOU GO AWAY  
PAUL YOUNG (Columbia 38-04867)
- 11 GLORY DAYS  
BRUCE SPRINGSTEEN (Columbia 38-04924)
- 12 AXEL F  
HAROLD FALTERMEYER (MCA-52536)
- 13 SHOUT  
TEARS FOR FEARS (Mercury 880 294-7)
- 14 THE GOONIES 'R' GOOD ENOUGH  
CYNDI LAUPER (Portrait/CBS 34-04918)
- 15 TOUGH ALL OVER  
JOHN CAFFERTY AND THE BEAVER BROWN BAND  
(Scotti Bros./CBS ZSA 04871)
- 16 EVERYBODY WANTS TO RULE THE WORLD  
TEARS FOR FEARS (Mercury/PolyGram 880 659-7)
- 17 IF YOU LOVE SOMEBODY SET THEM FREE  
STING (A&M 2738)
- 18 SENTIMENTAL STREET  
NIGHT RANGER (Camel/MCA 52591)
- 19 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)  
KIM CARNES (EMI America B-8267)
- 20 GETCHA BACK  
THE BEACH BOYS (Caribou/CBS ZS4 04913)
- 21 THE SEARCH IS OVER  
SURVIVOR (Scotti Bros./CBS ZS4 04871)
- 22 WALKING ON SUNSHINE  
KATRINA & THE WAVES (Capitol B-5466)
- 23 YOU GIVE GOOD LOVE  
WHITNEY HOUSTON (Arista AS 1-9264)
- 24 GET IT ON (BANG A GONG)  
THE POWER STATION (Capitol B-5479)
- 25 CANNONBALL  
SUPERTRAMP (A&M 2731)
- 26 SUDDENLY  
BILLY OCEAN (Jive/Arista JSI-9323)
- 27 LITTLE BY LITTLE  
ROBERT PLANT (Es Paranza/Atlantic 7-99644)
- 28 NEVER SURRENDER\*  
COREY HART (EMI America B-8268)
- 29 POWER OF LOVE\*  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)
- 30 CENTERFIELD\*  
JOHN FOGERTY (Warner Bros. 7-29053)

## COUNTRY

- 1 SHE'S A MIRACLE  
EXILE (Epic 34-04864)
- 2 FORGIVING YOU WAS EASY  
WILLIE NELSON (Columbia 38-04847)
- 3 DIXIE ROAD  
LEE GREENWOOD (MCA 52564)
- 4 HELLO MARY LOU  
THE STATLER BROTHERS (Mercury 880 685 7)
- 5 LITTLE THINGS  
THE OAK RIDGE BOYS (MCA 52556)
- 6 MAYBE MY BABY  
LOUISE MANDRELL (RCA PB-14039)
- 7 IT'S ALL OVER NOW  
JOHN ANDERSON (Warner Bros. 7-29002)
- 8 LASSO THE MOON  
GARY MORRIS (Warner Bros. 7-29028)
- 9 HEART TROUBLE  
STEVE WARINER (MCA 52562)
- 10 IT'S A SHORT WALK FROM HEAVEN TO HELL  
JOHN SCHNEIDER (MCA-52567)
- 11 OPERATOR, OPERATOR  
EDDY RAVEN (RCA PB-14044)
- 12 LET IT ROLL  
MEL McDANIEL BOYS (MCA 52556)
- 13 NOBODY WANTS TO BE ALONE  
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 14 LOVE DON'T CARE  
EARL THOMAS CONLEY (RCA PB-14060)
- 15 SHE KEEPS THE HOMEFIRES BURNING  
RONNIE MILSAP (RCA PB-14034)
- 16 FORTY HOUR WEEK (FOR A LIVIN')\*  
ALABAMA (RCA PB-14085)
- 17 I'M FOR LOVE  
HANK WILLIAMS, JR. (Warner Bros. 7-29022)
- 18 OLD HIPPIE  
THE BELLAMY BROTHERS (Curb MCA-52579)
- 19 IT AIN'T GONNA WORRY MY MIND  
RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)
- 20 HIGHWAYMAN  
NELSON, KRISTOFFERSON, CASH, JENNINGS  
(Columbia 38-04881)
- 21 SHE'S SINGLE AGAIN  
JANIE FRICKE (Columbia 38-04896)
- 22 I DON'T THINK I'M READY FOR YOU YET  
ANNE MURRAY (Capitol B-5472)
- 23 REAL LOVE  
DOLLY PARTON (DUET WITH KENNY ROGERS)  
(RCA PB-14058)
- 24 THE FIREMAN  
GEORGE STRAIT (MCA-52586)
- 25 SAVE THE LAST CHANCE  
JOHNNY LEE (Warner Bros. 7-29021)
- 26 LETTER TO HOME  
GLEN CAMPBELL (Atlantic-America 7-99647)
- 27 THERE'S NO LOVE IN TENNESSEE  
BARBARA MANDRELL (MCA 52537)  
ALABAMA (RCA PB-14085)
- 28 COUNTRY BOY  
RICKY SKAGGS (Epic 34-04831)
- 29 NATURAL HIGH  
MERLE HAGGARD (Epic 34-04830)
- 30 LOVE IS ALIVE  
THE JUDDS (Curb/RCA PB-14093)

## BLACK CONTEMPORARY

- 1 ROCK ME TONIGHT (FOR OLD TIMES' SAKE)  
FREDDIE JACKSON (Capitol B 5459)
- 2 SANCTIFIED LADY  
MARVIN GAYE (Columbia 38-04861)
- 3 RASPBERRY BERET  
PRINCE AND THE REVOLUTION  
(Paisley Park/Warner Bros. 7-28972)
- 4 CAN YOU HELP ME  
JESSE JOHNSON'S REVUE (A&M 2730)
- 5 SAVE YOUR LOVE (FOR #1)  
RENE & ANGELA (Mercury/PolyGram 880 731-7)
- 6 DEEP INSIDE YOUR LOVE  
READY FOR THE WORLD (MCA 52561)
- 7 HANGIN' ON A STRING (Contemplating)  
LOOSE ENDS (MCA 52570)
- 8 ELECTRIC LADY  
CON FUNK SHUN (Mercury/PolyGram 880 636-7)
- 9 TOO MANY GAMES  
MAZE featuring FRANKIE BEVERLY (Capitol B 5474)
- 10 MATERIAL THANG  
THE DEELE (Solar/Elektra 7-69645)
- 11 SUSSUDIO  
PHIL COLLINS (Atlantic 7-89560)
- 12 FREAK-A-RISTIC  
ATLANTIC STARR (A&M 2718)
- 13 ATTACK ME WITH YOUR LOVE  
GAMEO (Atlanta Artist/PolyGram 880 744-7)
- 14 YOU GIVE GOOD LOVE  
WHITNEY HOUSTON (Arista AS 1-9264)
- 15 I WONDER IF I TAKE YOU HOME  
LISA LISA AND THE CULT JAM with FULL FORCE  
(Columbia 38-04486)
- 16 TELEPHONE  
DIANA ROSS (RCA PB 14032)
- 17 SUDDENLY  
BILLY OCEAN (Jive/Arista JSI-9323)
- 18 A WOMAN, A LOVER, A FRIEND  
KLIQIE (MCA 52566)
- 19 YOU TALK TOO MUCH  
RUN D.M.C. (Profile PRO-5069)
- 20 DO YOU WANNA GET AWAY  
SHANNON (Mirage/Emergency 7-99655)
- 21 WHO'S HOLDING DONNA NOW  
DeBARGE (Gordy/Motown 1793GF)
- 22 THINKING ABOUT YOUR LOVE  
SKIPWORTH & TURNER (4th B'way/Island Pro 414)
- 23 FRESH  
KOOI & THE GANG (De-Lite/PolyGram 880-623-7)
- 24 19  
PAUL HARDCASTEL (Chrysalis VS4-42860)
- 25 THROUGH THE FIRE  
CHAKA KHAN (Warner Bros. 7-29025)
- 26 FREEWAY OF LOVE\*  
ARETHA FRANKLIN (Arista AS1-9354)
- 27 AXEL F  
HAROLD FALTERMEYER (MCA 52536)
- 28 IT'S OVER NOW\*  
LUTHER VANDROSS (Epic 34-04944)
- 29 WE ARE THE WORLD  
U.S.A. FOR AFRICA (Columbia US7-04839)
- 30 DOUBLE OH-OH\*  
GEORGE CLINTON (Capitol B 5473)

## RECORDS TO WATCH

LET'S GO OUT TONIGHT — Nile Rodgers (Warner Bros.)  
WHAT ABOUT LOVE — Heart (Capitol)  
ALL YOU ZOMBIES — Hooters (Columbia)  
PEOPLE GET READY — Jeff Beck and Rod Stewart (Epic)  
SUMMER OF '69 — Bryan Adams (A&M)

BODY SNATCHERS — Midnight Star (Solar)  
CAROLINA IN THE PINES — Michael Martin Murphey (EMI-America)  
WE DON'T NEED ANOTHER HERO (THUNDERDOME) — Tina Turner (Capitol)  
YOU SPIN ME ROUND (LIKE A RECORD) — Dead Or Alive (Epic)  
INVINCIBLE — Pat Benatar (Chrysalis)

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- RECORD COMPANY
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- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER \_\_\_\_\_



## AROUND THE ROUTE

(continued from page 39)

New Bally Sente distrib. Roth Novelty Co. of Wilkes Barre, PA has been appointed an exclusive Bally Sente distributor for northeastern Pennsylvania, to round out the necessary distribution coverage in the northeast part of the U.S., as noted by marketing and sales director **Bernie Powers**. "I have known **Phil Roth** ever since he started with his father, 'Murph' in managing their company," stated Powers, "and I am proud to have them as a distributor for Bally Sente since I consider them not only customers but friends." Powers also announced the appointment of **Franco Distributing Co.** of Montgomery, Alabama to represent the full line of Bally Sente products. Franco Distributing has been doing business in Alabama since 1928. As Powers said, "**Rubin and Mark Franco** represent the stability and dedication of a proven distributorship . . . I know they will represent the Bally Sente line appropriately."

Sorry to learn of the recent death of **Dr. David Pink**, father of Minneapolis operator **Norman Pink**, a past president of AMOA. Dr. Pink, a dentist, was 88 years of age. **Cash Box** would like to extend condolences to the family.

New from Memetron. The Elk Grove Village, IL-based firm has signed an agreement with Irem Corp. of Osaka, Japan for exclusive North American rights to "Atomic Boy," an exciting combat game involving a mission to destroy a powerful Russian nuclear satellite. "The theme is perfect for the

'80s, with all the talk about Star Wars defense programs," stated **Joe Kaminkow**, Memetron's director of sales and licensing. "Atomic Boy should generate a great deal of player excitement." The piece will be marketed as a complete King Kit for all horizontal games and will be available through factory distributors this summer as the initial product in Memetron's new "King Kit" series . . . Memetron has been appointed to distribute the excess Atari inventory purchased by Joyland Amusements of England and the products involved in the closeout include "TX-1," "Star Wars," "Firefox," "Food Fight," "Return Of The Jedi" and "Crystal Castle Kits." This move provides an opportunity for "American operators to get some excellent new game values at unheard-of prices while we still have them in stock," advised Kaminkow . . . The firm has also secured exclusive rights from Mylstar for the distribution and sale of "Us Vs. Them" update kits and replacement disk for "MACH 3." Further info may be obtained by contacting Memetron at (312) 595-2828.

**Cash Box** felicitations to **Gus and Sharon Tartol** of Singer One Stop For Ops, who are expecting their first offspring in a few months.

Latest addition to the Rowe video jukebox supplier roster is Home Box Office. As a kickoff effort the Rowe V/MEC this month will feature the first of a series of clips taken from the HBO presentation of **Linda Ronstadt** with the **Nelson Riddle Orchestra**.



**GRADUATION DAY** — The first graduating class of coin-op executives recently completed their course at Notre Dame University, under the AMOA Executive Development and Certification Program. However, the original professional certification designation of CCMO (Certified Coin Machine Operator) has been temporarily set aside pending the selection of a new one that would better reflect the program's stature. This is being developed by the AMOA Education Committee under the chairmanship of **Jim Trucano** (Black Hills Novelty). The AMOA certification program curriculum is modeled on successful management institute programs conducted by leading U.S. universities and is geared to provide advanced training in business for experienced executives who are key decision makers in their respective coin-op business. The sessions, held on the grounds of Notre Dame University in South Bend, Indiana, are conducted on four consecutive days twice a year for a total of five sessions within a two and a half year period. Pictured are (1st row, l-r) **Dr. C. Joseph Sequin**, director of MSA Program at Notre Dame; **Jimmie Newman, Jr.** (CT); **Manley Lawson** (FL); **James B. Reaves III** (NC); **William Weisman** (MN); **John Barlow** (UT); (2nd row, l-r) **Eugene Urso** (WI); **John Estridge** (TN); **Anthony Storino** (NJ); (3rd row, l-r) **Leo Droste** (IL); **Alice Clevenger** (IN); **Norman Pink** (MN); **Ross Todaro** (TX); (4th row, l-r) **Richard Ford** (IN); **David Ptacek** (KS); **Walter Bohrer** (WI); **Samuel Strangis** (PA); (5th row, l-r) **James Newman** (CT); **Lee Melchi** (IN); **Dock Ringo** (TX); (6th row, l-r) **Don Van Brackel** (OH); **Randy Chilton** (KS); **James Trucano** (SD); Not pictured is **Fred Collins** (SC) who was also a member of this graduating class.

## Atlas Distributing Holds Open House

CHICAGO — With the recent purchase of Atlas Music Co. by coinbiz vets **Jerry Marcus** and **Ed Pellegrini**, and the re-naming of the firm to **Atlas Distributing, Inc.**, a full week of open house festivities were held at the Chicago-based distributorship, climaxed by a huge dinner party which drew some three hundred trade people, including a good number of major factory reps who flew in for the occasion. Over the past few weeks the Atlas premises at 2122 N. Western Ave. have been undergoing extensive renovation and modernization which was near completion by open house week. Company heads **Jerry Marcus** and **Ed Pellegrini** (photo 1, l-r) are

pictured at the entrance to the Atlas building. Photo 2 shows a portion of the totally remodeled parts department with (l-r) department head **Mike Mazaroli**, **Mac Brier** and **Marcus**. About 20-25 area ops were on hand daily to participate in open house week, which saw an outstanding array of equipment representing most of the trade's major manufacturers. Chicago ops **Marty Bucaro** and **Marty Bucaro, Jr.** (photo 3, l-r) are pictured at the Atari "Paper Boy" and Sega "Pitfall II." Here's another view of the showroom (photo 4) with ops and visitors having a go at the various machines as **Jerry**

**Marcus** looks on approvingly. A number of brand new pieces were introduced at the Atlas gathering, and these included Sega's "Hogan's Alley" and "Duck Hunt," Atari's "Pack Rat" and as pictured here (photo 5) with **Jerry** and **Ed**, Premier's "Bounty Hunter." At the conclusion of open house week a big dinner party was held (6/7) at the popular **Zum Deutschen Eck** restaurant where guests enjoyed cocktails, dinner and all the trimmings plus a full equipment set up as well. Here are Nintendo's **Jeff Walker** (photo 6 l-r) and **Frank Ballouz** (peeking out over the heads of some "Duck Hunt" players). Enjoying dinner (photo 7, l-r) are VT's **George**

**Hincker**, **Rock-Ola's Donald Rockola**, a guest, former Atlas prexy **Ed Ginsburg**, **Denise** (Mrs. **Jerry**) **Marcus**, **Taito's Paul Moriarity**, **Konami's Frank Bunda** and **Rock-Ola's Frank Schulz**. This foursome (photo 8, l-r) is composed of past and present Atlas execs **Jerry Marcus**, **Ed Ginsburg**, **Ed Pellegrini** and **Sam Gersh**. Another highlight of the Friday night dinner was the terrific lineup of door prizes which included an Atari **Pack Rat** upright, a **Valley Lynx** pool table, a **Williams Strike Zone** shuffle alley, a **Kitcorp Chinese Hero** upright, a **Premier Triple Play**, a **Nomac Pub Darts** game plus kits, parts credits and other goodies.



1



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# COMPACT DISC

## TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On Chart	6/29	6/29 Chart	Title, Artist, Label, Number, Distributor	Price	Weeks On Chart	6/29	6/29 Chart
1 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	1	9		21 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	21	22	
2 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	3	43		22 VOLUME ONE THE HONEYDRIPPERS (Es Paranza 2-90220)	—	22	4	
3 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	3	43		23 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	28	3	
4 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	9	6		24 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	—	23	7	
5 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	5	32		25 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385)	—	25	7	
6 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	—	7	12		26 WEST SIDE STORY LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL	—	26	4	
7 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	4	9		27 HOUSES OF THE HOLY LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	29	3	
8 DIAMOND LIFE SADE (Portrait RK 39581) CBS	—	6	10		28 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	—	33	2	
9 A DECADE OF STEELY DAN (MCA MCAD-5570)	—	14	4		29 BOYS ANDE GIRLS BRYAN FERRY (Warner Bros. 25082-2) WEA	15.98	—	1	
10 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	11	23		30 SOUTHERN ACCENTS TOM PETTY AND THE HEART BREAKERS (MCAD 5486) MCA	—	35	2	
11 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	8	35		31 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	24	37	
12 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	—	18	3		32 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	32	19	
13 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	12	20		33 QUADROPHENIA THE WHO (MCA D2 6895) MCA	—	31	6	
14 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	13	10		34 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	—	27	18	
15 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	—	16	6		35 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	36	19	
16 SHAKEN 'N STIRRED ROBERT PLANT (Es Paranza 2-90265) WEA	15.98	20	3		36 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	30	6	
17 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	17	7		37 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	34	18	
18 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	10	21		38 THE FIRM (Atlantic 81239-2) WEA	15.98	38	9	
19 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	15	43		39 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	37	43	
20 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	19	40		40 THE RIVER BRUCE SPRINGSTEEN (Columbia C2K 36854) CBS	—	40	6	

### THE COMPACT DISC COLUMN

The issue of compact disc imperfections has received little attention, and perhaps rightly so. In comparison with its vinyl cousin, it might be questioned whether or not there is much of a problem at all. However, despite the perception on the part of much of the public — which has taken the significantly enhanced sound quality of CDs to mean a virtual absence of flaws — that the medium is one step beneath absolute perfection, the existence of minor problems can be substantiated at the retailer level.

A random sampling of major urban CD software retailers in Texas revealed that consumer returns of purchased CDs fell somewhere between three to five percent, a vast improvement over the vinyl disc which reached exchange levels as high as 25 percent at points during the oil-starved '70s. However, many of the merchants questioned were acutely aware of CD imperfections and, indeed, had experienced them first-hand. The consensus opinion held that the majority of problems brought to their attention consisted of loud clicking sounds during playback which could easily be separated from the recorded material emanating from the disc. Detected on a lesser number of returns have been problems such as sticking points in the laser tracking process, the inability to pick up certain tracks, pin-holes in the metal matrix located inside the plastic outer shell, and the absence of entire passages of a recording (manifesting itself either in the form of garbled, muddy sound or as complete silence).

The shortage of skilled personnel possessing a thorough grounding in the CD manufacturing process has led to much (often contradictory) conjecture as to the causes of these flaws. It appears that manufacturing mistakes are ultimately responsible for many of these problems in that various environmental stress tests have revealed the finished CD to be virtually impervious to many of the factors known to contribute to the malfunctioning of other record sound formats — i.e. heat, humidity, and rough handling. Warpage — usually caused by either the intense application of heat or poor storage conditions — may well occur on occasion at some point after the production process; this condition is believed to have an effect upon the ability of CD equipment to read the digital information encoded in sequential order around the disc. A number of tests conducted by WEA, PolyGram and others have documented that both the jewel box and cardboard casings currently employed in the packaging process effectively support and protect CDs; therefore, it is hard to assign blame to any particular stage of the transfer process from production plant to consumer.

The growing leniency of record companies in accepting CD returns from retailers reflects a healthy awareness of the problem. Additional signs that supply is gradually catching up with demand for product should contribute to the likelihood of increased quality control in the manufacturing sector. The appearance of new production facilities employing the latest advances in technology will give smaller companies a wider variety of choices as to where to have their CDs pressed. All of these factors would appear to point to a guarded prognosis of steady improvement in minimizing software flaws. Even if the degree of defects present holds steady in the future, notable improvement can be expected given the likelihood of continued progress in CD hardware performance.

Frank Hoffmann

### Panasonic Enters Compact Disc Hardware Market

LOS ANGELES — The Panasonic Home Entertainment Systems Division has entered the compact disc player market with the introduction of its first CD player, model SL-P3610. The new unit features 15-step random access programmability, three repeat functions, a multi-function fluorescent display and precision engineering designed for outstanding performance.

"We believe the time is now right for us to enter this market," said David Dunlap, national sales manager, Panasonic HES. "As prices for CD hardware have moderated over the past couple of years, more and more consumers are adding compact disc players to their stereo systems. With all of the features our unit offers, combined with quality engineering, I believe the Panasonic SL-P3610 represents one of the best buys on the market."

Ten numbered keys and a memory key are provided for command flexibility, allowing users to program and listen to up to 15 tracks in any order they desire. The 10 keys can also be used to directly access any track by either the track or index number.

The play key can also be used to restart a disc from the beginning at any time. Skip keys will jump the laser pickup over as many tracks as desired, forward or backward, depending on the number of times the key is tapped. Holding the skip keys down puts the player high speed search while monitoring with cueing sounds. A repeat function will replay an entire disc, single track or programmed selections.

For performance and sonic excellence, this deck incorporates many advanced technological features. These include a compact optical laser pickup which utilizes a combined collimator focus lens

system with a friction-free four-wire suspension system to provide accurate tracking. An error correction system designed to compensate for disc irregularities for trouble-free play of almost any CD.

A true 16-bit high speed DAC (digital to analog converter) contributes to the wide dynamic range and linearity of the SL-P3610. Low distortion and an excellent signal to noise ratio are achieved through the use of an 11-stage low pass filter and an original delay compensation circuit called simultaneous reproduction circuitry.

Controls for the SL-P3610 are located on a front panel which is slightly angled for easy access. A multi-function fluorescent display features four sets of two-digit readouts which show the total number of tracks, track in play, total playing time and elapsed track time.

This unit is also equipped with a motor-driven slide-out drawer and LEDs for play, pause and repeat.

Dynamic range and signal to noise ratio are both more than 96dB while total harmonic distortion is less than 0.003 percent and harmonic distortion is less than 0.0015 percent.

The SL-P3610 is designed to cosmetically match the Panasonic SC-3610 five component hi-fi system and will fit in its custom-designed rack. This compact disc player will be available in July, 1985 at the suggested retail price of \$374.95.



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