

CASHBOX

July 13, 1985

T.M.

NEWSPAPER \$3.00



SIX RIAA CERTIFICATIONS ANNOUNCED
NETWORK, AFFILIATES GEAR FOR LIVE-AID
BEHIND THE BULLETS: TEARS FOR FEARS #1
MTV AWARDS ENTER NEXT PHASE
GUEST EDITORIAL: AL KOOPER

R.E.M.
Grass Roots Audience Blossoms
Story on Page 13

CASH BOX

® T.M.

CASH BOX:

ACCURATE • DEPENDABLE • READABLE!

The most accurate research.
The most dependable & concise news & information—
IN THE MOST READABLE FORMAT.

Information at a glance & at your fingertips.

The most uncompromising standards of
quality, integrity, efficiency & professionalism.

If your business is music—
YOU NEED CASH BOX.

SUBSCRIBE NOW

SUBSCRIPTION ORDER: PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME _____

COMPANY _____ TITLE _____

ADDRESS _____ BUSINESS HOME APT. NO. _____

CITY _____ STATE/PROVINCE/COUNTRY _____ ZIP _____

NATURE OF BUSINESS _____ PAYMENT ENCLOSED

SIGNATURE _____ DATE _____

USA
 1 YEAR (52 ISSUES) \$125.00
 6 MONTHS (26 ISSUES) \$75.00
 1 YEAR FIRST CLASS/AIRMAIL \$180.00
(Including Canada & Mexico)

OUTSIDE USA FOR 1 YEAR
 AIRMAIL \$195.00

PLEASE CHECK CLASSIFICATION:

- | | |
|---|--|
| <input type="checkbox"/> RETAILER | <input type="checkbox"/> ARTIST |
| <input type="checkbox"/> VIDEO | <input type="checkbox"/> JUKEBOXES |
| <input type="checkbox"/> DEALER | <input type="checkbox"/> AMUSEMENT GAMES |
| <input type="checkbox"/> ONE-STOP | <input type="checkbox"/> VENDING MACHINES |
| <input type="checkbox"/> DISTRIBUTOR | <input type="checkbox"/> RADIO SYNDICATOR |
| <input type="checkbox"/> RACK JOBBER | <input type="checkbox"/> RADIO CONSULTANT |
| <input type="checkbox"/> PUBLISHER | <input type="checkbox"/> INDEPENDENT PROMOTION |
| <input type="checkbox"/> RECORD COMPANY | <input type="checkbox"/> INDEPENDENT MARKETING |
| <input type="checkbox"/> RADIO | <input type="checkbox"/> OTHER: |

CASH BOX

330 WEST 58TH STREET • NEW YORK, NEW YORK 10019
212 • 586-2640

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER 5 — July 13, 1985

CASH BOX

GEORGE ALBERT
President and Publisher

MARK ALBERT
Vice President and General Manager

SPENCE BERLAND
Vice President

J.B. CARMICHAEL
Vice President

DAVID ADELSON
Managing Editor

Research
KEITH ALBERT, Manager
DARRYL LINDSEY
RON ROSENTHAL
STEVEN ZAP
JEFFERY PLATT

Los Angeles Editorial
PETER HOLDEN
GREGORY DOBRIN
PETER BERK
STEPHEN PADGETT
BOB CHILMAN
NADEEN TOOMEY

New York Editorial
LEE ESKE
RUSTY CUTCHIN

Nashville Editorial/Research
JOHN LENTZ, General Manager
BYRON C. WYNNKOP
WILLIAM R. FISHER

PUBLICATION OFFICES
NEW YORK
330 W. 58th Street, (Suite 5D)
New York NY 10019
Phone: (212) 595-2640
Cable Address: Cash Box NY
Circulation:
NINA TREGUB, Manager

HOLLYWOOD
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90026
Phone: (213) 464-8241
TELEX: 6711651 CASBX UW

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 344-2998

CHICAGO
CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 61st Ave., Cicero IL 60653
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.
Arlington VA 22207
Phone: (703) 243-5664

GENERAL COUNSEL
GITTLER & WEXLER
GREGG J. GITTLER
GARY A. WEXLER

MIGUEL SMIRNOFF
Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Lavalle 1569, Pico 4, Of. 405
1048 Buenos Aires, Argentina
Phone: 43-6948

AUSTRALIA — ALLAN WEBSTER
37 Shelley Street
Elwood, Australia
Phone: 0305316926

BRAZIL — CHRISTOPHER PICKARD
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brazil
Phone: 294-8197

CANADA — GRANT LAWRENCE
173 Alfred St.
Kingston, Ontario
Canada K7L 3R8
(613) 549-2119

ITALY — MARIO DE LUIGI
"Musica e Disc" Via De Amicis, 47
20123 Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatemeno bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 534-1651

SPAIN — ANGEL ALVAREZ
Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM — CHRISSY ILEY
54A Cambridge Gardens
London W19 England
Phone: 01-960-2736
HILARY BRIGHT
Flat 3, 162 Bethune Road
London N10 5DS England
Phone: 01-809-1067

CASH BOX (ISSN 0008-7289) 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

Taking Care Of Our Own

By Al Kooper

The recent and upcoming gargantuan Ethiopian benefits once again raise an issue that has troubled me for as long as I've been a part of this industry. We, in the American music business do not take care of our own.

In England, Pete Townshend and Glyn Johns came to the aid of their compatriots Eric Clapton and Ronnie Lane respectively in their times of need. They were also able to muster an army of support in a surprisingly short period of time. And remember, it took Bob Geldof's BANDAID to shame us into USA for Africa.

I have been professionally involved in music since 1958. If I'd known the fatality rate of this profession, I might have become the attorney my parents long for. But now it's 1985 - most of those I came up thru the ranks with are gone: Mike Bloomfield, Chuck Willis, Terry Kath, Al Wilson, Johnny Ace, Karen Carpenter, Jimi Hendrix, Jim Morrison, Janis Joplin - you know who I'm talking about. These people did not die in plane crashes; they died in mood crashes. They needed us and we were ill prepared to help them.

I have been in the trenches but I've been lucky. I'll gladly keep my ulcer and insomnia instead of some 10-sentence obituary in the *Hollywood Reporter*. You just can't take someone out of a neighborhood bar and put them in a 20,000 seat arena without problems, be they psychological or physical. Ours is a process that, by its own nature, produces casualties. We've progressed from 1958 in that now you can study rock 'n' roll in higher institutes of learning and progress into a job in the industry, but once there, you're on your own.

In a very true sense, Bob Geldof has helped reawaken our social conscience; now we must use it to address problems much closer to home. It took no less than a President's wife (Betty Ford) to erect a retreat for T.V. and movie-star patients. We, hopefully, don't need that. We can do it ourselves.

What are we waiting for? As you read this you must know someone in trouble who could be saved with the proper help. When the extremely fickle rock audience moves on to the next phenomenon, it is necessary for us to pause a moment and make sure the last one (who paid our rent last year) is sufficiently prepared to withstand this apathy.

What we have needed all this time is a facility that is industry-funded and maintained. The Betty Ford Clinic has been possibly the only alternative for us, but it's available only to those that can afford it. The kind of facility I propose would base its treatment on need rather than ability to pay. The funding should come from the record companies, agencies and the artists themselves.

The artists generate the cash flow that keeps the industry afloat. Why can't we establish a fund, taken off the top of our considerable profits, to realize these goals? This, coupled with various dinners and benefit concerts, could make this dream a reality.

Those of you who are in a higher profile position than I am, please band together and bring this idea to fruition. Needless to say (but I will), I'll do anything in my power to help.

Thank you and God bless you.



A 27-year industry veteran, Al Kooper is a legendary songwriter, producer and artist. He recently concluded a one and a half year stint with PolyGram Records as director of west coast A&R. In addition to playing on the new Bob Dylan album, he is partnered in a company that provides complete musical services for feature films and television properties.

CONTENTS

DEPARTMENTS		Points West	12
Black Contemporary	18	Rhythm Section	18
Classifieds	38	CHARTS	
Coin Machine	39	Top 100 Singles	4
Compact Disc	42	Top 200 Albums	24
Country	32	Black Contemporary Albums	18
Dance	23	Black Contemporary Singles	21
International	36	Country Albums	32
Jazz	22	Country Singles	33
Merchandising	29	Jazz Albums	22
Radio	14	Jukebox Programming	40
Retail	28	Top 40 Compact Discs	42
Video	26	Top 75 12" Singles	23
FEATURES		Top 15 Music Videos	26
Behind The Bullets	7	Top 40 Videocassettes	27
East Coastings	13	REVIEWS	
Executives On The Move	8	Albums	10
Filmusic	27	Singles	11

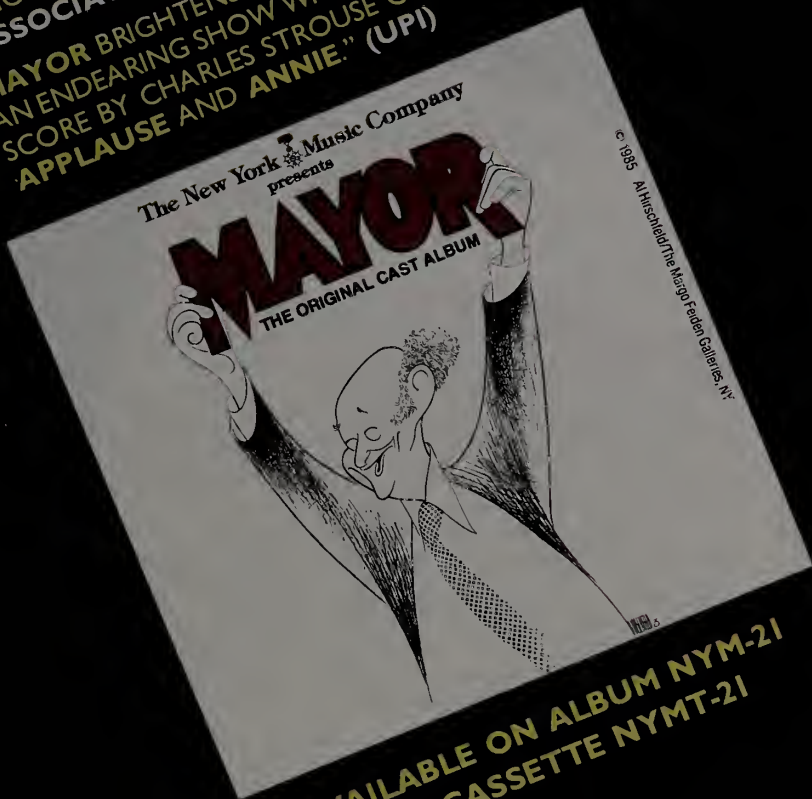
TOP POP DEBUTS

SINGLES	41	YOU'RE ONLY HUMAN (SECOND WIND) — Billy Joel — Columbia
ALBUMS	44	THEATRE OF PAIN — Motley Crue — Elektra

POP SINGLE	WINNERS CIRCLE	POP ALBUM
#1 A VIEW TO A KILL Duran Duran Capitol	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	#1 SONGS FROM THE BIG CHAIR Tears For Fears Mercury/PolyGram
B/C SINGLE		B/C ALBUM
#1 ROCK ME TONIGHT (FOR OLD TIME'S SAKE) Freddie Jackson Capitol		#1 ROCK ME TONIGHT Freddie Jackson Capitol
COUNTRY SINGLE		COUNTRY ALBUM
#1 FORGIVING YOU WAS EASY Willie Nelson Columbia		#1 FIVE-O Hank Williams, Jr. Warner Bros.
JAZZ		MUSIC VIDEO
#1 SODA FOUNTAIN SHUFFLE Earl Klugh Warner Bros.		#1 SUSSUDIO Phil Collins Atlantic
COMPACT DISC		12" SINGLE
#1 NO JACKET REQUIRED Phil Collins Atlantic		#1 ANGEL/INTO THE GROOVE Madonna Sire

NEW RELEASES FROM THE NEW YORK MUSIC COMPANY

"MORE ENTERTAINING THAN ANY BROADWAY MUSICAL THIS SEASON!" (STEWART KLEIN, WNEW-TV)
"A VALENTINE TO THE BIG APPLE! STROUSE'S MUSIC IS MELODIC AND HIS LYRICS ARE FULL OF GOOD HUMOR." (ASSOCIATED PRESS)
"MAYOR BRIGHTENS OFF-BROADWAY! AN ENDEARING SHOW WITH A SPRIGHTLY SCORE BY CHARLES STROUSE OF APPLAUSE AND ANNIE." (UPI)



AVAILABLE ON ALBUM NYM-21
AND CASSETTE NYMT-21



FEATURING THE FIRST HIT SINGLE
"KEEP ON DREAMIN'"
 ALBUM NYM-20
 CASSETTE NYMT-20
 12" NYMD-1205
 7" NYMS-7002



NEW RELEASE FROM "IN THE EVENING" LP-NYM-12
 AVAILABLE ON 12" NYMD-1206 "GIVE ME LOVE"
 7" NYMS-7003 "GIVE ME LOVE"
 "BE SOMEBODY"

AVAILABLE ON 12"
 BERNICE FRAZIER
"WILL YOU BE THE ONE"
 NYMD-1203

SYLVIA BENNETT
"YOU'RE MY FANTASY"
 NYMD-1204

AVAILABLE FROM THE FOLLOWING REGIONAL DISTRIBUTORS:

ACTION MUSIC SALES
 Cleveland, Ohio

ASSOCIATED DIST., INC.
 Phoenix, Arizona

BIG STATE DIST. CORP.
 Dallas, Texas

CALIFORNIA RECORD. DIST.
 Glendale, California

ENCORE DIST. CORP.
 Long Island City, N.Y.

M. S. DIST. CO.
 Mt. Prospect, Illinois

M. S. DIST. CO.
 Atlanta, Georgia

MUSIC CRAFT OF HAWAII
 Honolulu, Hawaii

SCHWARTZ BROS., INC.
 Lanham, Maryland

SELECT-O-HITS
 Memphis, Tennessee

UNIVERSAL RECORD DIST.
 Philadelphia, Pa.

D I S T R I B U T E D N A T I O N A L L Y B Y
 NEW YORK MUSIC DISTRIBUTION, INC. 29 W. 57th Street, New York, N.Y. 10019

NEW ISSUE DATE!
**OPENING
SOON**

CASH BOX AWARD WINNERS



**CASH BOX 1985 ANNUAL
DIRECTORY & AWARDS ISSUE**

Reserve your ad space now!
Issue Date: July 27, 1985 Ad Deadline: July 16, 1985

NEW YORK
J.B. Carmicle
330 West 58th Street • Suite 5D
New York, New York 10019
212 • 586-2640

HOLLYWOOD
Spence Berland
6363 Sunset Boulevard • Suite 930
Hollywood, California 90027
213 • 464-8241

NASHVILLE
John Lentz
21 Music Circle East
Nashville, Tennessee 37203
615 • 244-2898

Roth and Jagger Solo Debuts Platinum

RIAA Announces June Certifications

NEW YORK — David Lee Roth's "Crazy From the Heat" and Mick Jagger's "She's the Boss" became the first platinum albums for those artists minus their respective bands, heading the RIAA's list of June gold and platinum audio and video awards. Amy Grant's "Age to Age," Survivor's "Vital Signs," and Tears For Fears' "Songs From the Big Chair" also went platinum in June. Gold LPs were awarded to Run DMC's "King of Rock," Spyro Gyra's "Catching the Sun," Maze featuring Frankie Beverly's "Can't Stop the Love," the soundtrack from *The Breakfast Club*, Anne Murray's "Heart Over Mind," Rick Springfield's "Tao," Howard Jones' "Dream Into Action," "More Songs from *The Big Chill*," the Mary Jane Girls' "Only For You," "Whitney Houston," and Sandi Patti's "More Than Wonderful." Multi-platinum awards went

to Phil Collins' "No Jacket Required" (two million), Tina Turner's "Private Dancer" (four million), USA for Africa's "We Are the World" (three million), and Michael Jackson's "Off the Wall" (five million). Gold video awards went to, in the theatrical category, *Heaven Help Us*, *The River*, *Choose Me*, *C.H.U.D.*, *Sharkey's Machine*, *City Heat*, *Avenging Angel* and *Nightmare on Elm Street*; with *The River*, *City Heat*, *Avenging Angel* and *Nightmare on Elm Street* also garnering platinum awards.

Non-theatrical gold video awards went to *A Charlie Brown Christmas/You're Not Elected*, *Charlie Brown*; *Life is a Circus*, *Charlie Brown/You're The Greatest*, *Charlie Brown*; *Muscle Motion*; *Iron Maiden — Video Pieces*; and *The Synchronicity Concert*. A platinum non-theatrical video award went to *Automatic Golf*.

ABC Networks, Affiliates Gear For Live-Aid Broadcast

Three-Minute Restriction On Outside Stations

By David Adelson

LOS ANGELES — The ABC Rock Radio Network is gearing up for Live Aid, an event one executive terms the "biggest single broadcast in history." The network and the broadcast's producer, Worldwide Sports And Entertainment, have placed a restriction on non-ABC stations covering the event, limiting broadcasts from the Philadelphia arena to one three-minute spot per hour.

"We certainly didn't want to black out anybody from covering the significance of the event," said ABC vice president, senior executive Bob Benson. "They can certainly be there and they can do any interviews they want but they can't broadcast from there more than three minutes each hour."

Benson added, "we didn't feel this was restrictive at all. I think that is all anyone who doesn't have the broadcast rights is going to want to do." He remarked that ABC and Worldwide will be actively monitoring other broadcasts to ensure compliance with the three-minute restriction but noted they expect few problems. "We don't mind at all if a station is on the air talking about what is happening," said Benson. "I doubt that many stations are going to do that from a promotional standpoint since it's merely telling folks to switch to the station that's carrying it."

According to Benson, "it's only if there was another organization, that for their own positioning reasons or promotional reasons was trying to make it sound like

it had the rights to the performance — then we would interfere."

ABC is currently in the final station clearance stage of preparation and Benson estimated that close to 200 stations will carry the 18-hour feed. Stations wishing to carry the broadcast are required to submit payment to the Live-Aid fund ("not ABC," Benson emphasized) and only after they do so will the network consider them officially cleared.

In addition, the network has purchased a sizable block of tickets to the Philadelphia concert which it has made available to affiliates for in-house or promotional use.

According to Benson, "everything is in good shape for the broadcast. We're doing

(continued on page 30)



STAN GETZ STEVIE — Stevie Wonder sat in with jazz legend Stan Getz at his recent Palace concert. During their 30-minute collaboration, songs like "The Girl From Ipanema," "You Are The Sunshine Of My Life" and "I Just Called To Say I Love You" were performed. Pictured (l-r): Steve Rosen, Palace jazz promoter; Wonder; Getz; John Harrington, Palace promoter.

NAACP Announces Campaign Aimed At Artists, Labels

By David Adelson

LOS ANGELES — A story in the July 3 issue of the *Los Angeles Times* reports the initiation of a campaign by the National Association for the Advancement of Colored People (NAACP) against what one official termed "hypocritical discrimination" by top recording artists and their labels.

NAACP officials disclosed the campaign will focus on Tina Turner, Michael Jackson, Lionel Richie, Diana Ross and Prince because, according to the NAACP, they have "almost entirely white operations . . . and have excluded blacks from their operations."

The NAACP's Fred Rasheed was quoted

as saying the bulk of the campaign would be aimed at negotiating "fair share contracts" with the six major labels — Capitol/EMI; RCA; MCA; CBS; PolyGram and Warner Bros.

Fair share contracts have been settled by the NAACP in the past. Recent contracts with McDonalds and Coors Beer have resulted in company commitments of more black jobs, contracts and a return on the profits extracted from the black community.

Managers for all the artists denied unfair hiring practices though most acknowledged some problems in the industry itself.

Ironically, the NAACP has hurled criticism at the USA For Africa project, charging that few faces behind the video cameras and production crew were black despite the fact that the song "We Are The World" was written by two blacks and blacks had a large role in the performance.

According to the *Times* report, it was complaints by black promoters of unfair discrimination that triggered the NAACP action. Many black promoters have complained angrily over declining business opportunities and what they feel are unfair business practices.

Rasheed said many of the recent complaints have focused on Turner who is about to begin a 90-city tour of North

(continued on page 38)



EVERYBODY WANTS TO GET AN AUTOGRAPH — Tears For Fears were recently mobbed by fans at one of the largest in-stores ever at Tower Records in New York. Over 1,000 fans showed up to meet the band and have them autograph copies of their latest Mercury/PolyGram platinum LP "Songs From The Big Chair." Pictured at Tower Records are (l-r): Roland Orzabal and Curt Smith of Tears For Fears and Guenter Hensler, president and chief executive officer, PolyGram Records.

Behind The Bullets

Tears For Fears: 'Big Chair' #1

Sting Takes A Big Jump

By Stephen Padgett

A long shot bet four months ago would have been that an "artsy" band like Tears For Fears could crack the Top 40. When "Everybody Wants To Rule The World" first whistled over radios across America, the odds grew better. The single had that certain successful ring. The steady climb of "Everybody" into the Top 10 and eventually to #1 on the pop singles chart changed everyone's assessment of Tears For Fears. A second single, "Shout," is riding the inside rail on a sure romp to the Top Five. It is less surprising, therefore now, than it might have been upon its release, that "Songs From The Big Chair" reaches the top of the pop LP chart this week.

In other chart action, Police-man Sting watches his off-duty project, "The Dream Of The Blue Turtles" become a Top 40 LP. The single, "If You Love Somebody Set Them Free," destined for the Top 10, rests at 12 bullet this week.

Tears For Fears

"Songs From The Big Chair," Tears For Fears' follow-up to its promising debut, "The Hurting," has put it all together to outdistance a pack of hot contenders in the Top Five. The impressive retail statistics begin with the following #1 reports: CML in St. Louis, N.R.M. in Pittsburgh, City One-Stop in Los Angeles,

Harmony House in Detroit, Tower Records in Sacramento, Tower Records in Fresno, Tower Records in Seattle, Oz Records in Atlanta, The Radio Doctors in Milwaukee, Cavages in Buffalo, Dan Jay in Denver, Seaport One Stop in Portland and Licorice Pizza in Los Angeles. The Mercury LP is Top Five at Peaches in Kansas City, Peaches in Miami, Round Up Records in Seattle, The Harvard Coop in Boston, Lieberman in Minneapolis, Kemp Mill in Washington D.C., Camelot Music in Ohio, Tower Records in San Diego, Tower Records in Campbell, The Record Bar chain based in Durham, N.C., DLM in Denver, Strawberries in Boston, Western Merchandisers in Texas, The Record Theatre in Cincinnati, Believe In Music in Wyoming, MI, GAM in Minneapolis, Sound Video Unlimited in Chicago, Scott's Wholesale in Indianapolis, Karma in Indianapolis and Richman Brothers in Philadelphia.

The single, "Shout," is following the pattern of its predecessor, "Everybody Wants To Rule The World". It is top ten at a large percentage of CHRs, including Q107, B104, WPXY, KQKQ, WLS-AM and FM, WCRO, Z98, KEGL, 79Q, KITY, B97, Q105, WKXX, KRSP, KIQQ, KIIS, KZZP, KMEL and K-PLUS.

(continued on page 38)



ASCAP JOINS — Victor Fuentealba, outgoing National Music Council president and also president of the American Federation of Musicians, is pictured above (l) with Pulitzer Prize winning ASCAP member Gian Carlo Menotti, who is also Honorary Chairman of the National Music Council, and ASCAP's managing director Gloria Messinger at the council's Fourth Annual Awards Luncheon.



LOVE LOVES NEW YORK — Jerry Love, president, Devon Records, signing a distribution deal with The New York Music Distribution, Inc. First release is a 12", "Nothing Heavy," by artist/songwriter Alvin Fields. Pictured (seated) Jerry Love. Standing (l-r) are: John Cassetta, president New York Music Distribution, Inc.; Denny Zeitler, vice president, promotion, The New York Music Company; Monica Boscia, vice president, New York Music Distribution, Inc.; Randy Poe, executive vice president, New York Music Group and Alvin Fields.

BUSINESS NOTES

CBS Purchases Interest In Winterland

NEW YORK — CBS Inc. has acquired an interest in Winterland Productions, a privately held San Francisco-based corporation engaged primarily in the design, printing and marketing of merchandise for the music and entertainment industries. CBS' interest in Winterland Productions will be managed by the CBS/Records

Group. Winterland's current management — Dell R. Furano, president and chief executive officer, and Donald C. Hunt, executive vice president and chief operating officer — will continue to be responsible for the operation of the business.

ASCAP Elects Review Board Members

NEW YORK — Members of ASCAP have elected five writers and four publishers to serve on its Board of Review. ASCAP's Board of Review, whose members are elected for a two-year term, decides questions raised by members concerning their royalty distributions and ASCAP's distribution rules.

Lyricists elected were John Bettis and Donald Kahn with Wayland Holyfield as alternate. Composers elected were Ri-

chard Adler, Elizabeth Brown Larsen and William Kraft, with Billy Taylor as alternate. The publishers elected were Stanley Mills of September Music Corp., Walter F. Conner of Carl Fisher, Inc., Jean Dinegar of Cherry Lane Music Publishing Co. and Dean Kay of T.B. Harms Co., with Lance Freed of Almo Music Corp. and George Shorenev of Hope Publishing Co. as alternates.

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

NEW YORK — A memorial tribute to Don Elliott, the late jazz musician, will be held at Westport, Conn.'s Levit Pavilion for the Performing Arts, July 14, with Dave Brubeck, Dick Hyman, Dick Katz and many others performing, to benefit the Don Elliott Memorial Scholarship Fund, the Save the Children Federation and Operation Moses . . . New on the bookshelves: *Ragtime: Its History, Composers and Music*, edited by John Edward Hasse (Schirmer, \$29.95 cloth, \$17.95 paper); *Billy Joel: From Hicksville to Hitsville* by Jeff Tamarkin, and *David Bowie* by Steve Gett (Cherry Lane, \$4.95 each); and the paperback edition of Gerri Hershey's *Nowhere to Run: The Story of Soul Music* (Penguin, \$6.95).

EXECUTIVES ON THE MOVE



Conte



Martin



Silverman



Shore

Conte Promoted — Patti Conte has been promoted to the newly-created position of director of media relations 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 Cooper, to whom Conte reports. In this new position, Conte will direct the implementation of national press and media campaigns in support of various Atlantic, Atco & Custom Label artists. She will work closely with the other areas of the artist relations & media development department (publicity, information services, artist relations & television), as well as the company's other marketing departments.

Martin Named — Beverly Martin has been appointed professional manager, west coast for the Chappell/Intersong Music Group-USA. The announcement was made by Ira Jaffe, sr. vice president, talent acquisition. Based in Los Angeles, Martin was formerly director of publishing for Illegal Songs. During her four years with that company she worked with such Illegal artists and writers as Al Yankovic, Joe Cocker, Metric Logic, The Police, Squeeze, The Bangles, General Public and Wall Of Voodoo, among others.

Silverman Promoted — Joni Silverman of United Stations programming has been named director of artist relations. Silverman, who joined the firm earlier this year, was formerly with Pepperplatt Productions ("Rock USA"), WAPP and DIR Broadcasting. Previously director of creative services for United Stations, Silverman's new position marks the creation of an artist relations department at the programming network. In addition to doing artist interviews, Silverman will oversee the booking of talent for all United Stations Programming's shows targeted to CHR, AOR, Country and MOR radio stations.

Shore Named — Island Records Inc., has announced the appointment of Rhonda Shore to national director of press and media relations. Her responsibilities include all publicity and video promotion duties for the label. Shore was previously director of national publicity at Chrysalis Records Inc., and manager, publicity services at JEM Records. Before that she was an account executive at the Howard Bloom Organization.

Poe Named — New York Music Group has promoted Randy Poe to executive vice president of the New York Music Company and New York Music Distribution. He will continue to preside over New York Music Publishing. Poe steps down from a four-year stint as executive director of the Songwriters Hall of Fame.

Katz Elected — The National Academy of Recording Arts & Sciences Foundation has announced the election of Joel Katz, of the Atlanta firm of Katz and Cherry, to the NARAS Foundation Board of Directors. The Foundation is currently involved in negotiations with the city of Atlanta to open a Recording Arts Museum in the city, groundbreaking for which is expected to take place before the end of 1985.

Alba Named — Sal Alba has been named vice president/general manager of VCA/Technicolor's videocassette duplicating division in Huntington Beach, California.

Rhinehart Appointed — Jackie Rhinehart, formerly asst. account executive at *Penthouse* magazine has been promoted to east coast promotion manager for Big Apple Records.

Lipkin Named — Charly Prevost, president of Island Records, Inc. announced the appointment of Lisa Lipkin to production coordinator. Lipkin came to Island from Ross-Ellis, Ltd. and Profile Records where she worked in the production departments.

RCA Names Belnowski — Patricia Belnowski has been promoted to administrator, sales data. In her new position, Belnowski will be responsible for analyzing, implementing and communicating to the field various discount/dating programs for RCA, A&M and associated labels, as well as Arista product. She assumes this new position after having previously been secretary to the staff vice president and senior counsel, RCA Records. She held that position for one and a half years.

Lierner Appoints — *Circus Magazine* publisher/editor-in-chief Gerald Rothberg has announced the appointment of Ben Lierner as managing editor. Lierner joined *Circus* in April, 1984 as senior editor after serving as Jem Records' director of publicity for two-and-a-half years.

Williamson Appointed — *Keyboard*, a music magazine devoted to keyboard and synthesizer players, has named David Williamson as advertising director. He will oversee advertising services and growth.

Katz Named — Zomba Enterprises Inc. has announced the addition of Paul Katz to the staff of its New York operation as director of business affairs. Katz joins as a transfer from the Zomba Group of Companies head office in London where he served for two years as business affairs manager. Prior to that he worked at EMI Records in London in their business affairs department. Katz has been brought in to the New York office in order to consolidate and expand the business operations of the Zomba Group in the U.S.

Tanigawa Named — Hideo Tanigawa has been appointed assistant general manager for the audio products department of Sharp Electronics Corporation's consumer electronics division. Tanigawa's past responsibilities have included overseeing the exporting of Sharp audio products to Asia and the Middle East from 1976 to 1984. He also worked at Sharp facilities in Kuwait and Saudi Arabia from 1978 to 1983 as a chief representative.

Bleimeister Promoted — Rand Bleimeister has been promoted to vice president, sales, Embassy Home Entertainment. Bleimeister will continue to be responsible for overseeing Embassy Home Entertainment's entire sales operation, including field sales, customer service and sales administration in the U.S. and Canada.

MTV Announces 'Second Annual Video Music Awards' Semi-Finalists

LOS ANGELES — MTV: Music Television has announced the semi-finalists in each category competing for MTV's video music awards. These nominations are the results from phase one of a three-part voting process to determine the winners, who will be announced on the *Second Annual MTV Video Music Awards Show*, to be telecast live on Friday, September 13 from Radio City Music Hall. The general category nominees were selected by approximately 1,700 members of the record and video music industries who chose from over 760 videos that were shown on MTV for the first time between May 2, 1984 and May 1, 1985. Professionals in video production, such as video producers and directors, editors, art directors and technicians, determined the professional category nominees.

A second round of voting to narrow the field to five finalists in each category commences July 1. Those results will be announced in August.

Semi-finalists for the "Second Annual MTV Video Music Awards Show" are:

GENERAL CATEGORY NOMINEES

Best Video

1. Don Henley — "The Boys Of Summer"
2. Madonna — "Material Girl"
3. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
4. Prince — "When Doves Cry"
5. David Lee Roth — "California Girls"
6. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
7. Bruce Springsteen — "Dancing In The Dark"
8. Bruce Springsteen — "I'm On Fire"
9. USA For Africa — "We Are The World"
10. Van Halen — "Hot For Teacher"

Best Male Video

1. Glenn Frey — "Smuggler's Blues"
2. Don Henley — "The Boys Of Summer"
3. Mick Jagger — "Just Another Night"
4. Prince — "When Doves Cry"
5. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
6. David Lee Roth — "California Girls"
7. Bruce Springsteen — "Dancing In The Dark"
8. Bruce Springsteen — "Born In The USA"
9. Bruce Springsteen — "I'm On Fire"
10. Paul Young — "Everytime You Go Away"

Best Female Video

1. Cyndi Lauper — "She Bop"
2. Cyndi Lauper — "Money Changes Everything"
3. Madonna — "Like A Virgin"
4. Madonna — "Material Girl"
5. Alison Moyet — "Invisible"
6. Sade — "Smooth Operator"
7. Sheila E. — "The Glamorous Life"
8. Tina Turner — "What's Love Got To Do With It"
9. Tina Turner — "Better Be Good To Me"
10. Tina Turner — "Private Dancer"

Best Concept Video

1. Frankie Goes To Hollywood — "Two Tribes"
2. Glenn Frey — "Smuggler's Blues"
3. Don Henley — "The Boys Of Summer"
4. Billy Joel — "Keeping The Faith"
5. Madonna — "Material Girl"
6. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
7. David Lee Roth — "California Girls"
8. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
9. Bruce Springsteen — "I'm On Fire"
10. Van Halen — "Hot For Teacher"

Best New Artist In A Video

1. Frankie Goes To Hollywood — "Two Tribes"
2. Go West — "We Close Our Eyes"
3. Katrina & The Waves — "Walking On Sunshine"
4. Julian Lennon — "Too Late For Goodbyes"
5. Julian Lennon — "Valotte"

(continued on page 30)

Scorpions (The Film, Not The Band) Hit The Road For Marketing Blitz

By Rusty Cutchin

NEW YORK — "Scorpions World Wide Live," released June 13, has been accompanied by a massive marketing campaign including a 70-minute feature concert film of the same name which will "tour" to various cities as a substitute for a live promotional tour. The tour is being used to promote the August 16 home video version of the film to be released on RCA/Columbia Home Video's MusicVision line.

The live double-LP features over 80 minutes of music, including the band's biggest hits of recent years. It's specially priced at \$10.98 and features a gatefold package. The cassette version was recorded on chrome tape, a factor PolyGram feels is important because of the Scorpions' strong cassette sales history. The first single release was "Big City Nights" b/w "No One Like You," which shipped in a 12-inch configuration to radio the last week of May.

Harry Anger, senior vice president, marketing, PolyGram observed "There's already a tremendous base audience out there for Scorpions. On their 1984 world tour, which provided the material for the LP and movie, they played to over one million people. And the band's album-sales are currently on the rise. Their 1982 LP, "Blackout," went platinum and last year's "Love At First Sting," topped the growing audience and the huge push we're putting behind *Scorpions World Wide Live*, we feel this LP can become one of the biggest-selling live sets of all time."

To help promote the LP, PolyGram has created a wide variety of merchandising materials, including two separate posters; one featuring the new LP plus catalogue, the other displaying the cassette. There are also two-sided streamers, special give-away items, and a distinctive stand-up counter display piece featuring the cassette.

The *Scorpions World Wide Live* movie will be a key element in the whole campaign. The feature, filmed by Hart Perry (who's done such well-known Scorpions' videos as "No One Like You") features footage from the band's 1984 world road show, including concerts in the U.S., Japan, Europe and Rio. In conjunction with the independent marketing consultation firm Second Vision, PolyGram picked 50 top retail markets to debut the Scorpions movie. The film will open over a period of five weeks commencing July 24. Just like a regular concert tour, the movie is being booked by Scorpions' agency, DMA, and local arrangements will be handled by the same promoters who present the Scorpions live.

An enormous national consumer advertising campaign will also surround *Scorpions World Wide Live*. The advertising push will be a joint effort between PolyGram Records and RCA/Columbia's MusicVision Home Video, taking out double page spreads in *Circus*, *Creem*, *Rolling Stone*, *Hit Parader* and other music publications. The ads will display the LP, cassette, compact disc, home video and also offer information about the

(continued on page 30)



SCORPIONS — Band tours America this summer — on film, not stage.



CAPITOL HAS SOME — Capitol execs congratulate Neville, of British band Belouis Some, following his performance at the Greek Theater where he opened for Frankie Goes To Hollywood. Carlos Alomar, who played on Belouis Some's debut LP "Some People," joined the band on stage during a rendition of the debut single "Imagination." Pictured (l-r) are: Don Grierson, vice president, A&R; Danny Socoloff, manager, Belouis Some; Walter Lee, sr. vice president, marketing/promotion; Neville, Belouis Some; Don Zimmermann, president; Tom Gorman, national promotion director; Ray Tusken, vice president, A&R. Seated: Charles Webster, senior marketing manager, International division.

David Foster: Varied Styles and Consistent Success

By Peter Berk

LOS ANGELES — Turn on most any radio station or check out most any record collection, and chances are you'll come across a song written or produced by David Foster. In the music world, his name is seemingly everywhere these days, and he's thus far been behind some of the best efforts from such diverse artists as the Tubes, Chicago, Kenny Rogers, Hall & Oates, Olivia Newton-John, Alice Cooper, James Ingram, Donna Summer and Lee Ritenour, among many others.

A multi-award winner, who only recently shared the Producer of the Year Grammy (for the album, "Chicago 17"), Foster has become well known and much respected for his rich, complex, emotional pop-oriented productions and compositions. His work, particularly over the last decade, has met with tremendous approval not only from record makers, but from record buyers, and as a result his talents are constantly in demand within the industry. He's also a proficient keyboardist, and has recorded in that capacity for such people as Al Jarreau, Kenny Loggins and Rod Stewart. Even though he often manages to weave in strains of jazz with rock, or pop with country, Foster seems to somehow stay true to each style, presenting a straightforward, unpretentious honesty in his music. From his home in Canada, where he's enjoying a brief respite from recording, Foster discussed his multi-faceted career.

Regarding his unusual ability to avoid being categorized, Foster commented, "I know I enjoy all types of music. I think all the music I grew up learning and listening to made a great impression on me. Maybe that's helped me to feel as comfortable with the Tubes as I am with Kenny Rogers." When asked to describe his own production techniques and trademarks, Foster said, "A good deal of my music and its direction comes from playing the piano because that's what I've really done the longest. Also, I've worked with a very talented engineer, Humberto



David Foster

Gatico, for six years, and we've established a recording style. We're constantly looking for new sounds." Foster has evidenced a production approach along the way which suggests that he enjoys vacillating between a high tech and an acoustic sound. "We get in moods of wanting to record a certain way for a few months," he mentioned. "Then something different will influence us. Of course, we're always remembering that the artist comes first, and has a big say in how the album turns out. I do feel somewhat proud at being able to go in several differing musical directions."

Despite years of success over a wide artistic spectrum, Foster is perhaps most pleased with the work he's done this year. "Of late," he remarked, "it's the film, *St. Elmo's Fire*, which has been particularly satisfying. It was my first attempt at complete scoring, and it was a really good experience. I learned a lot, and everyone really pitched in and showed me the way." For the film, which stars Emilio Estevez and Ally Sheedy, Foster also contributed (as writer, producer, or both) 10 cuts. The first single, "Man In Motion," was co-

(continued on page 30)

ALBUM RELEASES

WHO'S ZOOMIN' WHO? — Aretha Franklin — Arista 8286 — Producer: Narada Michael Walden — Aretha Franklin-David A. Stewart — List: 8.98 — Bar Coded

While Tina Turner made last year's comeback coup, 1985 should belong to Aretha Franklin. From the single "Freeway Of Love" to cuts like "Sweet Bitter Love" and duets with Peter Wolf and Eurythmics, this album thrusts the Queen of Soul back to the public eye, and in excellent form. Fast retail and crossover action.

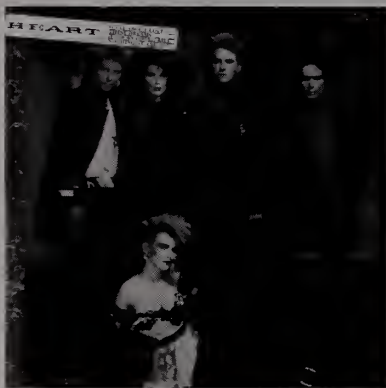


GREATEST HITS — VOLUME I & II — Billy Joel — Columbia 40121 — Producer: Phil Ramone — List: 12.98 — Bar Coded

This two-record set is the definitive Billy Joel package complete with his first hit "Piano Man" on up through "Goodnight Saigon," "The Longest Time" and two previously unreleased tracks, "The Night Is Still Young" and the current single "You're Only Human." Excellent packaging and lyrics to each cut are included in what should be a hot summer seller with a long shelf life.

HEART — Capitol 12410 — Producer: Ron Nevison — List: 8.98 — Bar Coded

With a very successful track record on AOR from their string of '70s hits, Heart and the Wilson sisters return with a solidly written and produced package that has already delivered one Top 40 single — "What About Love?" Sure to hit big with old fans of the band as well as rallying a new audience, look for "Heart" to be big at retail.



STAYING OUT LATE WITH... — Beat Rodeo — IRS 39027 — Producer: Don Dixon-Danny Amis-Richard Gottehrer — List: 8.98 — Bar Coded

Though the name may sound a bit too familiar, Beat Rodeo has a legitimate sound which draws more from country roots than many such bands. The first single "Just Friends" and many of the cuts on this debut LP feature imaginative melodies and tightly fused harmonies. Excellent pop/country fare which works best on "Without You," "Not The Girl Loves Me" and "Mistake."

FIND OUT! — The Stanley Clarke Band — Epic 40040 — Producer: Stanley Clarke — List: 8.98 — Bar Coded

With the exceptional response to Clarke's version of "Born In The U.S.A." "Find Out!" could be Clarke's latest ticket to pop exposure. Includes three instrumentals and some top vocal tracks including "What If I Should Fall In Love."

WORLD SITIZENZ — World Sitzenz — Manhattan 53013 — Producer: David J. Holman-Hawk — List: 8.98 — Bar Coded

One of the Manhattan label's most promising bands, World Sitzenz is a musically astute group which moves easily between pop, dance and rock. From the single "Lock It Up" to "Back And Forth" and "Don't You Want To Hold Me," this debut is a hard to define but thoroughly contemporary album.

INTERIOR HEARTS — Legal Weapon — Arsenal Records 5961 — Producer: Legal Weapon — List: 6.98 — Bar Coded

Randy and raucous rock 'n' roll from another veteran L.A. band. The group's strong live show translates well here, and vocalist Kat Arthur sounds especially ferocious.

RETURN TO WATERLOO — Ray Davies/Original Motion Picture Soundtrack — Arista 6-8386 — Producer: Ray Davies — List: 9.98 — Bar Coded

Though the film has been out for some time, this soundtrack is a welcome release for Ray Davies fans. With three cuts included on the Kinks "Word Of Mouth" LP, new material includes the title track, "Lonely Hearts," "Expectations" and others.

LIFE'S A GAMBLE — The Rads — EMI America ST-17158 — Producer: Ken Scott — List 8.98 — Bar Coded

Australia's The Rads are back with their second EMI America LP. This record should help The Rads join the ranks of fellow Aussies Midnight Oil in capturing American alternative rock ears. Modern pop sensibilities combine with a driving rock beat. A very promising band that should get college and AOR exposure.

THE COMPLETE STORY OF ROXANNE — Various Artists — Compleat 671014-1 — Producer: Frank Virtue — List: 6.98 — Bar Coded

Rap heaven. Everything from "Roxanne, Roxanne" to "Roxanne's Doctor" and "The Real Roxanne."

HIGH VISIBILITY — Generation Band — TBA Records 208 — Producer: Josh Feldman-Generation Band — List: 8.98 — Bar Coded

With a superior cast of players, this Victor Feldman-led group is tight and highly danceable. Look for B/C and urban radio play on several cuts and good retail response.

PICK 'N' CHOOSE — Radiance — Qwest 9 25153-1 — Producer: Reggie Griffin — List: 8.98 — Bar Coded

Highly polished B/C and urban fare that has already gained the band a sizable reputation in the midwest. Look for a fast response to this group from B/C radio.

WELCOMING A NEW ICE AGE — Gleaming Spires — Tabb Records 2 — Producer: Greg Penny — List: 8.98

With roots in the L.A. street band scene, Gleaming Spires have honed a slick and hard rocking sound which is made distinctive by Les Bohem's lead vocals and a cohesive overall sound.

SCREAM-DOWN UNDER — Various Artists — Thirsty Ear OZ 001 — Producer: Kim Reed — List: 8.98

This latest sampler from Thirsty Ear surveys the still burgeoning Australian music scene, with highlights coming from Gang Gjang and Your System.

OIL AND GOLD — Shriekback — Island 90276 — Producer: Barry Andrews — List 8.98 — Bar Coded

Shriekback had a decent sized hit a couple years back with "All Lined Up." A solid favorite among alternative music buffs and import buyers, this record should be welcomed immediately. The non-stop, aggressive dance grooves and distinctive vocals will make it a favorite at clubs and college radio.

HEREDITY — Rational Youth — Capitol 12399 — Producer: Tracy Howe-Dee Long — List: 6.98 — Bar Coded

INSTANT REPLAY — The Monkees — Rhino LP 146 — Producer: various — List: 6.98

SLAVE GIRL — Lime Spiders — Big Time 002 — Producer: Tom Misner — List: 8.98

THE AXEMAN'S JAZZ — The Beats Of Bourbon — Big Time 001 — Producer: Roger Grierson — List: 8.98

LOVE PLANET — Painters & Dockers — Big Time 004 — Producer: Painters & Dockers — List: 8.98

WILD ON THE RUN — Tobruk — Capitol 12430 — Producer: Lance Quinn-Tobruk — List: 8.98 — Bar Coded

THE MUTTS — Shanghai 1001 — Producer: Clay Rose — The Mutts — List: 6.98

PSI COM — Mohini 023 — Producer: Psi Com-Ethan James — List: 5.98

DE TOX — Flipside 2 — Producer: none listed — List: 6.98

SINGLE RELEASES

THE POINTER SISTERS (RCA JK-1426)
Dare Me (3:41) (WB Music Corp.-Bob Montgomery Music-Restless Heart Music/ASCAP) (S. Lorber, D. Innis) (Producer: Richard Perry)

The chart-topping sisters are sure to hit again with this fierce dancer from their newest RCA effort, "Contact." A rhythmic funk bass and stiff percussion are a powerful mix here, driven by a charging lead vocal. This is pure Pointer Sisters energy music, a tune that'll have summer dance floors sizzling, sure to heat club DJ playlists. Crossover potential should make "Dare Me" readily added to both CHR and B/C and strike new gold for the Pointer Sisters.



AC/DC (Atlantic 7-89545)
Danger (4:22) (J. Albert & Son/ASCAP) (Young-Young-Johnson) (Producer: Angus & Malcolm Young)

Already gaining extensive adds on AOR, the first single from AC/DC's "Fly On The Wall" is a gritty and blues-inflected effort that should continue CHR's embrace of metal acts on their playlists. Growling vocals and tale of drunken fun distinguish "Danger" which is highlighted by a pounding chorus perfect for summer play



STEPHANIE MILLS (MCA 52617)
Blt By Blt (Theme From Fletch) (3:25) (MCA Music-Kilauea Music-Rightsong Music-Franne Golde Music/ASCAP-BMI) (Faltermeyer-Golde) (Producer: Harold Faltermeyer)

This surging track is a perfect vehicle for vocalist Stephanie Mills, and the added exposure of the song through its placement in the motion picture *Fletch* should result in Top 10 chart placement. Harold Faltermeyer's production allows Mills the chance to really stretch out and cut loose, and the song's infectious melody should bring it to CHR and urban radio.



REO SPEEDWAGON (Epic 34-05412)
Live Every Moment (3:47) (Fate Music/ASCAP) (Cronin) (Producer: Kevin Cronin-Gary Richrath-Alan Gratzner)

With a tropical melody and a typically solid rock base, REO's latest single from the hot selling "Wheels Are Turnin'" LP is an excellent summer single. Playing off of classic rock themes with a hint of romance in his delivery, Kevin Cronin has an amazing knack for pop hooks which have enough meat for AOR. Debuting this week on *Cash Box's* singles chart at #74, look for "Live Every Moment" to be in hot rotation for weeks.



NEW ORDER (Qwest 7-28968)

The Perfect Kiss (4:23) (Bemusic, adm. by WB/ASCAP) (New Order) (Producer: New Order)

In a somewhat reverse manner, New Order's hugely-successful LP, "Low-Life," has spurred interest in the release of a single. "The Perfect Kiss" is the perfect first single, combining as it does such New Order trademarks as dance floor sonics, searching vocals and a penetrating melody. It could be a surprise CHR, but is sure-fire at college and progressive AOR.

KRYSTOL (Epic 34-04941)

Love Is Like An Itchin' In My Heart (3:48) (Stone Agate Music Division/BMI) (E. Holland, L. Dozier, B. Holland) (Producers: L. Silvers, W. Bryant)

The classic Supremes hit gets the full funk/rock treatment here as these four femmes fatales give their own rendition. Superb dance rhythms insure club play, with certain B/C radio action.

ROBERT PALMER (MCA 52643)

All Around The World (2:18) (ATV Music/BMI) (Blackwell-Millet) (Producer: Bernard Edwards)

Robert Palmer's recent involvement with the Power Station has gained the veteran vocalist much press, and this treatment of the classic roots rocker "All Around The World" from the *Explorers* soundtrack should add to that exposure.

CARLY SIMON (Epic 34-05419)

Tired Of Being Blonde (4:07) (Screen Gems-EMI Music, Ind.-Shifryleepeople Music/BMI) (L. Raspberry) (Producers: G.E. Smith, A. Baker, F. Filipetti, T.B. Wolk)

A slapping rocker from pop's leading mistress of the ballad, "Tired Of Being Blonde," is a danceable departure for Simon. Dripping with cynicism, Simon's latest should catch plenty of CHR airplay with hits sharp hooks.

BOY MEETS GIRL (A&M 2741)

The Touch (3:37) (Irving Music-Boy Meets Girl Music/BMI) (G. Merrill, S. Rubicam, T. Bell) (Producer: T. Werman)

Bouncy pop from this new A&M act, "The Touch" smacks of R&B in its funky bass licks and lead vocalist George Merrill's nimble tenor vocals. A CHR must, this tune is summer playlist must-add material.

LUBA (Capitol B-5496)

Let It Go (3:45) (Colgems-EMI Music-Ready-To-Wear Music/ASCAP-CAPAC) (Luba) (Producer: Daniel Lanois)

THE WEATHERGIRLS (Columbia/The Entertainment Co. 38-05428)

Well-A-Wiggy (4:30) (Fourth Floor Music-Hot Kitchen/ASCAP) (Winchester) (Producer: Hank Medress-Jeff Kent)

TENITA JORDAN (CBS Ass. ZS4 05427)

Don't Wanna Think About It (3:58) (C'Index Pub. Co.) (Biggs-Wansel) (Producer: Dexter Wansel)

VAL YOUNG (Gordy 1795GF)

Mind Games (4:01) (Stone City Music Co./ASCAP) (D. LeMelle, N. Hughes) (Producers: L. Ruffin, Jr., F. Jenkins)

Grinding funk with a rocking edge, "Mind Games" is sure to make prime summer club fare with its irresistible dance rhythms, while Young's rapturous vocal should keep this tune moving straight up the B/C charts.

RATIONAL YOUTH (Capitol B-5489)

No More And No Less (4:05) (Cyvinil/PRO) (T. Howe) (Producer: T. Howe-D. Long)

Canada's newest export, Rational Youth, has been a big seller up north. "No More And No Less" is an '80s update of musical terrain covered by The Byrds a decade ago. A singable chorus, fresh harmonies, acoustic and electric guitar jangles all bode well for CHR, AOR and college radio acceptance.

READY FOR THE WORLD (MCA 52636)

Oh Sheila (3:36) (Ready for the World Music-Excalibur Lace Music-Trixie Lou Music/BMI) (Riley-Strozier-Valentine)

Released because of extensive urban and B/C album play, "Oh Sheila" combines all the Minneapolis-sound components with the group's own sense of character to form a single bound for the Top 10.

DAZZ BAND (Motown 1800MF)

Hot Spot (3:50) (Jobete Music-Dazzberry Jam Music/ASCAP-Stone Diamond Corp.-De Dazzled Music/BMI) (Harris-McClain-Harrison) (Producer: Bobby Harris-Lew Hahn)

The title track from the Dazz Band's upcoming LP is rock-influenced urban cut which has potential for the crossover market. Look for fast radio adds.

VAN STEPHENSON (MCA 52611)

No Secrets (3:44) (MCA Music/ASCAP) (B. Walsh) (Producer: R. Landis)

"No Secrets" is a dance rocker with a melodic taint. Stephenson's driving vocal adds much to the energy of this guitar battling tune. Rock radio all the way, with CHR potential.

WILL RAMBEAUX and the DELTA HURRICANES (Monza 8501)

Jenny Drives A Mustang (3:53) (Music Crop. of America/BMI) (Rambeaux) (Producer: Marty Crutchfield)

JIM QUEALY BAND (Mudfram 12-22-53)

So Good After All (4:07) (Line Up Music/NBI) (Quealy) (Producer: Jim Quealy)

FRICTION GROOVE (Atlantic 7-89530)

The Tie Bomb (3:47) (Metropolis Music/B.V.-Warner Bros. Music) (Dover-Tucker-Friction Groove) (Producer: Dave Allen)

POINTS WEST

AND NOW FOR SOMETHING . . . — It's not very often that you hear something that is truly *completely different*, but the welcome surprise is that **Blue Nile's** debut domestic release "A Walk Across The Rooftops" is in fact very different and very listenable. The Scottish trio — **Paul Moore, Robert Bell and Paul Buchanan** — did not start out to be a serious band, but after its demo tapes were heard by Linn Products, the band was signed. This album was released in the U.K. nine months ago, and, after selling heavily as an import, A&M has picked up the LP — now look for a wave of press about the trio as critics and consumers tap into the ethereal, emotional and gutsy sound of Blue Nile.

CLIMBING UP THAT GOLD MOUNTAIN — **Danny Goldberg's** Gold Mountain label, which has a hearty sense of the American tradition with the **Textones, Keel and Bruce Cockburn** already on its roster, has just signed NY's **Washington Squares**. Around for the last few years and doing extensive touring nationally, the folk trio is not a folk-rock ensemble, these guys don the whole beatnik garb and bring a new flavor to a distinct sound and image. They say that the folk revival is just around the corner, and the Washington Squares have the sound and style to bring it to the fore, especially with Gold Mountain and A&M's help. The band is to be recording its debut this summer.

WORKING HIS MOJO — **Mojo Nixon (r)** and **Skid Roper (l)** are making noise on the L.A. club circuit and the pair's *Enigma* debut is now on the shelves.

of a phenomenon at local clubs, opening recently for everybody from **Danny & Dusty to NRBQ**. Nixon and partner **Skid Roper's** debut has just been released on *Enigma*, and now the whole world will get a chance to hear what this thing is about. After growing up in Virginia and North Carolina and feeding off the walking blues of people like **Howlin' Wolf** and **John Lee Hooker** as well as the indigenous gospel music of the area, Nixon has fused that with a modern sense of entertainment to form a vaudevillean live show which can be devastating. And while Nixon and Roper bring back elements of the past, the guitarist/vocalist explains, "Our music isn't supposed to be an educational kind of thing, we're just out there to entertain and create some kind of pandemonium. And so many of these guys today use a lot of the same methods to get across their music and their ideas, we're trying to do something a little more direct and sincere." After busking in the London subway stations for a time and growing up with street corner entertainers, Nixon has honed his idea of what is effective, and catching his live show is proof positive that honky-tonk singers, corner story tellers and folkies around the world would be proud. Toss in a dash of psychedelic craziness and the picture is complete. Look for Mojo Nixon and washboard player Skid Roper at upcoming local dates at both the Club Lingerie and McCabe's.

ENTERTAINMENT ENRICHMENT — Last year's Olympic Arts Festival treated Angelenos and visitors alike to an astounding array of cultural events and entertainment from around the country and the world, and though that kind of festival is rumored to be in the works on a permanent basis, UCLA is doing a good job trying to pick up the slack all by itself. The University's Center For The Arts has just released its 1985-86 schedule and some of the musical highlights include **Judy Collins (10/13)**, **Dizzy Gillespie/Mitchell Ruff Duo (10/24)**, **Mel Torme** and **Jack Jones** in April of next year, **Odetta** and **Leo Kottke** also in the Spring of 1986. A special **Wynton Marsalis** concert with his father **Ellis Marsalis** is also upcoming. **Kronos Quartet** will also be performing a series of programs beginning in September.

SUMMERTIME IS FESTIVAL TIME

Among the many festivals on the west coast that have not already been documented here, are: the San Francisco Blues Festival which will take place September 14-15 with artists including **Otis Rush, Luther Johnson, John Lee Hooker, Big Joe Turner, Roomful Of Blues, Queen Ida** and others. Held at the Great Meadow at Fort Mason, the S.F. Blues Festival is sponsored by Budweiser . . . the 9th Annual **Simon Rodia** Music and Arts Festival will be happening July 27-28 and include a tribute to R&B, jazz and gospel idioms and will feature performers **Bo Diddley, Les McCann, Tierra, Frank Ballard, Horace Tapscott** and many others . . . the Southern California Blues Society's 3rd Annual "Celebration Of The Blues" will be held July 13 and will feature a special tribute to the recently lost **Pee Wee Crayton** and will be highlighted by the **Chambers Bros., Tom Ball & Kenny Sultan, Melvis & the Megatonnes, Big Joe Turner and Frank Frost & the Wonders** with special guest **Ry Cooder**.

CLOSE TO THE EDIT — Re last week's **Sandra Bernhard** piece (*Points West* um erratum), the producer of Bernhard's "I'm Your Woman" LP is **Barry Reynolds** . . . **Rank & File** (will be working on new material this summer) got a call two weeks ago from a certain **Tom Petty** contact to play dates in Omaha, Wichita Falls and Kansas City, and you can bet the band jumped at the chance to open for Petty. They really jumped as the call came at 11 p.m. Thursday night and the band left the next morning at 7 a.m. . . . Freeway and Rhino Records are releasing a **Charles Bukowski** LP in early August called "Hostage." The LP was recorded live at the Sweetwater Inn in Redondo Beach, Cal.

Peter Holden

NEW FACES TO WATCH

Cock Robin married Jenny Wren according to 17th century folklore. This marriage of two birds forms a fundamental image for a new band on Columbia Records named Cock Robin. Peter Kingsbery and Anna LaCazio are two singers with uncommonly powerful voices who have joined together to form this rising Los Angeles quartet.

The recent release of their debut LP, "Cock Robin," actually represents the culmination of years of hard work. The two banged around L.A. clubs and demo studios in separate bands. At different times both came close to signing label deals. In frustration, Kingsbery and LaCazio retreated from the music scene until three-and-a-half years ago when they decided to combine efforts and start a band. "I met Peter when I was 15 and we've been friends for a long time. I've always admired his music and he admired my show," said LaCazio during a recent interview. And so, the two began singing together for the first time.

"We got together and we were just going to play. We wanted to mainly play around town. We started getting involved with other musicians who had been friends and we went ahead and just tracked some things. Never once was our intention to get a label deal. Really, we just wanted to try and enjoy music again after being burned out," stated LaCazio. "But we did have the intention of starting a band," interjected Kingsbery. Ads in local music papers eventually turned up the missing members of Cock Robin. Clive Wright, a native of England living in L.A. and Lou Molino III of Philadelphia became guitarist and drummer, respectively, for the fledgling project.

"We started doing demos and realized the songs were not chopped liver, we had something that was good," said Kingsbery. "My publisher,



Cock Robin

Jay Landers, became responsible for managing the band and he propelled us, giving us money to do demos and rehearsals. Ron Oberman of CBS came down to some of our gigs. And he just signed us. Without Jay Landers and Ron Oberman, Cock Robin would be adrift in a sea of L.A. bands," Kingsbery stated. The seemingly endless string of rejections had come to an end. But the band refused to be bitter. "One of the virtues of having to wait as long as we did is that we were able to go in to the record company and say 'this is it,' we know what we're doing and we do it well," said Kingsbery. And LaCazio added, "We never tried to change our thing to suit anything, because we didn't start that way."

After all the effort, Cock Robin is finally on their way. A Steve Hillage-produced LP has just hit the streets. The first single, "When Your Heart Is Weak," is bulleting up the singles chart. The unique combination of duet vocals and a groove/rock instrumental base sets Cock Robin apart. The musical marriage between Peter Kingsbery and Anna LaCazio has cemented a creative force that promises to be a fruitful and successful endeavor.

Malmsteen Groundswell Pleasant Surprise This Year For PolyGram

By Rusty Cutchin

NEW YORK — Yngwie Malmsteen has now been internationally recognized as one of the hottest and most important new guitarists in music by those who should know — other guitarists. The interesting thing is that although heavy metal fans are most familiar with Malmsteen because of the aggressive nature of his work with Alcatrazz and his own group Rising Force, his music is neither inaccessible to mainstream audiences nor overly simplistic. Metal is more an avenue to new complexities for Malmsteen, and more and more American audiences are picking

up on the young guitar hero's talents. It's a development that PolyGram execs in America had to notice through import sales figures.

Malmsteen, 21, has already copped one of the most prestigious for guitarists — best new talent of 1984 by the readers of *Guitar Player* magazine. The award has been won in the past by Al DiMeola, Edward Van Halen, Randy Rhoads, Adrian Belew and Stevie Ray Vaughan. The young giant began to seriously study the guitar at the age of seven, when he saw a TV special on Jimi Hendrix. By 1978 he was making four-track recordings of his band, Rising Force. Over the years, the tapes improved, and so did the backup musicians. Eventually, one of the tapes made its way to Mike Varney, a columnist for *Guitar Player* and head of Shrapnel Records. Varney wrote about Malmsteen in February of 1983, and encouraged him to come to California to join a Shrapnel act, Steeler. He made his American recording debut on the Steeler LP. His performance caught the attention of Graham Bonnet (Rainbow, Michael Schenker Group), one of Malmsteen's favorite singers, who was forming the band that was to become Alcatrazz. Malmsteen joined the band and became one of its driving forces. After one studio and one live LP with Alcatrazz, Malmsteen embarked on his solo career. Rising Force was essentially a solo project, with the formation of the new band, featuring



YNGWIE MALMSTEEN — Young Swedish guitarist explodes through word-of-mouth in America after a hit LP in Japan.

(continued on page 38)



Cover Story

A Grass Roots Audience Blossoms

By Peter Holden

LOS ANGELES — The musical career of REM has mirrored the "renaissance" in American music which has taken place over the past few years. Starting a band simply because they loved music, REM founders Michael Stipe and Peter Buck along with Mike Mills and Bill Berry began by putting out their own records, playing live constantly and finally signing with IRS Records. And while the elusive hit single has not appeared yet, the band's grass-roots following and tireless touring has resulted in its albums, "Chronic Town" (1982), "Murmur" (1983), "Reckoning" (1984) and the current release "Fables Of The Reconstruction" becoming both critical favorites and consistent sellers.

The buzz around the band has been growing with each release, and "Fables Of The Reconstruction" is already its biggest seller — it has shipped over a quarter of a million though it has only been on the shelves a month. This might be a surprising level of success to some, those who questioned Michael Stipe's disregard for enunciation and REM's general desire to do things on their terms, but the band's musical variety, challenging material and exhilarating live performances have helped to prove out its undeniable talent.

Aside from the immediate commercial success of "Fables," the LP also marks a change of producer. With its first LPs recorded by Mitch Easter at his now-famous Drive-In studio, REM this time looked to Joe Boyd (Fairport Convention, Pink Floyd) and a British setting for its sound. Bassist Mike Mills, in a recent interview with *Cash Box*, explained how the selection of Boyd came about and the differences of "Fables" with REM's past efforts: "We were thinking about using a different producer, I guess Peter (Buck) brought Joe's name up, and after speaking to him, it just seemed right. He wanted to do it in England — he felt more comfortable there and we wanted to do it someplace different and it worked out well."

As for the album's material, Mills commented, "We have always had most of it written before we recorded, but in this case we didn't have a chance to play it live before. We usually run through the songs 20 times or so to work out all the kinks. As a result we spent more time mixing and arranging in the studio than

we usually do. Now, once we do these songs live they will go through that process — after two weeks of playing they might be different." This is an example of one of the band's most appealing charms: a certain down-home looseness and flexibility which stems from its unpretentious roots and simple desire to be a good band rather than a high profile big band. This is also reflected in the value REM places on retaining Athens, Georgia as its home: "It's important for us to go back there and forget about all of this. Just to be with friends and family and unwind."

Working with Boyd, the band also decided to try some new instrumental colorings. "You have to keep growing as a band, and before we had gone into the studio we had thought about what we could do to make this record different or unusual. We thought that the songs were strong enough so that they would stand up to having horns or strings on some of them. It wasn't really a radical shift. What is the 'REM sound,' who is to say it doesn't include horns and strings. We've always left ourselves open to be able to do what we wanted to, and we've gotten to the point where we're not worried about trying something new. The people that like us are willing to take everything about us, it's not because they heard one song on the radio and thought, 'I really like this band.'"

The band's college radio and retail base has paid off handsomely on the LP's initial sales. IRS VP of sales Barbara Bowlin told *Cash Box*, "In its first four weeks, we have already put out as many copies of 'Fables Of The Reconstruction' as we have of 'Reckoning' since its release last year." The enthusiasm of the general public and the industry was concretely gauged with listening parties given by various retailers around the country one week prior to the "Fables" street date. "We finalized the idea in 20 markets around the country," says Bowlin, "with the gamut of stores running from one-off shops like Metronome Records in New Orleans to Record Bars and Tower. The concept was to provide the retailer with something to give to their customers and the response was excellent. Almost all of the participating stores expressed receptiveness to this idea in the future and the response at some stores was surprisingly good. Attendance in the smaller markets is especially strong."

It is in these sorts of "smaller markets" (continued on page 38)

EAST COASTINGS

ARTISTS IN TRANSITION — Two milestones were reached by major musical talents last week — one a veteran pop star, the other a rising force on the metal scene. **Pete Cetera** announced he was leaving **Chicago** to pursue a solo music and acting career. The 18-year group veteran, who has been the primary lead vocalist in Chicago for many years now, will record for Warner Bros. and collaborate with **David Foster**, the star producer who was instrumental in the group's comeback. Cetera will also write a song for *Rocky IV* and another (with Foster) for **Julio Iglesias**. Cetera's departure is only the second major crisis to hit the group in its long history. Chicago eventually recovered from the accidental shooting death of guitarist and singer **Terry Kath**, but Cetera has become the exclusive singles



HAVING A GOOD "CRY" — Pro Motion's Joe Giaco (left) and Brad Le Beau (right), who obviously gets choked up at these things, pose with Kevin Godley (center) of Godley and Creme, whose new video and single "Cry" were recently debuted at New York's Private Eyes.

voice of the group in recent years. It remains to be seen how **Bobby Lamm** and company will respond to what many saw as an inevitable development (Cetera has already recorded one unsuccessful solo album) . . . And **Hanoi Rocks** has decided to call it quits after five months of reorganizing efforts following the death of drummer **Razzle** and the departure of member **Sam Yaffa**. Members **Andy McCoy** and **Nasty Suicide** are rehearsing in a new band and **Mike Monroe** is embarking on a solo project. None of the members rule out working together in the future.

ARTISTS IN THE SPOTLIGHT — **Melissa Manchester** will be a television host for the Live Aid concerts this Saturday (13). The singer is set to participate at both locations of the telethon (London and Philadelphia), to be broadcast by ABC and MTV. Manchester recently completed her first music video — for her new single "Energy" . . . and **Tom Petty** and the **Heartbreakers** were awarded the first "Grand Prix" for best video clip at the Montreux Golden Rose Television Festival for "Don't Come Around Here No More."

STAGES — In honor of **Richard Rodgers'** 83rd birthday, PolyGram will release the debut cast recording of *I Remember Mama* in September. Rodgers died in 1979, the year his 40th musical, *Mama*, played Broadway. With the new recording, all of Rodgers' scores have been committed to wax. The cast recording will feature **Sally Ann Howes**, **George Hearn**, **George S. Irving**, **Ann Morrison**, **Sian Phillips**, **Patricia Routledge**, **Elizabeth Seal** and **Gay Soper** . . . RCA Red Seal will release "Black Max," a digital recording of original Cabaret songs by **William Bolcom** and **Joan Morris**. Bolcom and Morris have been performing and recording together since 1972, specializing in American songs from vaudeville to **Charles Ives** to **Rodgers** and **Hart**.

QUEST FOR CLASSICS — RCA continues the vault plunder, with equally successful results. There sometimes seems to be an ocean between product for the fanatic historian and the complete idiot, and **Greg Geller's** thoughtful reissues fill needed gaps, first with **Elvis**, then with **Sam Cooke**, now with a collection of artists and the original recordings of seminal rock and roll tunes. You get original versions from **Big Joe Turner** and **Big Mama Thornton** ("Shake, Rattle & Roll," "Hound Dog") and covers by **Elvis** ("That's Alright, Mama"), as well as originals from **Bo Diddley**, **Chuck Berry**, **Little Richard** and others. You get the original talents (mostly black) and the superstars (mostly white) who reaped tremendous profits while adding their own undeniable touches, all in all making for a respectable overview of the years 1954-55, a revered period to be sure. Geller has again utilized new technology to enhance every nook and cranny of the original recording, and the result may look like a K-Tel record at first glance, but is actually a high class historical package. Technically, the record is the soundtrack to the RCA-Columbia Pictures home video of the same name. Geller took a dozen "essential performances" from the 40 contained in the long form video.

BITS AND PIECES — Boston's the **Fools** have been working on videos from their album "World Dance Party" on JEM. Tunes are "World Dance Party," "She Makes Me Feel Big" and "Life Sucks . . . Then You Die." Get the picture? . . . Keyboardist **Bernie Worrell** and guitarist **Nairobi Sallcat** have been spotted recording with **Jessie Rae** on Rae's new releases "Houdini" and "The Thistle." Rae, you may recall, is the artist who has been appearing in full Scottish war gear and helmet. He has been doing this for a year and says he will continue to do so until the English are out of Scotland. Next . . . Subrena Artists have booked **Maze** featuring **Frankle Beverly** and **Teena Marie** for a Friday (3) bash at Macon Coliseum in Georgia.



ASCAP GETS FIXED — **Alfred Agius**, former member of the group *The Fixx*, was recently presented an ASCAP award as co-writer of the song "One Thing Leads To Another," which was honored as one of ASCAP's most performed songs in the 1984 survey year. Pictured above are Agius and ASCAP's managing director **Gloria Messinger** at ASCAP's New York offices.

SHOW NEWS — **Wham!** in L.A. at Hollywood Park August 30, Philadelphia, September 8; **Cheryl Lynn** in L.A. July 4-7 at the Universal Amphitheater, New York, September 5-8 at Radio City Music Hall (both dates opening for **Luther Vandross**); **Glenn Frey** at the Spectrum in Philly, July 31, Madison Square Garden, August 1 and Jones Beach, August 7 and 8; Also at Jones Beach, Frey's ex-**Eagle** buddy **Don Henley**, August 9 and **Miles Davis**, August 17.

Rusty Cutchin

MOST ADDED



STRONG ADDS

Dare Me — Pointer Sisters — RCA
Mystery Lady — B. Ocean — Jive/
 Arista
St. Elmo's Fire (Man In Motion) — J.
 Parr — Atlantic

STATION ADDS

B104 — Baltimore — Steve Kingston
 T. Turner
 J. Parr
 B. Ocean
 B. Joel

WCRO — Johnstown, PA — Rich
 Kelly
 C. Hart
 T. Turner
 Kool & The Gang

WXKS — Boston — Sunny Joe White
 Go West
 H. Jones.
 B. Joel
 Pointer Sisters
 Dire Straits
 S. Mills
 Y&T

WNYS — Buffalo — Bill Todd
 Animation
 Cock Robin
 B. Joel
 Pointer Sisters
 Y&T

WTIC — Hartford — Mike West
 J. Parr
 H. Jones
 C. Khan
 B. Joel

WZPL — Indianapolis — Jim Miles
 Animation
 B. Joel

Pointer Sisters
 REO Speedwagon
 Dire Straits

WCZY — Detroit — Lee Douglas
 B. Joel
 Prince (Pop Life)

WHYT — Detroit — Gary Berkowitz
 Sade
 Kool & The Gang
 B. Joel
 S. Mills
 P. Bryson
 J. Knight

KWK — St. Louis — C.C. Matthews
 G. Vannelli
 P. Benatar
 Cock Robin
 Y&T

KQKQ — Omaha — Taylor/Dean
 T. Turner
 B. Ocean
 B. Joel
 REO Speedwagon

KOFM — Oklahoma City — Charlie
 Cooper
 P. Hardcastle
 Ratt
 B. Joel
 Pointer Sisters
 REO Speedwagon
 Motley Crue

B95 — Beaumont, TX — Jerry
 Lousteau
 H. Lewis
 J. Parr
 Kool & The Gang
 B. Joel

WZLD — Columbia — Hunter Herring
 B. Ocean
 H. Jones
 B. Joel
 Pointer Sisters
 Motley Crue
 A-Ha
 Stars On 45

WANS — Greenville — Rod Metts
 P. Benatar
 Ratt
 B. Joel
 Pointer Sisters
 REO Speedwagon

KKBQ — Houston — John Lander
 DeBarge
 H. Lewis
 K. Loggins
 T. Turner
 G. Thorogood

KLUC — Las Vegas — Richards/
 Christian
 J. Parr
 B. Joel

THE JOB MART

KGNR in Sacramento has changed formats and is looking for personalities experienced in CHR. "We are seeking jocks that can make our format come alive," says **Dean Cull**. KGNR Radio, 2225 19th Street, Sacramento, CA 95818 EOE/MF . . . a hot hits personality is needed ASAP down in San Diego. Minorities are encouraged to apply. T&R to **Dave Parks, KS103-FM**, P.O. Box 103, San Diego, CA 92104 . . . **KVIC**, one of Texas' leading CHR FM's needs a strong afternoon personality with good production skills. T&R to **Bob Blishop, KVIC Radio P.O. Box 3487, Victoria, TX 77903**. EOE/MF . . . **KGHL/KIDX** is accepting applications for an operations director. Send T&R to **Jerri Moore, KGHL/KIDX**, P.O. Box 30198, Billings, MT 59102. EOE/MF . . . **WXQR** is seeking someone to handle one of its drive shifts. Applicant should possess talent/creativity and have a personality. T&R to **Kris Kelly, WXQR**, P.O. Box 760, Jacksonville, NC 28541 EOE/MF . . . **WLRQ** in Nashville is looking for a "laid-back" female announcer for the 7 p.m.-midnight shift. Job also consists of light production work in the studio. T&R to **Dick Shannon, WLRQ**, 48 Music Square East, Nashville, TN 37203 EOE/MF . . . a PM drive personality is needed for **WYKS** in Gainesville. Jock must also be a production pro. T&R to **Lou Patrick, WYKS**, 4908 NW 34th Street, Gainesville, FL 32065, EOE/MF . . . **WKSJ** is looking for a program director. Send your programming philosophy, resume, composite and salary requirements to **WKSJ**, 530 Beacon Parkway West, #600, Birmingham, AL 35209 EOE/MF . . . **KY102** in Kansas City is looking for a production-oriented personality. Send tapes to 3020 Summit, Kansas City, Mo 64108 . . . **KBMY** is looking for an account executive with management goals. AE will assume an active list of advertisers. T&R **Bruce Wetten**, 1104 12th St., Nampa, ID 83651 EOE/MF . . . "Magic **104-FM**" is looking for an A/C personality. Applicant must be conversational and appealing to its adult listeners. Females are encouraged to apply. T&R to **Al Carson**, 699 N. Valley Road, Beavercreek, OH 45385 EOE/MF . . . Flint, Michigan's #1 country station is looking for a PM drive talent, "Women are especially encouraged to apply," says **Mark Thomas**, operations mgr., **WKMF**, P.O. Box 1470, Flint, MI 48501 . . . **Mark Seigel** over at **WHMD** says, "I'm looking for someone who is aggressive, versatile, professional and has CHR/AOR experience. We have a great station in a competitive marketplace." T&R to **Mark Seigel, WHMD**, P.O. Box 1829, Hammond, LA 70404 EOE/MF . . . **KFMX-FM** is accepting resumes for future openings on all air positions. T&R to **Wes Nessmann, KFMX Radio**, 5613 Villa Drive, Lubbock, TX 79452 . . . **KZ-93** in Peoria is looking for a personality to anchor its PM drive shift. T&R to **Duane Wallace, WMBD**, 3131 North University, Peoria, Ill. 61604 . . . **WXLC** located between Chicago and Milwaukee is seeking experienced personalities. T&R to **Nick Farella, WXLC**, 3250 Beluidere Road, Waukegan, Ill 60085. . . **WJDM** in New Jersey is looking for a part-time news person. No beginners need apply, only experienced professionals please. Prefer applicants from the New York, New Jersey metro area says **Frank Cipolla, WJDM**, 9 Caldwell Pl., Elizabeth, N.J. 07201 EOE/MF . . . **WKYE/WJAC** is looking for a news director who has at least three years of experience. Would be a plus if applicant is self-motivated. T&R to **Mike Farrow**, P.O. Box 309, Johnstown, PA 15907 EOE/MF . . . **WASH 97** is looking for an A/C type personality. "We're looking for a warm, topical, entertaining performer to join a company committed to being the leader in the market," says **John Moen**, 5151 Wisconsin Ave., NM, Washington D.C. 20016 EOE/MF . . . Hit-Radio 96 is searching for top talent for its afternoon drive. Send T&R plus salary inquires to **Keith Abrams, PD, WHTX-FM**, P.O. Box 960, Pittsburgh, PA 15230 EOE/MF . . . **KUFO** is accepting tapes and resumes for their talent files. They are looking for AOR type jocks who love rock 'n' roll. T&R to **Mark Lapidus**, P.O. Box 6350, Odessa, TX 79762. No calls please . . . **WIRE AM 1430** wants a morning man who can entertain with humor. "We are a station who is heavily into promotions," says **Allan Furst, PD**, 4560 Knollton Road, Indianapolis, IN 46208.

Darryl Lindsey

AIR CHECK

Station: **WJDQ FM**
 Market: **Meridian, Miss. Regional**
 P.D.: **Tom Kelly**

Located in the midland flatlands of what is primarily a rural Total Survey Area (TSA), Meridian, Mississippi's WJDQ ("Q101") FM clocks in as the region's number three station, following a country station that leads the market out of the neighboring southerly city of Laurel, and a competing CHR station, also out of Laurel.

According to program director Tom Kelly, WJDQ covers a TSA of 13 Mississippi counties. The 100,000-watt FM station sends its signal in a 90-mile radius of Meridian, which serves as the transportation center of the area and has a metropolitan population of approximately 79,000. In what Kelly described as a "regional market," WJDQ reaches a cume of 101,300, which is over 1/3 of the station's 276,000 TSA population. WJDQ ratings in the area are up to 37.4, according to Kelly.

The station prides itself on being the first CHR station in the area to break new artists, striving to add new tunes a good three weeks before competing hit radio stations. "I would venture to say we're three to four weeks ahead of any other CHR station in the area," remarked Kelly. "We stay on the forefront of music. We put a lot of faith in our music system here and we've got a high ratio of tunes that go from low to high rotation."

Kelly said the station considers itself significantly more "progressive" in its approach to the hit radio format than competing stations, targeting an older, young-adult audience of the 18-to-49 demographic. That means less of the "teen" orientation of most CHR stations in the area. "We program on the two percent theory," Kelly told *Cash Box*, "which is the percentage of the population that is the active, decision-making public (that) the other people follow."

Promotions at WJDQ are designed to promote a "fun" atmosphere, centering around the adult perspective. "We're always an up-tempo, fun radio station," said Kelly. "Meridian doesn't have a great deal of things for young people to do and we try to design promotions around the young adult. We don't gear anything toward teens — they're a by-product of Top 40 as it is."

DJs at WJDQ include Jimmy Boyd, 6-9 a.m.; Kelly from 9 a.m. 'til noon; 12-3 p.m., Todd Berry; 3-6 p.m. Lisa Landau; 6-10 p.m., Terry Cooper; 10 p.m.-2 a.m. Bill Brock; and 2-6 a.m., Jim Scott.

POP PROGRAMMER'S PICK

Programmer	Station	Market
Rich Kelly	WCRO	Johnstown, PA

Song: "Cherish"
 Artist: Kool & The Gang
 Label: DeLite/PolyGram

Comment:

"The single is doing very well; really good phones. It's got a lot of female appeal, and it's Top Five material."

AIRPLAY

CHANGES — Ruth Pinedo has resigned as music director of KLOS Los Angeles to live in Montana. Ruth has been at the rock station for 12 years . . . Dave Gariano is the new program director for Sacramento's KPOP. He comes to the station from WZOU Boston . . . Nick Bazzo has been appointed program director at WBZZ Pittsburgh. Bazzo has worked in the past for EZ Communications at WEZB New Orleans and most recently served as program director for KMEL San Francisco . . . Scott Jameson returns to KOMP Las Vegas as program director/operations manager. Jameson comes from KAZY Denver . . . R.J. Curtis moves up to take the program director slot at KZLA Los Angeles. Curtis has been at the station since 1980 . . . Danny Cooke is the new program director at WRAS Atlanta as



former program director Paul Mazurkiewicz moves up to general manager. The station's new music director is Jennifer Grossberndt . . . Brian Pusillano moves from vice president general manager of WBBM-FM Chicago to the same position at CBS owned WHTT Boston. Taking over the vice president/general manager position at the Chicago station is Wayne Jefferson . . . Pete Schulte returns to KKQB AM&FM Houston as president and general manager . . . WAIA Miami has a new program manager. He is Jere Sullivan who holds down the morning shift on the AC station . . . Sue Bahner is now the vice president and general manager of WWVG Rochester . . . Michael Valentino is elevated to general sales manager at WRFM New York . . . Elsie Sacra has been promoted to general sales manager at WNOR AM&FM Norfolk . . . Jack Snyder has left KLOS Los Angeles. The 10-2 p.m. airshift is now being handled by Jim Ladd . . . Randy Morrison is the new production director at KLPX Tucson . . . WRXL Richmond names Steve Forrest as production director . . . Ginny Welsh is the new director of promotions for KOKE Austin . . . Doug Larsen becomes the associate news director for WOW AM&FM Omaha . . . Selcom Radio has appointed Theresa Carey (T.C.) Phelan and Lisa Segall as account executives in the radio representative's San Francisco and Atlanta offices respectively . . .

Satellite Music Network names Gregory D. Daugherty as vice president major market affiliates. Selcom also appoints Henry Dutzek to the sales force in the New York office . . . Paul Joseph has been appointed as producer for Rick Dees' national countdown show "The Weekly Top 10." Joseph also produces Dees morning show on KIIS AM&FM Los Angeles . . . The Source boasts 14 new affiliates. They are: KBPI Denver, KDJK Modesto, CA KKEE Alamogordo, NM, KMYZ Tulsa, OK, KPOP Sacramento, CA, KQCA Canton, MO, KWDQ Woodward, OK, KZEL Eugene, OR, KZOK/KJET Seattle, WIOT Toledo, WLAV Grand Rapids, MI, WVEE Atlanta, and WWCK Flint, MI . . . Hillier, Newmark, Wechsler & Howard will now represent KOKA/KVKI Shreveport, LA, WATP/WKXS Florence-Marion SC, and WDXZ Charleston . . . Weiss & Powell has assumed the national representation for WBMX AM&FM Chicago . . . CBS Radio Representatives now represent KTRH/KLOL Houston . . .

MORE LIVE AID — The Live-Aid concerts are certainly the media events of the summer. The concerts will be broadcast in their entirety by the ABC Radio Networks. NBC Radio's Source network will feature live reports with Bob Madigan, Stacy Cahn, and Rona Elliot in Philadelphia and Mal Reding, Bill Sinrick, and Bruce Hagen in London. They will feature live updates each hour. The Source will also provide Satellite access time to any affiliates who attend and want to report back to their home stations. Westwood One will also be on hand reporting the festivities. Other than ABC, the host network, Westwood One will be the only radio network filing reports from the backstage area. All of the network's advertising profits will be donated to the Live Aid fund. Continuum Broadcasting will also be providing spot coverage of the event including interviews and color commentaries tagged with the individual stations' call letters. Continuum reports that they still have coverage slots available. If you are interested call (212) 713-5165 . . .

PRIVATE TINA — The United Stations Programming Networks will present Tina Turner on the special "Hot Rocks" series airing on the weekend of July 13th. During an interview with United Stations, the four-time Grammy award winner discussed her early musical influences: "I've been singing all of my life, and I grew up with blues radio and country and western. And when I started actually, physically singing, it was Ray Charles and Sam Cooke. Motivations and inspiration was Sam Cooke. I walked into a concert of his once and he was standing singing and I just, for the first time was hypnotized. I just found myself walking towards the stage about to go and start singing with him. It was like, you know, I love to do that — that's what I wanna do — just standing there and have the people right in the palm of his hand."

NOT SO TOUGH ALL OVER — John Cafferty of the Beaver Brown Band recently spoke with Jo Interrante, president of IS Inc. Their conversation was recorded for an upcoming edition of "Countdown America with John Leader" and "The Hot Ones." Pictured (l-r): Interrante, Cafferty.

Bob Shulman



NEW JERSEY ON NBC — Pictured (l-r): Joe Piscopo, NBC Radio's rock reporter Rona Elliot and host Paul Shaffer listen to Piscopo's new song, "New Jersey," from his new album of the same name. During the June 30 edition of NBC's "Live From The Hard Rock Cafe." The song is a Bruce Springsteen parody. Piscopo said he was honored when Frank Sinatra called him the "vice chairman of the board."

Klatt Named At Westwood One

LOS ANGELES — Len Klatt has been named to the newly-created position of research director for the Westwood One Radio Networks, it was announced by Ron Hartenbaum, Westwood One's vice-president/advertising sales.

Klatt, based at the company's New York office, is primarily responsible for providing sales-oriented research for the Westwood One sales staff, in addition to working on special research projects for other departments within the company.

Klatt spent several years as research director of Media Buying Services International, before moving on to the Mutual Broadcasting System in 1982 as a senior research analyst.

"We're very pleased that Len has joined us at Westwood One," says Hartenbaum.

"With the company's phenomenal growth over the past several years, it's of paramount importance that we utilize every bit of information at our disposal to insure that growth continues. Len's talent, experience and input will be a valuable addition to this company."

Says Klatt: "For me, the opportunity to do research at a company that produces

an exceptional product like Westwood One is one I'm looking forward to. This is a company that's definitely on the move. And I'm happy to be a part of it."

Hastings GSM At Drake-Chenault

LOS ANGELES — Jamie Hastings, formerly vice president of marketing and sales manager of Century 21, has been named general sales manager of Drake-Chenault Consultants, announced Steve Sandman, vice president of sales.

"We've created the position," said Sandman, "in order to augment our sales effort in light of Drake-Chenault's significant expansion plans."

"Hastings has worked with major companies within the industry as well as with individual stations, such as KOAX in Dallas," said Sandman. "His successful radio corporate experience, combined with his business sense, will prove an asset, not only to Drake-Chenault, but also to our clients, who will profit from his expertise."



STATE OF THE HEARTTHROB — Rick Springfield's "Cathode Ray '85" tour, co-sponsored by Westwood One and Chewels Gum, was launched with a SRO concert in San Juan, Puerto Rico June 28th. Pictured (l-r): Dana Miller of Major Way Management, which handles Springfield, Springfield and Norm Pattiz, Westwood One chairman and president.

MOST ADDED



WHFS — Annapolis — David Einstein
C.S. ANGELS — Day One
BLUE NILE — Stay
THE RADS — Pain
SHRIEKBACK — Nemesis

WMMR — Philadelphia — Erin Riley
B. JOEL — You're Only Human (Second Wind)
FIXX — Letter To Both Sides
MOTLEY CRUE — Smokin' In The Boys Room

KZEW — Dallas — Tempie Lindsay
REM — Can't Get There From Here
HOOTERS — Hangin' On A Heart
AC/DC — Sink The Pink
GUADALCANAL DIARY — Trail Of Tears

STRONG ADDS

AC/DC — Danger
J. CAFFERTY — C-I-T-Y
Y&T — Summertime Girls
Godley & Creme — Cry

WRXL — Richmond, VA — Paul Shugrue
STING — Fortress Around Your Heart
J. CAFFERTY — C-I-T-Y
E. JOHN & M. JACKSON — Act Of War
T. TURNER — We Don't Need Another Hero (Thunderdome)

STATION ADDS

WFBQ — Indianapolis — The Berman
R. BALLARD — The Fire Still Burns
J. BECK — Ecstasy, Gets Us All In The End
B. FERRY — Slave To Love

WSHE — Miami — Michael DeFonzo
J. CAFFERTY — C-I-T-Y
REM — Can't Get There From Here
TALKING HEADS — And She Was
STING — Fortress Around Your Heart
B. SPRINGSTEEN — Stand On It
TAXXI — Still In Love
VITAMIN Z — Burning Flame
POWER STATION — Get It On (Bang A Gong)

KYYS — Kansas City — Joe McCabe
T. TURNER — We Don't Need Another Hero (Thunderdome)
REM — Can't Get There From Here
GODLEY & CREME — Cry
J. CAFFERTY — C-I-T-Y
STING — Fortress Around Your Heart/Russians
Y&T — Summertime Girls
AC/DC — Sink The Pink
DIRE STRAITS — Walk Of Life

KZAP — Sacramento — Bill Prescott
Y&T — Summertime Girls
J. WALSH — Rosewood Bitters
DIRE STRAITS — Walk Of Life
STING — Love Is The Seventh Wave

KICT — Wichita, KS — Lee Roberts
J. CAFFERTY — C-I-T-Y
RATT — Lay It Down
AC/DC — Danger
STING — Fortress Around Your Heart

KGON — Portland — Inessa York
JOHNNY & THE DISTRACTIONS — Who's My Girl

WRCN — Long Island — John Grappone
B. JOEL — You're Only Human (Second Wind)
AC/DC — Playing With Girls
MOTLEY CRUE — Smokin' In The Boys Room
EURYTHMICS — I Love You
HEART — If Looks Could Kill
P. COLLINS — Don't Loose My Number
HIGHWAY CHILE — Christine
L. REED — Hot Hips
DEPECHE MODE — People Are People
Y&T — Summertime Girls
77s — Unguarded Moment

KOMP — Las Vegas — Big Marty
T. TURNER — We Don't Need Another Hero (Thunderdome)
J. CAFFERTY — C-I-T-Y
STING — We Work The Black Seam
B. ADAMS — Summer Of '69
GODLEY & CREME — Cry
EURYTHMICS — Ball And Chain
AC/DC — Danger
Y&T — Summertime Girls

ROCK PROGRAMMER'S PICK

Programmer	Station	Market
David Einstein	WHFS	Annapolis

Song: "Cry"
Artist: Godley & Creme
Label: Polydor

Comment:

"Ex-members of 10cc show amazing songwriting and producing talents on this song, and since we have been playing the import 12", "Cry" has been well received by the listening and retail audience. This song shows multiple format possibilities."

BACK FROM THE DEAD -- I was shocked when he walked into my office. It had been almost 17 years since I had last seen Groovy Jones. We had worked together on a college station until he disappeared one night at a Grateful Dead concert.

"Hey, Bill is that really you, man?" he said.

"Yeah, Groovy," I replied. "I thought you joined a commune in Oregon or were dead."

"No man," said Groovy. "I was listening to **Jerry Garcia** and this strange dude who looked like an elf gave me a hit of acid. I passed out and when I woke up it was 17 years later. Just call me Rip Van Groovy."

"How did you find me?" I asked.

"I heard you on the radio when I was hitching a ride. I always knew you'd end up at a real radio station."

It was true. After knocking around various radio stations, I was now music director of a successful medium market album rock station.

"Well, Groovy," I said, "You're going to need a shower, some new clothes and a job. I've been needing a music assistant, so why don't you work for me?"

"Groovy," replied Groovy, "I'll skip the shower and clothes but I'll take the job. Tell me what to do."

"First you have to become familiar with the trade papers and the tip sheets."

"Why?" he inquired.

"So you know what records are getting airplay and selling all over the country. It helps us know what to play."

"Do you mean you care about what other people are doing in Cincinnati, Chicago, or Chattanooga? What's that got to do with us? Why do you want to know what's selling? If people are buying it, then its too commercial."

"No, Groovy, these days we want to play whats accessible and popular because we want as many people as possible to enjoy our radio station. Now, here's the list of record promotion people and the companies that they work for. You'll be talking to them every week about their records."

"Why?" he asked.

"They give us information about their product and priorities and tell us what the lead tracks might be and when to expect the next single."

"I can't believe that you let somebody who is obviously paid by the record companies try and influence you as to what gets played. What's happened to your savage love for music? Can't you play what you like or what fits your mood? The next thing you are going to tell me is that you play singles that are on Top 40."

"Yes, a good percentage of what we play is played or will be played by the Top 40 stations. It's what the people want. In about an hour our consultant will call and I want you to be in on the conversation."

"What's a consultant?" I could see that this was going to be difficult.

"He gives us valuable information that helps us with programming, image, positioning and music selection."

"Wow, man," he said in amazement, "you let everybody tell you what to do. Why don't you smoke a couple of these numbers, find a record with a far out cover and play the whole side?"

"You can't do that anymore. Everyone would tune out. Besides, it would destroy thematic rotation."

"What's a rotation?"

"That's how often and in what order certain tunes are played," I answered.

"Do you mean that you play a song more than once a week? You've really sold out. I bet you even have contests and run beer commercial jingles."

I nodded yes.

"Groovy," I pleaded, "you are going to have to accept change if you want this job. Here's a list of some heavy metal tunes that I want you to remove from the music library."

"Why don't you want to play this stuff anymore?"

"That music will scare off our upper demos," I answered.

"Man, what are upper demos?" He was beginning to try my patience.

"The people over 25 who listen to us. They are our most important listeners."

"You can't tell me that people over 25 listen to rock and roll. I just don't understand why you want unhip people listening to your station. I can't relate to all of this so, I'm going to split and take a second hit of that acid and sleep for another 17 years."

I thought of stopping him, but I knew that if he tried to adjust to all of the changes, it would kill him. So long for now Groovy.

Bob Shulman

AIR CHECK

Station: **KEZE**
 Market: **Spokane, WA**
 P.D.: **Jon Robbins**



KEZE is a 100,000-watt album rock station serving the 400,000 residents of the greater Spokane area. The station's signal reaches into Canada and it has a loyal following in Calgary and Edmonton. The station is very strong in the 18-24 demographic even though the programming is aimed primarily at 25-49-year-olds.

"We are really the only rock and roll game in town," explains music director **Mike Jones**. "While we play **Motley Crue** and **Ratt** to keep the rockers happy, we don't play so much that we blow off the upper demos. The CHR in town has an on-air approach that favors a younger audience so we try and present an adult rock and roll approach. We have a great deal of respect for the audience and the music that we play. We do play a bit of crossover material but we don't stretch it too far," continues Jones, "Because there is no direct competition, we can stretch out a bit and play something like **Allison Moyet** or the **Eurythmics**. People will accept the music if they hear it on our station. We also have the benefit of being the first on records because the Top 40 and AC stations are conservative. We don't put a whole lot of emphasis on the trade papers; it's based more on our gut feeling of what our audience is looking for."

"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

POINTS WEST

OUT OF THE BOX

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

OUT OF THE BOX

RECORDS TO WATCH



WE TALK TO PEOPLE THAT COUNT

"I like the reviews. Your magazine spotlights the LP and singles more than the other trade. Also, 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

STRONG ADDS

WEAK ADDS

AIR CHECK

WBLS



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 less, it's more valuable to radio."

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

BLACK/URBAN RETAIL

STRONG ADDS

MOST ADDED

BLACK/URBAN RETAIL



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

RECORDS TO WATCH



WE TALK TO PEOPLE THAT COUNT

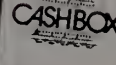
"I prefer using the Cash Box Dance chart instead of the rest because I feel they are more accurate and parallel to our sales. Also, I find this true for all of Cash Box's charts."

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

DANCE

TOP 75 12" SINGLES

RECORDS TO WATCH



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

STRONG ADDS

WEAK ADDS

AIR CHECK

WBSB



WE TALK TO PEOPLE THAT COUNT

TOP 75 ALBUMS

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

Weeks On	7/6 Chart
----------	-----------

Weeks On	7/6 Chart
1	11
2	16
3	18
4	10
5	19
6	7
7	7
8	21
9	10
10	10
11	10
12	7
13	8
14	32
15	54
16	18
17	17
18	9
19	14
20	26
21	2
22	28
23	28
24	25
25	8
26	40
27	10
28	23
29	4
30	29
31	7
32	10
33	4
34	4
35	9
36	11
37	12
38	24
	44

Weeks On	7/6 Chart
39	12
40	5
41	14
42	3
43	5
44	17
45	8
46	44
47	3
48	14
49	37
50	3
51	15
52	1
53	26
54	8
55	5
56	8
57	38
58	3
59	42
60	3
61	1
62	2
63	2
64	21
65	33
66	37
67	5
68	13
69	15
70	12
71	27
72	36
73	37
74	10
75	17

WOMACK & WOMACK & M.U.S.I.C. — Cecil & Linda Womack's new LP, "Radio M.U.S.C. Man," watched over by the spirit of Linda's father, Sam Cooke, is a thoughtful amalgamation of classic soul and current funk. The first single, "Strange and Funny," is a haunting ode to lost relationships, literal, sensual and charged by Cecil's gritty vocals. It could be another "Nightshift" in the making for the veteran writing duo who only began recording for Elektra last year.

"This album sounds more like we felt it," Linda says. "We had more of a concept. It's about life and love — what people go through every day in life. When we write a song we want to reach people and give them something they don't ordinarily get, something they can put their mind to and their heart to." The subject matter is "feelings that everyday people know well but don't often hear expressed vividly. We all feel the same things and if we put them out there then it's a form of healing, something for the soul."



WOMACK & WOMACK AT WORK — Cecil and Linda Womack have recently finished writing and producing two songs for Teddy Pendergrass; "Lonely Color Blue" and "Love Emergency." Pictured are (l-r): Scott Folks, A&R Elektra Records; Linda Womack, Joe Tarsia, owner/founder of Sigma Sound; Teddy Pendergrass and Cecil Womack.

Soul is the operative word here, and all senses of the word apply to the new record, which creates a mood of its own in contrast to much repetitive urban music today. It should be no surprise that the Womacks create a distinctive sound, given their heritage and experience. The combined resume of the husband-and-wife team includes the Valentinos' "Lookin' For A Love," "It's All Over Now" (originally a R&B hit later covered by the Rolling Stones), "A Woman's Got To Have It" (hits for both brother Bobby and James Taylor), and Teddy Pendergrass' hits "Love T.K.O." and "It's Time For Love." Cecil began singing at four with the Womack Brothers. In the '60s they turned to rock as the Valentinos and eventually Cecil broke off to concentrate on writing. Linda first met Cecil when he was 13 and she was eight. "My father would sing gospel with them," she says. "One day my dad told me he'd worked with these fantastic guys and they were coming over to the house. We talked and had a nice time. But my dad was really strict about me going out with anyone. I was so young anyway. Still, he always told Cecil, 'You're a nice guy. If I'd trust her to anyone, I'd trust her to you' . . . My father didn't want what he was doing to overwhelm us. But I said in my mind that this is what I wanted to do and I'd practice the piano and sing behind closed doors and write. He was just my dad. When he passed then I got some sense of how much people thought of him." Now, Womack and Womack have retrieved the rights to all of Cooke's songs and unfinished works, which they'll be completing in their own way over the coming years. For a start, the team offers "Love's Calling" on the new LP, crediting Cooke and both Womacks as writers.

With such a rich heritage and their own experiences behind them, Womack and Womack enter this second phase of their recording careers with a maturity foreign to most new artists and an interest in family and traditional values as well as lyrical introspection that should pay off in career longevity. They represent the conduit from the soul traditions of their families to the traditional concerns of modern listeners.

NEW RECORDS — Kool & the Gang have done it again. When "Fresh" went Top 10 it became the band's 12th Top 40 single of the '80s, trouncing such also-rans as Michael Jackson (9) and Lionel Richie and the Police (8 each) . . . Following in the footsteps of Rappl'n Duke and the Honeyymooners, Mr. Ed has left (or trotted or pranced) off the screen and into a record contract with Global Records. "Mr. Ed Raps" will be the result . . . "The Fat Boys Are Back" is the name of the new LP from the portly ones on Sutra. The boys will also appear in Michael (The Last Dragon) Schultz's new film *Krush Groove*, along with Sheila E., Run-D.M.C., New Edition and Chad. Flick is scheduled for release August 23. They're also out with the Fresh Fest II tour . . . Run-D.M.C.

themselves will be opening for Wham! on several dates toward the end of summer. Currently on the schedule are Toronto, August 27; L.A., August 30; Oakland, September 1; Dallas, September 4; Miami, September 6; and Philadelphia, September 8 . . . P-Funk veterans Bootsy Collins, Eddie Hazel and DeWayne McKnight, as well as Thomas Dolby and Sly Fox's Gary Cooper turn up on George Clinton's "Some Of My Best Jokes Are Friends" . . . Mirage is on a roll with new releases from the System, Nolan Thomas, Jean Knight and Brenda K. Starr. Thomas and Starr, the (relative) youngsters of the roster have made their marks in unorthodox ways. Starr approached Harry Belafonte during the filming of *Beat Street* and asked for an audition. The upstart was sent to Arthur Baker, who thought enough of her to get her a part in the movie. Baker also produces Starr's first LP, "I Want Your Love," which features a cover of the Chic original . . . Nolan Thomas answered a call for an audition. The New Jersey native, primarily an actor, soon impressed emerging dance producers Mark Liggett and Chris Barbosa with his natural soul voice and the result was "Yo Little Brother," now the title of Thomas' first LP. Also featured is Thomas' "One Bad Apple," a sizzling remake of the Osmonds' bubble-funk.



M.D.s & P.D. — Tommy Boy recording artists Force M.D.'s recently stopped by KJLH to do a live interview and promote their current hit single "Itchin' For A Scratch." Pictured (l-r) are: Stevie D., Trisco, Jesse D., production director Mike Mann (center) Mercury and T.C.D.

Rusty Cutchin

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

BLACK/URBAN RADIO

MOST ADDED



STRONG ADDS

Cherish — Kool & The Gang — DeLite/
PolyGram
I'm Leaving Baby — Con Funk Shun
— Mercury/PolyGram
I Want My Girl — Jesse Johnson's
Revue — A&M
Your Love Is King — Sade — Portrait/
Epic
Stir It Up — Patti LaBelle — MCA

STATION ADDS

WBMX-FM — Chicago — Marco
Spoon — MD
Radiance
Madonna
The System
Hansen & David
T. Turner
S. Arrington
Atlantic Starr
A. Watson
G. Guthrie
G. Jones
The Emotions

WGIV — Charlotte — Wallace Cole-
man — PD
Mary Jane Girls
D. Train

KPRS — Kansas City — Dell Rice —
PD
M. Gaye
Isley, Jasper, Isley
Force MD's
Kool & The Gang
Con Funk Shun
The Ballards
S. Lattisaw
D. Edwards
G. Jones
T. Turner
The Reddings
Orphan

WLOU — Louisville — Bill Price — MD
Kool & The Gang
J. Johnson's Revue
Dayton
Jesse's Gang
S. Lattisaw
Shantelle

WOWI — Richmond — Chris Turner
— PD
The Silent Underdogs
9.9
M. Gaye
Con Funk Shun
B. Withers
C. Lucus
J. Johnson's Revue
The Emotions

KDKO — Denver — Jay Johnson — PD
Kool & The Gang
N. Thomas
Sade
The Reddings
Shantelle

KOKA — Shreveport — B.B. Davis —
PD
P. Bryson
Five Star
The Gap Band
Richie S.
Shantelle
L. Vandross
Mai Tai
Weather Girls
Kleer
T. Turner
Jimmy G

WPAL — Charlotte — Don Kendricks
— PD
J. Blackfoot
Jonzun Crew
R.J.'s Latest Arrival
W. Houston
T. Turner
The Silent Underdogs

WILD-FM — Boston — Elroy Smith —
PD
B. Withers
J. Johnson's Revue
Change
Ready For The World
The Reddings
W. Houston
Mai Tai
Mary Jane Girls
S. Arrington
New Jersey Mass Choir

WCIN - Cincinnati — Sid Kennedy —
PD
Con Funk Shun
P. Bryson
C. Khan
T. Turner

D. Valentin
Tears for Fears

WDAO - Dayton — Lankford Stephens
— PD
T. Turner
P. LaBelle
Con Funk Shun
Dayton
B. Ocean
Kool & The Gang

WWIN - Baltimore — Keith Newman
— PD
Mai Tai
Madonna
Newcleus
J. Johnson's Revue
T. Turner
Levert

WRBD — Ft. Lauderdale — Charles
Mitchell — PD
W. Houston
T. Turner
B. Ocean
Fat Boys
Sade
Klymaxx
Newcleus
E. Watts
W. Williams

WQMG — Greensboro — Doc Foster
— PD
E. Wilde
Radiance
D. Train
T. Pendergrass
9.9
Mai Tai
Shantelle
S.O.S. Band
S. Garrett
B. Ocean

WUFO — Buffalo — Jeff Grant — PD
A. O'Neal
P. LaBelle

Kleer
Alisha
Kool & The Gang
The Ballards
T. Turner
Five Star
Con Funk Shun
D. St. George

KHYS — Port Arthur — Doug Davis
— MD
The Gap Band
E. Wilde
The Boogie Boys
C. Lynn Townes
G. Guthrie
World Sitizenz
D. Train
Madonna
9.9
W. Houston
A. O'Neal
F. Jackson
Mary Jane Girls
Con Funk Shun
Loose Ends
Rene and Angela
N. Cole
G. Howard

KRNB — Memphis — Jerry Mason —
PD
Con Funk Shun
Collage
W. Hutch
The Weather Girls
Mary Jane Girls
Juicy
The Silent Underdogs
Radiance
Richie S.
Jak
C. Lynn

WENN — Birmingham — Mychael
Starr — MD
B. Withers
T. Turner
Kool & The Gang
The Silent Underdogs
Klymaxx

AIR CHECK

Station: **KNOK-FM**
Market: **Dallas-Ft. Worth**
P.D.: **Kelly McCann**

One of the oldest black-owned enterprises in radio, venerable station KNOK-FM still ably serves the north Texas area in a market made fiercely competitive by the rise of younger powerhouse KKDA-FM (104). New program director Kelly McCann says, "We're full stream urban," making the station another that is reading beyond the label "black" for a mass audience.

McCann is excited about new talent he is lining up for the station. "We've just hired one of the premier night talents in the country, a very well-kept secret, a guy named Woody Wood. He came out of Oklahoma City. He worked under Driscoll at KITE in Corpus Christi and then went to KG-103 in Oklahoma City and just did phenomenal things at night. So we're gonna go full nights with personality and the whole party bit. It's going to be a very unique night show that isn't only going to concentrate on how many records you can play a night or whether you're playing the right amount of scratch music or if you're playing too much techno-funk. You'll see a lot of the jock in consideration because nobody's doing anything at night."

As for promotions, McCann says, "We do one that seems to work and it's good maintenance and it keeps the right kind of sizzle. We're doing Instant Hi-Lo. You get 10 seconds to guess the amount, and the amount stays the same until it's won. We do that in the daytime and the standard album riffs. We get involved in concerts and stuff."

McCann says the difference in a "black" and an "urban" station boils down to attitude. "We happen to play black music, as opposed to 'We're a black station, for the blacks,'" he says. "If you categorize yourself as for blacks . . . that's fine but remember you're running a radio station . . . blacks will know it's a black station, and whites will say 'It's a funky station,' or 'It's a station that plays what I like to dance to' and they don't really perceive it as a black station because it isn't blatantly targeted as such."

KNOK is owned by E.G.G.-Dallas Broadcasting. E.G.G. is Earl G. Graves, who owns *Black Enterprise Magazine*. As McCann says, "I doubt if there's two or three others that are black-owned and black-programmed in a Top 10 market."

URBAN PROGRAMMER'S PICK

Programmer Station Market
Mike Kelly **KAPE-AM** **San Antonio, TX**

Song: "All of Me For All of You"

Artist: 9.9

Label: RCA

Comments:

"9.9 is requested in all dayparts by the mid-teen demos. According to our in-house research the album is really kicking in, being that it was just shipped. I'm playing two LP cuts, "Feel The Fire" and "Little Bitty Woman" which are also being requested. Richard "Dimples" Fields really outdid himself on this one. Another record that I just received, "Stand Up" by Howard Johnson is really going to go over well in this market." Another project that Kelly mentioned that had Top Five potential was Aretha Franklin's, "Freeway of Love."

BLACK/URBAN RETAIL

HOT NEW SELLER



Prince
M. Gaye
L. Vandross

H&W One-Stop — Dallas — Walter Jackson
F. Jackson
Prince
L. Vandross
J. Johnson's Revue
Atlantic Starr

Radio Doctor's — Milwaukee — Paul Kessecki
F. Jackson
L. Vandross
W. Houston
G. Howard
Maze

Greensboro Record Center — Greensboro — Susie Hamlin
Prince
L. Vandross
M. Gaye
U.T.F.O.
W. Houston

STRONGEST SALES

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

Gemini II Records — Chicago — Alonzo King
L. Vandross
F. Jackson
W. Houston
Prince
M. Gaye

STORE REPORTS

Warehouse Entertainment — Los Angeles — Lee McCarrol
F. Jackson
Maze
Loose Ends
D. Ross
M. Gaye

CML One-Stop — St. Louis — Tim Coggeshall
Kool & The Gang
W. Houston
Prince
Con Funk Shun
Mary Jane Girls

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

LaGreens — Detroit — Steve Halsey
F. Jackson
L. Vandross
Run DMC
Prince
W. Houston

Hitown One-Stop — New York — Larry Campbell
F. Jackson
L. Vandross
W. Houston
R. James
Run DMC

Pennylane Records — Seattle — Debbie Schierman
F. Jackson
W. Houston
L. Vandross
Can Funk Shun
Ready For The World

Believe In Music — Wyoming, MI — Jim Marcusse
Sting
Cameo
Tears For Fears
P. Collins
W. Houston

Delicious Records — Inglewood, CA — Tommy Johnson
L. Vandross
W. Houston
F. Jackson
P. Hardcastle
R. James

Record Theatre — Cincinnati — Mary Ann Morgan
F. Jackson
W. Houston

Sure-Shot Records — Pasadena, CA — Ricky Wylick
F. Jackson
W. Houston
L. Vandross
Prince
Kool & The Gang

Mid-City Records — Los Angeles — Edna
W. Houston
F. Jackson
Mary Jane Girls
L. Vandross
A. O'Neal

L. Vandross
Cameo
M. Gaye

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

Shazada Enterprises — Charlotte, NC — Jack Gordon
L. Vandross
W. Houston
F. Jackson
J. Johnson's Revue
Ready For The World

John's Music — Los Angeles — Marie
W. Houston
F. Jackson
L. Vandross
A. O'Neal
G. Howard

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

Brown Sugar Records — New Orleans — Dallas Washington
Cameo
G. Clinton
P. Hardcastle
E. King
Rene & Angela

Birdland Records — Baltimore — Beverly Burston
W. Houston
L. Vandross
B. Ocean
Wham!
Prince

Tower Records — Sacramento — Jeanie Banvaar
W. Houston
Cameo
Wham!
L. Vandross
Atlantic Starr

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

Benson's House Of Records — Los Angeles — Robert Palacios
S. Arrington
B. Withers
R. James
Klymaxx
J. Johnson's Revue

Sikhulu's Record Shack — New York — Sikhulu Shange
U.T.F.O.
F. Jackson
R. James
L. Vandross
Prince

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

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

Gil's Records And Tapes — Houston — Gil Bultron
J. Johnson's Revue
L. Vandross
Cameo
P. Bryson
D. Edwards

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

Street Scene — Atlanta — Jay Robinson
Prince
F. Jackson

Barney's — Chicago — Nellie Thomas
F. Jackson
W. Houston
Prince
Mary Jane Girls
Con Funk Shun

URBAN RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Della Wiggins	Platter Shack	Orlando, FL

Album: "Material Thangz"
Artist: The Deee
Label: Solar/Elektra

Comment:

"Right now radio is playing one cut, "Material Thangz." They are playing both the 45 and 12", and both are doing very well. There are a lot of good cuts on the record, and as radio plays these cuts the record will continue to grow."



TURNER TURNS HEADS — Tina Turner shows off her collection of platinum discs commemorating the quadruple status of "Private Dancer," her first Capitol LP. Capitol execs made the presentation during a luncheon hosted by the label. Pictured are (l-r): Joe Mansfield, vice president, sales; Joe McFadden, manager, national sales; Varnell Johnson, vice president R&B promotions, Manhattan Records; Turner; Walter Lee, senior vice president, marketing/promotion; and Rupert Perry, office of the chairman.

TOP 100 BLACK CONTEMPORARY SINGLES

July 13, 1985

• Indicates Highest Debut

	Weeks On 7/6 Chart
1	ROCK ME TONIGHT (FOR OLD TIME'S SAKE)
2	HANGIN' ON A STRING (Contemplating)
3	YOU GIVE GOOD LOVE
4	RASPBERRY BERET
5	SANCTIFIED LADY
6	SAVE YOUR LOVE (FOR #1)
7	CAN YOU HELP ME
8	SUSSUDIO
9	I WONDER IF I TAKE YOU HOME
10	19
11	DEEP INSIDE YOUR LOVE
12	TOO MANY GAMES
13	ELECTRIC LADY
14	FREAK-A-RISTIC
15	THINKING ABOUT YOUR LOVE
16	ATTACK ME WITH YOUR LOVE
17	TELEPHONE
18	WHO'S HOLDING DONNA NOW
19	A WOMAN, A LOVER, A FRIEND
20	IT'S OVER NOW
21	FREWAY OF LOVE
22	EVERYTHING SHE WANTS
23	ITCHIN' FOR A SCRATCH
24	SUDDENLY
25	YOU TALK TOO MUCH
26	LOVE ON THE RISE
27	GLOW
28	MATERIAL THANGZ
29	DO YOU WANNA GET AWAY
30	FRESH
31	IN MY HOUSE
32	DOUBLE OH-OH
33	ANIMAL INSTINCT

	Weeks On 7/6 Chart
34	WE ARE THE WORLD
35	BODY SNATCHERS
36	THROUGH THE FIRE
37	TAKE NO PRISONERS
38	LET'S GO OUT TONIGHT
39	FRANKIE
40	DANGEROUS
41	SEXY WAYS
42	IF YOU LOVE SOMEBODY SET THEM FREE
43	FIDELITY
44	STIR IT UP
45	I'M SORRY
46	AXEL F
47	BABY COME AND GET IT
48	SWING LOW
49	SAVING ALL MY LOVE FOR YOU
50	WHEN YOU LOVE ME LIKE THIS
51	BORN IN THE U.S.A.
52	LEADER OF THE PACK
53	MEETING IN THE LADIES ROOMS
54	JUST ANOTHER NIGHT WITHOUT YOUR LOVE
55	THE PLEASURE SEEKERS
56	ALL OF ME FOR ALL OF YOU
57	DON'T SAY NO
58	COOL, CALM, COLLECTED
59	(CLOSEST THING TO) PERFECT
60	IF YOU WERE HERE TONIGHT
61	STRANGE & FUNNY
62	ONE BAD APPLE
63	OUT ON A LIMB
64	WILD AND CRAZY LOVE
65	YOUR LOVE IS KING
66	HISTORY
67	WE DON'T NEED ANOTHER HERO (THUNDERDOME)

	Weeks On 7/6 Chart
68	CHERISH
69	FAT BOYS ARE BACK
70	PARASITE
71	CHEY CHEY KULE
72	ALL NIGHT
73	THE ROOF IS ON FIRE
74	FLY GIRL
75	PADLOCK
76	DANCIN' IN THE KEY OF LIFE
77	BIT BY BIT (THEME FROM FLETCH)
78	LOVE ATTACK
79	I WANT MY GIRL
80	TAKE AWAY YOUR HEART
81	DISRESPECT
82	MY SECRET (DIDJA GITIT YET?)
83	I'M NOT THE SAME GIRL
84	POSSESSION OBSESSION
85	MYSTERY LADY
86	I'M LEAVING BABY
87	BAD BOY
88	SOMEWHERE I BELONG
89	INTO THE GROOVE
90	BEST PART OF THE NIGHT
91	FAT GIRLS
92	GIRLS' LOVE THE WAY HE SPINS
93	CALL ME MR. TELEPHONE (ANSWERING SERVICE)
94	DANGEROUS
95	HOLD ME
96	RHYTHM OF THE NIGHT
97	SMOOTH OPERATOR
98	BACK IN STRIDE
99	OH YEAH!
100	BABIES

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 (Not Listed)	72	Deep (Excalibur/Lace/Trixie Lou—BMI)	11	Into The Groove (WB/Bleu Disque/Webo/Girl/Black Lion—ASCAP)	89
All Of Me For All (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP)	56	Disrespect (Temp Co—BMI)	81	I Wonder (Personal—ASCAP/Mokojumbi—BMI)	9
Angel (WB Corp.—Bleu Disque—Webo Girl—Black Lion—ASCAP)		Don't Say No (Mighty Minc./Matak/RC Songs Black Lion—ASCAP)	57	Itchin' For (T-Girl—BMI/T-Boy/Go Glo—ASCAP)	23
Animal Instinct (Zomba Enterprises—ASCAP)	33	Double Ch-Oh (Bridgeport Inc./Duxxon—BMI)	32	It's Over (April/Uncle Ronnie's/Thriller Miller/admin. by MCA Music—ASCAP)	20
Attack Me (Larry Jr.—BMI/All-Seeing-Eye—ASCAP—King Kendrick—BMI)	16	Do You (Emergency/Jobete/Green Star—ASCAP)	29	Just Another (Trueamar/Huemar—BMI)	54
Axel F (Famous/ASCAP)	46	Don't Get (Overdue-WB Music Corp./Hip Trip/Lakiva/Irving/Dark Idol—ASCAP—BMI)		Leader Of The (Adra/K.E.D./Moko Jumbo—BMI)	52
A Woman (Rick/Lena—BMI)	19	Electric Lady (Funk Groove—ASCAP/Zomba—ASCAP)	13	Let's Go Out (Plan-9/All rights adm. by WB Music Corp.)	38
Babies (Nigg-O-Val—ASCAP)	100	Everything (Mornson Leahy/U.K./Chappell—ASCAP)	22	Love Attack (Whooping Crane—BMI)	78
Baby Comes (Dyad/Eisaman/Hen-AI/Kings Road—BMI)	47	Fat Girls (Fools Prayer/Elude—BMI)	69	Love's On (MCA/Little Tanya/Wayne A. Brathwaite—ASCAP/Music Corp. of America/New Music Group—BMI)	26
Back In Stride (Amazment—BMI)	98	Fidelity (Flyte Time Tunes—ASCAP)	43	Material Thangz (Hip Trip/Deele Reelee/Midstar—BMI)	28
Bad Boys (American League/Tricky Track—BMI)	87	Fly Girl (Lifo/Yeldarps—BMI/ASCAP)	74	Meeting In The (Hit Trip/Midstar—BMI)	53
Best Part (April/Science Lab—ASCAP)	90	Frankie (IDG—ASCAP)	39	My Secret (MCA a division of MCA/Bobby Hart—ASCAP)	82
Bit By Bit (MCA—Kilauea/Rightsong/Franne Golde/ASCAP/BMI)	77	Freak-A-Ristic (Almo/Jodaway—ASCAP)	14	Mystery Love (ZOMBA Enterprise/Willesden)	85
Body Snatchers (Hip Trip/Midstar—BMI)	35	Freeway (Gratitude Sky—ASCAP/Polo Grounds—BMI)	21	One Bad Apple (Fame—ASCAP)	62
Born In USA (Bruce Springsteen—ASCAP)	51	Fresh (Delightful Ltd.—BMI)	30	Out On (April/Midnight Magnet—ASCAP)	63
Call Me Mr. Telephone (Control)	93	Girls Love (Grandmaster Flash/Grandpa Lou's—ASCAP)	92	19 (Oval Music Ltd.)	10
Can't Wait (Jennifer Leigh—BMI/Walpergus/WB Music Corp./Hook And Line—ASCAP)	7	Glow (Stone City—ASCAP)	27	Oh Yeah! (Fosterfrees Adm. by Shankman, de Blasio—BMI/Bleuig/Pal Dog—ASCAP)	99
Can You Help (Crazy People/Almo—ASCAP)	7	Hangin' On (Virgin/Brampton Ltd.—ASCAP)	2	Padlock (Wakefield—ASCAP)	75
Cherish (Delightful—BMI)	68	History (Intersong—ASCAP)	66	Parasite (Artee Three/Redlock—BMI)	20
Chey Chey Kule (Philly World—BMI)	71	Hold Me (Publisher Pending)		Raspberry Beret (Controversy—ASCAP)	4
Closest Thing (Golden Torch/See This House—ASCAP/Golden Horizon/Sudano Songs/Black Stallion—BMI)	59	I Want My (Crazy People/Almo Corp.—ASCAP)	95	Rhythm (Edition Sunset (Adm. by Arista)—ASCAP)	96
Cool, Calm, Collected (Almo/Don't You Know/Music 4 You/ASCAP—Irving/Pamalybo—BMI)	58	If You (Magnetic Pub. Ltd. represented by Reggatta42)	42	Rock Me Tonight (Stone Jam/Burnin' Bush—ASCAP)	1
Dancin' In The Key (Konglather—BMI/Motor Music/Cheyenne—ASCAP)	76	If You Were Here (Flyte Time Tunes/Avant Garde—ASCAP)	60	Sanctified Lady (April/Bugpie/Connie's Bank of Music—ASCAP)	5
Dangerous (Wellbeck/Anidraks/Steven Mitchell—ASCAP)	94	I'm Leaving Baby (Bee—Germaine—BMI)	86	Save Your Love (A La Mode—ASCAP)	6
Dangerous (Temp Co.—BMI)	40	I'm Not The Same (Prince Street/Adm. by Almo/April/Random Notes—ASCAP)	63	Saving All My Love (Prince Street—ASCAP/Screens Gems EMI—BMI)	49
		In My (Stone City—ASCAP Adm. Jay Warner)	31		

TOP 40 ALBUMS

* AVAILABLE ON COMPACT DISC

	Weeks On 7/6 Chart		Weeks On 7/6 Chart
1 SODA FOUNTAIN SHUFFLE* EARL KLUUGH (Warner Bros. 25262-1)	1 12	21 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	26 2
2 MAGIC TOUCH STANLEY JORDAN (Blue Note BT 85101)	2 18	22 JUNGLE GARDEN* DAVE VALENTIN (GRP 1016)	25 2
3 YOU'RE UNDER ARREST MILES DAVIS (Columbia FC 40029)	3 8	23 AMERICAN EYES PARE SILK (Palo Alto PA 8086)	23 14
4 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	4 11	24 STEP BY STEP* JEFF LORBER (Arista AL8-8269)	19 20
5 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	6 9	25 WAITING FOR THE RAIN HUGH MASEKELA (Jive Africa JL5-8382)	28 2
6 STRAIGHT TO THE HEART* DAVID SANBORN (Warner Bros. 25150-1)	5 24	26 STREETSHADOWS DAVID DIGGS (TBA 267)	27 15
7 SPORTIN' LIFE WEATHER REPORT (Columbia FC 39908)	7 13	27 MONK SUITE KRONOS QUARTET (LANDMARK LLP-1505)	30 3
8 WHITE WINDS* ANDREAS VOLLENWEIDER (CBS FM 39963)	8 21	28 STRAIGHT AHEAD STANLEY TURRENTINE (Blue Note BT 85105)	24 13
9 SKYDANCE RODNEY FRANKLIN (Columbia FC 39962)	11 21	29 SECRETS WILTON FELDER (MCA-5513)	22 21
10 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	14 6	30 STANDARDS VOL. 2 KEITH JARRETT (ECM 25023-1)	29 5
11 HOT HOUSE FLOWERS* WYNTON MARSALIS (Columbia FC 39330)	12 40	31 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0035)	34 2
12 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015)	15 5	32 ONE OF A KIND* DAVE GRUSIN (GRP-A-1011)	31 21
13 CIELO DE TERRA AL DI MEOLA (Manhattan ST-63002)	13 8	33 STAY TUNED* CHET ATKINS, C.G.P. (Columbia FC 39591)	32 22
14 20/20* GEORGE BENSON (Warner Bros. 9 25173-1)	9 25	34 OPEN MIND* JEAN-LUC PONTY (Atlantic 80185-1)	35 37
15 ALTERNATING CURRENTS SPYRO GYRA (MCA 5606)	21 3	35 METAL FATIGUE ALLAN HOLDSWORTH with I.O.U. (Enigma 72002)	33 11
16 SILENT WITNESS SKYWALK (Zebra ZR 5004)	18 5	36 MORNING SONG DAVID MURRAY (Black Saint BSR 0075)	36 16
17 SAMURAI SAMBA YELLOWJACKETS (Warner Bros. 25204-1)	10 18	37 DECEMBER* GEORGE WINSTON (Windham Hill/A&M WH-1025)	39 37
18 TOGETHERING KENNY BURRELL/GROVER WASHINGTON, JR. (Blue Note BT 85106)	17 19	38 AUTUMN* GEORGE WINSTON (Windham Hill/A&M WH-1012)	40 18
19 FIRST CIRCLE* PAT METHENY GROUP (ECM 25008-1)	20 41	39 THE AFRICAN GAME GEORGE RUSSELL & THE LIVING TIME ORCHESTRA (Blue Note BT 85103)	37 11
20 THIEF IN THE NIGHT GEORGE DUKE (Elektra 60393-1)	16 14	40 THE REAL TANIA MARIA: WILD! TANIA MARIA (Concord Jazz Picante CJP-264)	38 13

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, TWO — Herewith, a day-by-day account of the last five days of the Kool/N.Y. Jazz Festival (some additional Kool comments will appear next week):

WED: Sasha Daltonn took the solo piano spot at the Recital Hall on this evening and she's neither a pianist nor much of a talent. She's a glitzy, sometimes-out-of-tune singer and she did a poor Vegas lounge act.

Later on, at Carnegie, a good idea: "Young New Orleans," bringing together some of the better young players who've come steaming out of the Crescent City, over the past few years (most of whom, by the way, studied with **Ellis Marsalis** at N.O.C.C.A.). Trumpeter Terence Blanchard and alto saxophonist **Donald Harrison** opened with their quintet, and the set never really took off (though Blanchard, with his warm, cuddly tone, and Harrison, with his harsh, uncuddly tone, managed to tear off a number of fine solos). The set ran over, so flutist **Kent Jordan** was only given one number — he never really got going on it, but he showed that he's a sight better than an awful CBS fusion album of last year would lead you to believe. This was followed by the good-time, roof-raising **Dirty Dozen Brass Band**, those eight guys who have managed to breathe the new life into the marching band tradition. They were, as always, lots of fun, but they are not interesting soloists and Carnegie Hall is not their milieu. It was left to, *who else?*, **Wynton Marsalis** to close the bill and the trumpeter turned in a dull set. He seemed to miss the other horn (**Branford** is on the road with **Sting**), and new pianist **Marcus Roberts** is, as yet, no replacement for **Kenny Kirkland** (also with **Sting**).

THURS: **Ronnell Bright**, who has been off the N.Y. scene, announced his return with the solo piano concert at the Recital Hall, but he spent too much time singing his own mediocre songs in a husky mediocre voice.

"Stormy Weather: A Salute to **Ethel Waters**" was the main event, at Carnegie, and the **Bobby Short**-produced evening was an effective nod to the woman who used to be billed as "Sweet Mama Stringbean." A gaggle of cabaret singers was on hand (**Rhett Hughes**, **Carrie Smith**, **Theresa Merritt**, **Harold Nicholas**, **Susan La Marsh**, **Nell Carter** and **Short**) and, with the sole exception of **Carter**, they captured the spirit of **Waters** okay. Still, the night's best singing came in the film clips of **Waters**. There were a bunch of instrumental highlights (by **Kenny Davern** on clarinet, by the two-stride-piano team of **Dick Hyman**, the evening's musical director, and **Dick Wellstood**, and by **Terry Walso**, the ragtime pianist, who made an attractive foil for **La Marsh**), and **Harold Nicholas** showed he could still hoof and still do splits.

FRI: **Roland Hanna** did the recital, and it was, without question, the best solo piano concert of the week: varied, swinging and full-bodied.

"Tropical Surge: The Afro-Brazilian Sensation" followed at Carnegie Hall. The SOB's-produced concert got off to a good start: **Toure Kunda** whipped up a fine 40 minutes of their synthesis of sweet African harmonies, reggae, jazz, R&B and rock. Unfortunately, the concert slipped downhill from there: **Flora Purim** and **Airto** followed with a set of *passee*, watered-down Brazilian jazz-fusion; and headliner **Alceu Valenca** was not given enough space to rev up. His gritty, folksy northeastern Brazil voice — an anguished, impressive voice — was in fine fettle, but he needed more time and space to come across.

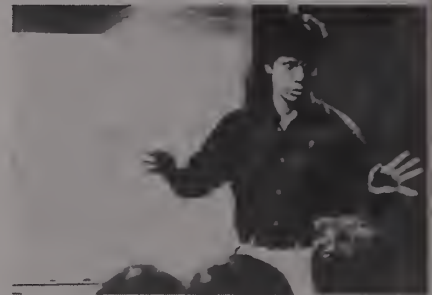
From there it was on to **Ray Charles** and the **Commodores** at Avery Fisher. I didn't stay for the **Commodores**, but **Ray** — who always does the same stuff — did his stuff exceptionally well on this night.

SAT: The sight of **Dr. John** — the "Night Tripper" — at 10:30 in the morning is enough to curl your hair. But there the **Dr.** was, ensconced on the Staten Island Ferry and his New Orleans musical gumbo — with **Fathead Newman** sparking a good band — rocked the hell out of the boat. **Mac Rebennac**, when he's hot, is **Professor Longhair's** natural heir. The **Dukes of Dixieland** were also aboard — they played a tourist set and I listened from the deck while eyeing the scaffolded Statue of Liberty.

John Lewis, an unlikely solo pianist — his style is too spare — played the Recital Hall gig and it was a scintillating, well-paced hour (of **Lewis**, standards and **Bach**), but I wouldn't have minded a bassist and drummer tossed in for a number or two.

The main hall, later on, hosted a jazz/blues vaudeville. First **Etta James**, with the disembarked **Dr. John** on piano, dug into an excellent set: the lady's big voice (where **Janis Joplin** learned her thing) is intact (she proved that by singing off the mike several times) and she can still milk the pants off "I Want A Sunday Kind of Love." Then **John Mayall** — remember him? — dug into an awful, perhaps-okay-after-11-beers-in-a-bar set. And finally **Johnny Otis** delivered 16 numbers at the helm of his cornball "Show." There were moments — three numbers by **Bullmoose Jackson**, good solos by **Shuggie Otis** and **Preston Love** — and I guess the thing was fun, in a loose sort of way, but when **Otis** described himself as "a poor man's **Lionel Hampton**" and his tenor star as "a poor man's **Illinois Jacquet**," he was right on the money. Where, one wonders, were the rich man's **Hampton** and **Jacquet** this festival?

SUN: St. Peter's Church was the locale for the simplest, and in many ways one of the best, concerts of the festival. "A Tribute to **Louis Armstrong**" featured the sublime duo of **Dick Hyman** on organ and piano and **Ruby Braff** on trumpet and every note — every note — from those two sparkling traditionalists was worthwhile.



RETURN TO THE CLASSROOM -- Before classes let out for the summer, Berklee students were treated to a series of master classes by **Chick Corea**, here putting a little elbow grease into a lecture.

FEATURE PICKS

VIEW FROM WITHIN — **Muhai Richard Abrams Octet** — **Black Saint BSR 0081** (Dist. by PolyGram Special Imports) — Producer: **Giovanni Bonandrini** — List: 9.98

The great modern composer/pianist/theoretician turns in a pan-stylistic, highly percussive effort here (**Warren Smith**, **Thurman Barker** and **Ray Mantilla** are the percussionists) that ranges from gritty blues to floating outside playing. Fine work, too, from **Stanton Davis**, **John Purcell**, **Marty Ehrlich** and **Rick Rozie**.

GEORGIA BLUE — **Julius Arthur Hemphill** — **Minor Music 003** (Dist. by PolyGram Special Imports) — Producer: **Stephan Meyner** — List: 9.98

An unusual outing for **Hemphill**. This is an at-times-romantic, at-times-funky set, with a great deal of attention focused on the leader's alto and soprano playing in the context of his own lyrical melodies. What's most surprising is the make-up of the **JAH Band** — not the usual **Hemphill** colleagues, but guitarist **Nels Cline**, drummer **Alex Cline**, bassist **Steubig** and percussionist **Jumma Santos**.

'ROUND MIDNIGHT — **Mel Torme** — **Stash ST 252** — Producer: **Will Friedwald** — List: 8.98

Never velvetier, foggier, or swinginger, this set of previously-unissued **Torme** includes fine accompaniment by the **Marty Paich Dek-tette** and **Shorty Rogers** and his **Giants** on both mellifluous ballads (like the title tune) and finger-poppers ("Lulu's Back in Town"). **Torme** at his jazziest best.

YOUR ARE THERE — **Judy Roberts** — **Pausa PR 7176** — Producer: **Judy Roberts** — List: 8.98

A pleasant vocal fusion date featuring an unusual collection of material. **Roberts** applies her vocal chords and piano chords to such things as the **Ohio Players'** "Sweet Sticky Thing," **Horace Silver's** "Finding Good Rules to Live By," the "Theme from **Star Trek**," and pieces by **Frishberg**, **Franks**, **Feldman** and others.

Lee Jeske

CASH BOX TOP 100 ALBUMS

July 13, 1985

Title, Artist, Label, Number, Distributor

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

		Weeks On 7/6 Chart	
1	SONGS FROM THE BIG CHAIR ★□ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	2	16
2	NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 81240-1) WEA	1	19
3	AROUND THE WORLD IN A DAY ★ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	3	10
4	LIKE A VIRGIN ★■ MADONNA (Sire 25157-1) WEA	4	23
5	MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	5	23
6	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	6	56
7	RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	8	33
8	THE POWER STATION 33 1/3 □ THE POWER STATION (Capitol SJ-12380) CAP	9	14
9	BE YOURSELF TONIGHT EURHYTHMICS (RCA A&L 1-5429) RCA	10	9
10	BEVERLY HILLS COP ★■ ORIGINAL SOUNDTRACK (MCA-6143) MCA	7	29
11	DREAM INTO ACTION ★ HOWARD JONES (Elektra 60390-1) WEA	11	14
12	THE NIGHT I FELL IN LOVE ■■■ LUTHER VANDROSS (Epic FE 39282) CBS	13	16
13	WHITNEY HOUSTON ★ (Arista AL8-8221) RCA	17	16
14	VOICES CARRY ★ TIL TUESDAY (Epic BFE 39458) CBS	16	15
15	INVASION OF YOUR PRIVACY RATT (Atlantic 81257-1) WEA	25	4
16	BROTHERS IN ARMS ★ DIRE STRAITS (Warner Bros. 25264-1) WEA	21	7
17	CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 25203-1) WEA	15	25
18	ONLY FOR YOU MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	18	17
19	7 WISHES NIGHT RANGER (MCA 5593) MCA	22	6
20	SHAKEN 'N' STIRRED ★ ROBERT PLANT (Es Paranza 90265-1) WEA	23	6
21	DIAMOND LIFE ★■ SADE (Portrait BFR 39581) CBS	12	20
22	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	14	45
23	VITAL SIGNS ★□ SURVIVOR (Scotti Brothers FZ 39578) CBS	32	37
24	EMERGENCY ★□ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	20	13
25	THE SECRET OF ASSOCIATION ★ PAUL YOUNG (Columbia BFC 39957) CBS	28	8
26	WIDE AWAKE IN AMERICA U2 (Island 90279-1-A) WEA	29	4
27	BROTHER WHERE YOU BOUND ★ SUPERTRAMP (A&M SP-5014) RCA	30	7
28	BUILDING THE PERFECT BEAST ★■ DON HENLEY (Geffen GHS 24026) WEA	27	31
29	RHYTHM OF THE NIGHT ★□ DeBARGE (Gordy/Motown 6123GL) MCA	24	17
30	KATRINA AND THE WAVES (Capitol ST-12400) CAP	26	13
31	THE ALLNIGHTER GLENN FREY (MCA-5501) MCA	31	11
32	LITTLE CREATURES TALKING HEADS (Sire 25305-1) WEA	40	3

• Indicates Highest Debut

		Weeks On 7/6 Chart	
33	EMPIRE BURLESQUE BOB DYLAN (Columbia FC 40110) CBS	38	4
34	SOUTHERN ACCENTS ★□ TOM PETTY AND HEARTBREAKERS (MCA-5486) MCA	33	14
35	MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	36	22
36	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916) CBS	39	6
37	THE DREAM OF THE BLUE TURTLES STING (A&M SP 3750) RCA	54	2
38	ROCK ME TONIGHT FREDDIE JACKSON (Capitol ST 12404) CAP	45	9
39	FABLES OF THE RECONSTRUCTION R.E.M. (IRS-5592) MCA	52	3
40	TOUGH ALL OVER JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	43	6
41	JESSE JOHNSON'S REVUE (A&M SP 6-5024) RCA	41	18
42	CRAZY FROM THE HEAT □ DAVID LEE ROTH (Warner Bros. 25222-1) WEA	10	21
43	TAO RICK SPRINGFIELD (RCA A&L 1-5370) RCA	37	12
44	THEATRE OF PAIN • MOTLEY CRUE (Elektra 60418-1) WEA	—	1
45	VOX HUMANA ★ KENNY LOGGINS (Columbia FC 39174) CBS	44	14
46	WE ARE THE WORLD ■ USA FOR AFRICA (Columbia USA 40043) CBS	35	13
47	NIGHTSHIFT ★□ COMMODORES (Motown 6124ML) MCA	34	23
48	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	46	57
49	UNGUARDED AMY GRANT (A&M SP5060) RCA	56	5
50	7800 FAHRENHEIT BON JOVI (Mercury 824 509-1) POL	42	10
51	HIGH COUNTRY SNOWS ★ DAN FOGELBERG (Full Moon/Epic FE 39616) CBS	47	9
52	BEHIND THE SUN ★ ERIC CLAPTON (Duck/Warner Bros. 25166-1) WEA	48	16
53	AGENT PROVOCATEUR ★■ FOREIGNER (Atlantic 81999-1) WEA	50	28
54	WORLD WIDE LIVE SCORPIONS (Mercury 824 344-1) POL	76	2
55	THE FIRM ★■ (Atlantic 81239) WEA	49	17
56	GLOW RICK JAMES (Gordy/Motown 6135) MCA	51	10
57	LONE JUSTICE (Geffen GHS 24060) WEA	57	11
58	ALF ★ ALISON MOYET (Columbia BFC 39956) CBS	58	14
59	FIVE-O ★ HANK WILLIAMS, JR. (Curb/Warner Bros. 25267-1) RCA	60	9
60	KING OF ROCK ★ RUN D.M.C. (Profile PRO-1205) IND	68	15
61	TWO HEARTS MEN AT WORK (Columbia FC 40076) CBS	67	4
62	THE CONFESSOR ★ JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA	62	9
63	WHEELS ARE TURNIN' ★■ RED SPEEDWAGON (Epic QE 39593) CBS	59	33
64	SPORTS ★□ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	64	84
65	SOME GREAT REWARD DEPECHE MODE (Sire 25194) WEA	74	19
66	AIR SUPPLY (Arista AL8-8283) RCA	79	4

		Weeks On 7/6 Chart	
67	BOYS AND GIRLS ★ BRYAN FERRY (Warner Bros. 25082) WEA	77	4
68	U.T.F.O. (Select SEL 21614) IND	86	5
69	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) POL	70	9
70	LOW LIFE NEW ORDER (Qwest/Warner Bros. 25289-1) WEA	75	7
71	BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	66	38
72	MADONNA ★■ (Sire 23567-1) WEA	72	95
73	NERVOUS NIGHT HOOTERS (Columbia BFC 39912) CBS	78	9
74	A VIEW TO A KILL ORIGINAL SOUNDTRACK (Capitol SJ-12413) CAP	83	5
75	ANIMATION ★ (Mercury 822 500-1 M-1) POL	55	21
76	BREAKOUT ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	63	85
77	THE BREAKFAST CLUB ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	69	19
78	SHE'S THE BOSS ★□ MICK JAGGER (Columbia FC 39940) CBS	61	23
79	CHICAGO 17 ★■ CHICAGO (Full Moon/Warner Bros. 25060-1) WEA	53	53
80	VISION QUEST ★□ ORIGINAL SOUNDTRACK (Geffen GHS 24063) WEA	65	20
81	THE UNFORGETTABLE FIRE ■ U2 (Island 90231-1) WEA	73	39
82	DON'T SUPPOSE . . . LJMAHL (EMI America ST-17142) CAP	81	11
83	WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963) CBS	82	21
84	THE BEACH BOYS (Caribou/Epic BFZ 39964) CBS	96	2
85	DARE TO BE STUPID "WEIRD AL" YANKOVIC (Rock 'N' Roll Records FZ 40033) CBS	118	2
86	STEADY NERVES ★ GRAHAM PARKER AND THE SHOT (Elektra 60388-1) WEA	87	14
87	TOOTH AND NAIL ★ DOKKEN (Elektra 60376-1) WEA	103	40
88	HEART (Capitol ST-12410) CAP	—	1
89	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019) RCA	90	8
90	CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6959ML) MCA	91	87
91	WEST SIDE STORY ★ LEONARD BERNSTEIN (Deutsche Grammophon 415 253-1) POL	100	6
92	PERFECT ORIGINAL SOUNDTRACK (Arista AL9-8278) RCA	108	4
93	RISING FORCE ★ YNGWIE MALMSTEEN (Polydor 825 324-1) POL	93	9
94	BLACK CARS GINO VANNELLI (HME 40077) CBS	115	5
95	"YOUTHQUAKE" DEAD OR ALIVE (Epic BFE 40119) CBS	130	2
96	HIGHWAYMAN W. NELSON K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) CBS	106	5
97	BARKING AT AIRPLANES KIM CARNES (EMI America SO-17159) CAP	121	2
98	LAST MANGO IN PARIS JIMMY BUFFETT (MCA 5600) MCA	120	3
99	GO WEST (Chrysalis FC 41496) CBS	101	19
100	LONG WAY TO HEAVEN HELIX (Capitol 4XT-12411) CAP	124	4

Cash Box Top Albums/101 to 200

July 13, 1985

		Weeks On 7/6 Chart			Weeks On 7/6 Chart			Weeks On 7/6 Chart
101	MEAT IS MURDER	8.98	99	20	135	DO YOU WANNA GET AWAY	8.98	145
	THE SMITHS (Sire 25289) WEA					SHANNON (Mirage/Atlantic 90267-1) WEA		
102	SINGLE LIFE	8.98	137	2	136	DANCING IN THE SUN	---	136
	CAMEO (Atlanta Artists 824 546-1) POL					GEORGE HOWARD (TRA/Palo Alto 205) IND		
103	MATERIAL THANGZ	---	119	5	137	HOW WILL THE WOLF SURVIVE?	8.95	116
	THE DEELE (Sclar/Elektra 60410-1) WEA					LOS LOBOS (Slash/Warner Bros. 25177-1) WEA		
104	THE GOONIES	8.98	117	5	138	ALEXANDER O'NEAL	---	138
	ORIGINAL SOUNDTRACK (Epic SE 40967) CBS					(Tab: FZ 35331) CBS		
105	INTERNATIONALISTS	8.98	105	4	139	FLIP	---	140
	THE STYLE COUNCIL (Geffen 24061) WEA					NILS LOFGREN (Columbia BFC 39942) CBS		
106	YOU'RE UNDER ARREST	---	97	8	140	I FEEL FOR YOU ■	8.98	139
	MILES DAVIS (Columbia FC 40620) CBS					CHAKA KHAN (Warner Bros. 25162-1) WEA		
107	SODA FOUNTAIN SHUFFLE ★	8.98	107	11	141	THUNDER IN THE EAST	8.95	126
	EARL KLUUGH (Warner Bros. 25262-1) WEA					LOUDNESS (Atco 80246-1) WEA		
108	STARCHILD ★□	---	71	31	142	A LITTLE SPICE	8.98	---
	TEENA MARIE (Epic FE 39528) CBS					LOOSE ENDS (MCA 5588) MCA		
109	PURPLE RAIN ★■	8.98	92	54	143	CHINESE WALL ★□	---	127
	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA					PHILIP BAILEY (Columbia BFC 39542) CBS		
110	GRAVITY	8.98	111	7	144	THE RIGHT TO ROCK	8.98	142
	KENNY G & G FORCE (Arista AL8-8292) RCA					KEEL (Gold Mountain/A&M GM6-504) RCA		
111	MEETING IN THE LADIES ROOM	8.98	89	18	145	TAKE NO PRISONERS	8.95	---
	KLYMAXX (Constellation/MCA 5529) MCA					PEABO BRYSON (Elektra 60427) WEA		
112	READY FOR THE WORLD	8.98	134	3	146	EKSTASY	---	146
	(MCA 5594) MCA					NINA HAGEN (Columbia BFC 4004) CBS		
113	VALOTTE ★■	8.98	25	36	147	AN INNOCENT MAN ★■	---	128
	JULIAN LENNON (Atlantic 80184-1) WEA					BILLY JOEL (Columbia QC 38873) CBS		
114	NEW EDITION ★■	8.95	94	38	148	ALL THE RAGE ★	8.95	143
	(MCA-5515) MCA					GENERAL PUBLIC (I.R.S. SP-70046) MCA		
115	40 HOUR WEEK ★■	8.95	80	20	149	STRIKE LIKE LIGHTNING	---	151
	ALABAMA (RCA AFL 1-5339) RCA					LONNIE MACK (Alligator AL 4753-B) IND		
116	ALTERNATING CURRENTS	8.98	131	3	150	FAT BOYS □	8.92	149
	SPYRO GYRA (MCA 5606) MCA					(Sutra SUS 1015) IND		
117	CAN'T STOP THE LOVE □	8.98	28	17	151	FRIENDSHIP	---	133
	MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12377) CAP					RAY CHARLES (Columbia FC 39415) CBS		
118	BEYOND APPEARANCES ★	---	54	17	152	THE BIG CHILL ★■	8.98	153
	SANTANA (Columbia FC 39527) CBS					ORIGINAL SOUNDTRACK (Motown 6062ML) MCA		
119	CHESS ★	12.98	95	18	153	REQUIEM ★	8.98	141
	ANDERSON, RICE, ULVAEUS (RCA CPL 2-5540) RCA					ANDREW LLOYD WEBBER (Angel DFO-38218) CAP		
120	FACE VALUE ★□	8.98	122	37	154	HARD LINE	8.98	144
	PHIL COLLINS (Atlantic 16029-1) WEA					THE BLASTERS (Slash/Warner Bros. 25093-1) WEA		
121	SECRET SECRETS ★	8.98	98	16	155	PERFECT STRANGERS ★■	8.98	150
	JOAN ARMATHADING (A&M SP 5046) RCA					DEEP PURPLE (Mercury 824 603-1 M-1) POL		
122	JOHN PARR	8.98	109	30	156	METAL HEART ★	---	152
	(Atlantic 80165) WEA					ACCEPT (Portrait BFR 33974) CBS		
123	SWEPT AWAY ★□	8.98	102	63	157	ARRIVE WITHOUT TRAVELLING	8.98	156
	DIANA ROSS (RCA AFL 1-5009) RCA					THE THREE O'CLOCK (I.R.S. 5591) MCA		
124	WILLIE AND THE POOR BOYS	8.95	104	8	158	FEAR NO EVIL	8.98	---
	(Passport PB 6047) JEM					GRIM REAPER (RCA AFL1-5431) RCA		
125	SHE'S SO UNUSUAL ★■	---	113	81	159	FIONA	8.98	157
	CYNDI LAUPER (Portrait BFR 38930) CBS					(Atlantic 81242) WEA		
126	20/20 ★	8.95	110	24	160	BOY MEETS GIRL	8.98	160
	GEORGE BENSON (Warner Bros. 25178-1) WEA					(A&M SQ-6-5046) RCA		
127	MAGIC TOUCH	8.98	129	11	161	STOP MAKING SENSE ★□	8.98	155
	STANLEY JORDAN (Blue Note BT 85101) CAP					TALKING HEADS (Sire 25121-1) WEA		
128	SKIN DIVE	8.98	135	5	162	MUSIC FOR THE KNEE PLAYS	8.98	143
	MICHAEL FRANKS (Warner Bros. 25275-1) WEA					DAVID BYRNE (ECM 25622) WEA		
129	WELCOME TO THE PLEASUREDOME □	12.98	123	35	163	THE AGE OF CONSENT	8.95	154
	FRANKIE GOES TO HOLLYWOOD (ZZT/Island 90232-1-H) WEA					BRONSKI BEAT (London MCA-638) MCA		
130	HARLEQUIN	---	137	4	164	BAD ATTITUDE	8.98	163
	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND					MEAT LOAF (RCA AFL 1-5451) RCA		
131	RHYTHM AND ROMANCE	---	147	2	165	DREAMLAND EXPRESS	8.98	---
	ROSANNE CASH (Columbia FC 39463) CBS					JOHN DENVER (RCA AFL1-5458) RCA		
132	AMADEUS ★	19.98	125	36	166	A PRIVATE HEAVEN ★■	8.98	158
	ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND					SHEENA EASTON (EMI America ST-17132) CAP		
133	SIGN IN PLEASE □	8.98	112	30	167	STREET CALLED DESIRE	8.96	---
	AUTOGRAPH (RCA NFL 1-8040) RCA					RENE AND ANGELA (Mercury 824 607-1) POL		
134	ICE CREAM CASTLES ★■	8.98	114	24	168	FANTASTIC	---	164
	THE TIME (Warner Bros. 25109-1) WEA					WHAM! (Columbia BFC 38911) CBS		

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Accept	156	Con Funk Shun	69	Hall & Oates	71	Lone Justice	57	Rene & Angela	167	USA For Africa	46
Adams, Bryan	7	Davis, Miles	106	Hardcastle, Paul	170	Loose Ends	142	REO Speedwagon	63	Vandross, Luther	13
A-Ha	171	Dead Or Alive	95	Harris, Emmylou	199	Los Lobos	137	Richie, Lionel	90	Vannelli, Gino	94
Air Supply	66	DeBarge	29	Heart	88	Loudness	141	Rising Force	93	Velvet Underground	188
Alabama	115	Deele	103	Helix	100	Mack, Lonnie	149	Rodgers, Nile	179	Vitamin Z	178
Animation	75	Deep Purple	155	Henlex, Don	28	Madonna	4, 72	Rogers, Kenny	194	Vollenweider, Andreas	63
Armatrading, Joan	121	Denver, John	165	Highwayman	96	Manchester, Melissa	198	Ross, Diana	123	Walsh, Joe	62
Ashford & Simpson	169	Depeche Mode	65	Honeydrippers	187	Marie, Teena	108	Roth, David Lee	42	Weather Report	184
Air Supply	66	Dire Straits	16	Hooters	73	Mary Jane Girls	18	Run D.M.C.	60	Webber, Andrew Lloyd	153
Atlantic Starr	89	Dokken	87	Houston, Whitney	13	Maze	117	Sade	21	West Side Story	91
Autograph	133	Doors	180	Howard, George	136	Meatloaf	164	Santana	118	Wham!	5, 168
Aztec Camera	200	Duran Duran	185	Jackson, Freddie	38	Men At Work	61	Scorpions	54	Whodini	174
Bailey, Philip	143	Dylan, Bob	33	Jagger, Mick	78	Mitchell, Kim	173	Shannon	135	Williams, Hank Jr.	59
Beach Boys	84	Easton, Sheena	166	James, Rick	56	Morrison, Van	177	Smiths	101	Willie & Poor Boys	124
Benson, George	126	Eurythmics	9	Jason & The Scorchers	189	Motley Crue	54	Springfield, Rick	43	Yankovic, "Weird Al"	85
Blasters	154	Fat Boys	150	Joel, Billy	147	Moyet, Alison	48	Springsteen, Bruce	6	Young, Paul	25
Don Jovi	50	Ferry, Bryan	67	Johnson, Jesse	41	New Edition	114	Spyro Gyra	116	ZZ Top	186
Boy Meets Girl	160	Fiona	159	Jones, Howard	11	Night Ranger	70	Sting	37		
Bronski Beat	163	Firm	55	Jordan, Stanley	127	Ocean, Billy	22	Straight, George	192		
Bryson, Peabo	145	Fogelberg, Dan	51	Katrina And The Waves	30	O'Neal, Alexander	138	Style Council	105		
Buffett, Jimmy	98	Fogarty, John	17	Keel	144	Parker, Graham	86	Supertramp	27		
Byrnie, David	162	Foreigner	53	Khan, Chaka	140	Parsons, John	122	Survivor	23		
Cafferty, John	40	Frankie Goes To Hollywood	129	Kihn, Greg	182	Parsons, Alan	176	Talking Heads	32, 161		
Cameo	102	Franks, Michael	128	Klymaxx	111	Petty, Tom	34	Tears For Fears	191		
Carnes, Kim	97	Frey, Glenn	31	Klugh, Earl	107	Plant, Robert	20	Temptations	1		
Carpenters	193	Grim Reaper	49	Knight, Gladys & The Pips	197	Pointer Sisters	76	Thorogood, George	35		
Cash, Rosanne	131	Grusin, Marvin	36	Kool & The Gang	24	Power Station	7	Three O'Clock	157		
Charles, Ray	151	General Public	148	Lauper, Cyndi	125	Prince	3, 109, 181	'Til Tuesday	14		
Chess	119	Go West	99	Lennon, Julian	113	Ratt	15	Time	134		
Chicago	79	Grant, Amy	49	Lewis, Huey & News	64	Raven	190	Turner, Tina	48		
Clapton, Eric	52	Grim Reaper	49	Limahl	82	Ready For The World	112	U2	26, 81		
Collins, Phil	2, 120	Grusin, Dave & Ritenour, Lee	130	Lofgren, Nils	139	R.E.M.	39	U.T.F.O.	68		
Commodores	47	Hagen, Nina	146	Loggins, Kenny	45						

TOP 15 MUSIC VIDEOS

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

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

TOP 15 MUSIC VIDEOCASSETTES

		Weeks On 7/6 Chart
1	MADONNA Madonna (Warner Music Video 3-38101)	— 1
2	WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (Music Vision 6-20475)	— 1
3	ALL NIGHT LONG Lionel Richie (Music Vision 6-20420)	— 1
4	DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	— 1
5	U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	— 1
6	PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	— 1
7	WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	— 1
8	SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	— 1
9	VISIONS Diana Ross (Music Vision 6-20454)	— 1
10	DANCING ON A VALENTINE Duran Duran (Sony Video 97W5075)	— 1
11	TEARS FOR FEARS Tears For Fears (Sony Video 97W50068-9)	— 1
12	AIN'T THAT AMERICA John Cougar Mellencamp (Music Vision G-20455)	— 1
13	YESTERDAY ONCE MORE Carpenters (Music Vision 6-21005)	— 1
14	ROCK 'N SOUL LIVE Daryl Hall/John Oates (Music Vision 6-20477)	— 1
15	JAZZIN' FOR BLUE JEAN David Bowie (Sony Video 97W50002)	— 1

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



THE BEAT GOES ON — Capitol recording act Heart recently completed a 30-minute video for cable and network television, plus a feature length home video slated for release this summer. Both the videos and Heart's recently released self-titled LP were recorded on Ampex tape (The video projects were the first creative efforts ever to be recorded with the Ampex VPR-5 recorder). Pictured at The Plant recording studio in Sausalito, CA, during the recording (l-r) are: Howard Leese, lead guitarist, Heart; Fred Garland, coproducer and codirector, Stonewall Productions; Ann Wilson, Heart; and Nancy Wilson, Heart.

AUDIO/VIDEO

PHASE ONE: The first round of MTV voting results are in, narrowing the list of possible winners in the MTV 2nd Annual Video Music Awards ceremony down to roughly 160. That's about 150 too many to mention here (for a complete listing of semi-finalists, see page 9), but if you like **David Lee Roth**, you'll love the 10 videos nominated in the category of Best Video, such as **Don Henley's** *The Boys Of Summer*, **Madonna's** *Material Girl*, **Tom Petty's** *Don't Come Around Here No More*, **Prince's** *When Doves Cry*, **David Lee Roth's** *California Girls* and *Just A Gigolo/I Ain't Got Nobody*, **Springsteen's** *Dancing In The Dark* and *I'm On Fire*, **USA For Africa's** *We Are The World* and, of course, **David Lee Roth** again in **Van Halen's** *Hot For Teacher*. That's three for Roth (if you include *Hot For Teacher*,



FUNNY GIRL — HBO will present satirist Whoopi Goldberg in an hour-long, one-woman special Whoopi Goldberg Direct From Broadway, debuting July 20.

which Audio/Video does) and two for Springsteen. The list smacks of commercial favoritism, but when was the last awards ceremony that actually represented your taste? The several artistic triumphs tip the scales in MTV's favor, however, hinting that there is more to the Top 10 than mass appeal alone. *The Boys Of Summer* exemplifies this — under the very French direction of **J.B. Mondino**, whose crisp, cinema-verite style certainly rendered it one of the year's best clips (nominated in six of the 15 categories, including Best Director). Bruce Springsteen's surprising (and apparently natural) affinity for the camera is another example, along with Tom Petty's sensational plunge into the pages of **Lewis Carroll**. Our un-

bounded displeasure toward MTV over the lack of kudos awarded **Chuck Mangione's** *Diana "D"* and director **Zbigniew Rybczynski's** magical handling of it. Not one nomination! May the funk of 40,000 years gum your VCRs.

TELECINE SANS THE CINE — A company in Dallas known as **Sundance** has introduced a new computer process that purport to give videotape the look of film. It's called the **EmulsiFilter** (EMF), and after five years of development, the company has completed an EMF processing suite at its facilities in Dallas. Sundance says the new technique enables producers to "maximize control and minimize costs" by eliminating the film-to-tape transfer. A computer program analyzes the tape, distinguishing differences in gamma curves, contrast, colorimetry, frame rate and other factors, and then reconstructs each frame with the "look" of film. According to Sundance, edited tapes can be sent directly to them. They make an EmulsiFilter copy and return both to the producer. Tapes have already been made for **McDonald's**, **Pizza Hut** and several music videos. For more info, contact **Doyle Williams** at the Sundance Companies, 7141 Envoy Court, Dallas, Texas 75247.

LAUGH LEADER — He's been called the "Weird" **Al** of the '50s, but chances are **Spike Jones** won't quite be remembered in the same category as the singer of such memorable classics as "Like A Surgeon," though the approach is fundamentally the same. With Jones, it was the visual gag that got the laughs, along with the wacky bandleader's poker-faced countenance. And if cowbells and Vaudevillian sketches crack you up, you'll love *The Best Of Spike Jones: The Craziest Video On Earth*. It's 51 minutes of highlights from the two popular Spike Jones television series ('52 and '54). Though nowhere near the level of wit associated with television's Golden Age, the video, which is being put out by Jones' son, **Spike Jones Jr.**, is a curio from that era in American entertainment, and is interesting for its shamelessly broad humor. One can't help but wonder if a crib-bound "Weird" **Al** (were he old enough) hadn't accidentally been left in front of the set when these shows aired.

Gregory Dobrin

The Release Beat

WARNER HOME VIDEO makes a summer splash with four surf and sun-oriented releases. Fronting the pack is *Fandango*, this year's youth comedy by **Kevin Reynolds**. *Fandango* runs 91 minutes and retails for \$79.95 (catalog #11461). Also from WHV this month are: *Big Wednesday*, the classic surfing film featuring **Jan-Michael Vincent**, **William Katt** and **Gary Busey**. This 1978 film runs 120 minutes and retails for \$59.95 (catalog #11182); *Beach Party*, with the king and queen of beachdom themselves, **Frankie Avalon** and **Annette Funicello**. The film runs 98 minutes and retails for \$59.95 (catalog #26014). Finally, there's *Murph The Surf*, with **Robert Conrad**, running 120 minutes and retailing for \$59.95 (catalog #26030).

... **Pacific Arts Video Records** has two releases for July. They include *Diary Of A Young Comic*, featuring appearances by **Stacey Keach** and **Dom DeLuise**, and *80 Blocks From Tiffany's*, a documentary on New York street gangs, each in VHS and Beta with a suggested retail price of \$39.95.

... **Key Video** takes on summer with five new releases: *Love And Bullets* with **Charles Bronson** and **Rod Steiger**; The 1946 **Somerset Maugham** classic *The Razor's Edge* featuring **Tyrone Power** and **Gene Tierney**; The 1959 costume piece *Solomon And Sheba*, with **Yul Brynner** and **Gina Lollobrigida**; *Fast Walking* with **James Woods** and **Kay Lenz**; and *The Green Pastures*, a 1936 fable featuring an all-black cast. Each title is available in VHS and Beta, recorded in HiFi, with a retail price of \$59.95.

... July releases from **MCA Home Video** are led by *Into The Night* and *Mass Appeal*, both listed at \$79.95. *Into The Night* runs 115 minutes, *Mass Appeal* runs 99. Also from MCA this month: *The Paleface*, featuring **Bob Hope** (91 minutes, \$59.95); *The Crusaders Live: Midnight Triangle* (52 minutes, \$29.95); *Nudes in Limbo*, a study of the human form, (53 minutes for \$29.95).

FILMUSIC

TRI-STAR'S MUSIC MAN — When **Timothy Sexton** recently became vice president of music for Tri-Star Pictures, he brought with him an impressive list of credits both in and out of the film music world. From 1975 until 1980, he was chiefly involved with organizing concerts and tours, including the "Muse Concerts" at Madison Square Garden, which starred **Tom Petty and the Heartbreakers**, **James Taylor**, the **Doobie Brothers** and **Bruce Springsteen** among others. His film work has entailed the supervision of scores to such films as *Reckless*, *Bachelor Party*, *Revenge Of The Nerds*, *Romancing the Stone* and *Desperately Seeking Susan*. Although his position at Tri-Star is new, Sexton has concrete opinions about the role of soundtracks today, and where he hopes to guide his company musically. When asked to assess the current state of film music in his opinion, Sexton replied, "I think, first of all, that there are too many soundtracks that sound much the same. If I were a kid going into a record store, I wouldn't know what to buy. They sometimes all seem alike due to the compilation approach of shoehorning



THE HIT SQUAD — Songwriter **John Bettis** (l), who wrote "Crazy For You" and "Human Nature," recently welcomed colleagues **Cynthia Weil**, **Ben Weisman** (third from left) and **Kevin Odegard** (executive director of the National Academy of Songwriters) to the monthly N.A.S. "Songtalk" held at Los Angeles' *At My Place*. Bettis discussed his approach to the craft of writing material for records and for film.

te songs into a movie. I think it's a tired trend, and it's confusing to the consumer, and causes the consumer to back away from soundtracks." Sexton, however, feels that the record companies are wise to this overkill, and are thus becoming more selective about the film projects they involve themselves with. "Certainly the trend is going to be with us, though, for a long time," he said. "AOR and CHR are becoming one and the same, which reflects the public's love for pop music on records and in films." As far as Tri-Star is concerned, Sexton is presently trying to "shape a musical direction. The tact, for example, that we took on this **Pat Benatar** song, "Invincible," from our film *The Legend Of Billie Jean*, is similar to a tact. I've taken on a couple of other pictures, which is not to go after the album. Instead, I go after a single which I can tie into the release of the movie along with a music video version, and then allow the artist to have the song on his or her album." A key factor in Sexton's approach toward pop songs in films is to concentrate almost exclusively on using new material written specially for a project, as opposed to simply choosing source material. For that reason, he devotes a great deal of attention to songwriters and their material. Another primary goal for Sexton is the widening of film's musical horizons through the utilization of differing styles in scores. Along those lines, he plans on taking advantage more of both jazz and hard rock in the future, two styles which have had very limited roles in film music. He sees no reason why diverse music shouldn't be more widely exposed, and considers "film the perfect vehicle to do that." In terms of pop music, Sexton looks for the same things he would look for when producing a record. "A great song is a great song," he said. "Of course, it has to work in the context of the movie. Music video has had a tremendous impact in combining pop music with a visual element, and has given film music much more latitude. Music can become just like another character in a movie and greatly add to the color and fabric of the story. A song or an orchestral score in a film should bring out and enhance the vision of the writer and director. If at the same time, the music is commercially exploitable, so much the better, but I don't think we should ever let ourselves forsake quality for a second."

LABEL CHECK — Time once again to report on upcoming soundtrack releases. Surprisingly enough, the list is somewhat shorter than expected, but nonetheless includes several distinct candidates for success. In some cases, the exact artists haven't as yet been chosen or secured. A&M will release the soundtrack to *Better Off Dead*, a film which stars **Kim Darby** and **John Cusack**, on September 23. The score will include cuts from various artists . . . Arista has just released the *Return To Waterloo* soundtrack, featuring **Ray Davies** of the **Kinks**. The label, however, has no other soundtracks slated for imminent release as of now . . . Capitol Records is all geared up for the release on July 19 of *Mad Max: Beyond Thunderdome*, which not only features a score by **Maurice Jarre**, but two new cuts performed by **Tina Turner**. One of these, "We Don't Need Another Hero," is already bulleting up the singles chart. The tune was written by **Terry Britten** and **Graham Lyle**, who previously teamed up and turned out "What's Love Got To Do With It." One of the film's directors, **George Miller**, has also directed a video version of the song. Turner's other track is called, "One Of The Living," and it will be released as a single later in the year . . . On July 12, Elektra/Asylum will ship out the soundtrack to *Heavenly Kid*, which features cuts by **Howard Hewitt** of **Shalamar**, **John Flore**, **Neko-Meka**, **Jamie Bond**, **Chris Farren** and **George Duke** (who produced the music) . . . Geffen will release **Bruce Broughton's** score to *Silverado* on August 5 . . . Warner Bros. Records will release the score to the tentatively titled film *Krush Groove*, on August 26 . . . MCA Records is currently shipping the score to *Back To The Future*, and will soon reissue the *E.T. Storybook* to coincide with the re-release of **Steven Spielberg's** box-office giant. MCA will soon also release the *Explorers* soundtrack, which features **Robert Palmer**, **Night Ranger** and a score by **Jerry Goldsmith**.



NEW SONG, NEW LOOK — **Stephanie Mills** displays a slightly different look in this outtake from the video of her new single "Bit By Bit (Theme From Fletch)," which can be heard on the MCA soundtrack to that film. *Fletch's* score also includes cuts by the **Fixx**, **Dan Hartman** and **Harold Faltermeyer**.

Peter Berk

TOP 40 VIDEOCASSETTES

	Weeks On 7/6 Chart		Weeks On 7/6 Chart
1	1	21	20
2	2	22	13
3	7	23	14
4	3	24	26
5	5	25	17
6	6	26	32
7	10	27	29
8	16	28	31
9	9	29	30
10	23	30	38
11	37	31	27
12	4	32	28
13	34	33	24
14	25	34	—
15	36	35	35
16	15	36	40
17	8	37	22
18	18	38	21
19	11	39	19
20	12	40	33

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

Veteran Producer Blends Musical Eras In Back To The Future

By Peter Berk

LOS ANGELES — "Bones" Howe. Like his music, his name is difficult to forget once you've heard it. Throughout a career which has thus far spanned over two decades and countless shifts in musical tastes and styles, Howe has emerged as one of the foremost producers in the industry. Along the way, he's piled up a long list of prestigious credits, having produced for a vast array of artists from **Elvis Presley** to **Tom Waite**. He won the Producer of the Year Grammy for the 5th Dimension's "Aquarius," and worked with the Association on "Windy" and "Never My Love," among other songs. Other notable artists with whom Howe has worked include the **Turtles** and **Jerry Lee Lewis**.

In 1977, Howe ventured into the realm of film music, and since then has supervised the scores for such movies as *Roadie*, *Paradise Alley*, *Buckaroo Bonzai*, *Top Secret* and *One From The Heart*. Currently, he's relaxing briefly after the whirlwind, rushed completion of the soundtrack to *Back To The Future*, which is just now being released on film and on vinyl. Experts in the film and the record businesses seem to feel that *Back To The Future* will prove highly lucrative on both fronts and Howe is very optimistic himself about the project. For the film's score, he wound up with the unusual task of utilizing not only contemporary music, but also songs from the mid-'50s, inasmuch as the plot entails time travel.

"This was the first time I'd been involved with the music of a film starting from the script stage, through casting and filming," Howe commented recently. "I didn't want to be classified as only a rock 'n' roll guy.

I wanted more legitimate screen credits. There are too many people coming out of the record industry to work in film who just come in at the end and throw in 10 songs as source material." Working on *Back To The Future*, therefore, turned out to be just the sort of film project he had sought, Howe mentioned.

The first challenge Howe faced in putting together the film's score was choosing appropriate songs from 1955. Once that was done, he then went about securing the original masters of those songs, since from the beginning, he had no intention of losing the authentic feel of the period by using "soundalikes." "Between 1953 and 1955, when **Elvis** came on the scene, there were the beginnings of the merging of R&B, called 'race' music at the time, and country or rockabilly. Because of the plot of the movie, though, we didn't want to only concentrate on rock-oriented pieces since many romantic songs and novelty songs were very popular then, too," Howe said. Cuts such as "Mr. Sandman," "Dance With Me Henry" and "Pledging My Love" are only a few of those which were weaved into the score during the scenes set in the past.

For the chunk of the film set in the present, Howe only wanted previously unreleased material. The result was that **Huey Lewis** and the **News** wrote two new songs for the movie, including the chart-climbing first single "Power Of Love." **Lindsey Buckingham** also contributed a new cut, and Howe additionally chose an **Eric Clapton** song for *Back To The Future* which had been dropped from the singer's most recent album. "It's a wonderful reggae tune called "Heaven Is One Step Away" that **Phil Collins** produced and

(continued on page 38)

HOT NEW SELLER



TEARS FOR FEARS
Songs From The Big Chair

STRONGEST SALES

P. Collins — Atlantic
Sting — A&M
Ratt — Atlantic
Madonna — Sire

STORE REPORTS

Karma Records West — Indianapolis
P. Collins
Wham!
The Firm
Madonna
Tears For Fears

Scott's Wholesale — Indianapolis
P. Collins
Beverly Hills Cop
Tears For Fears
Prince
B. Adams

Sound Video Unlimited — Chicago
P. Collins
Tears For Fears
W. Houston
Talking Heads
Beverly Hills Cop

G.A.M. Records — Minneapolis
Ratt
Tears For Fears
B. Dylan
Prince
B. Springsteen

Radio Doctor — Milwaukee
Tears For Fears
Prince
B. Springsteen
P. Collins
Wham!

Believe In Music — Wyoming, MI
Motley Crue
Sting
Ratt
Cameo
Tears For Fears

Record Theatre — Cincinnati
F. Jackson
W. Houston
Prince
M. Gaye
Tears For Fears

Western Merchandisers — Texas
Motley Crue
Ratt
Tears For Fears
Night Ranger
Madonna

Richman Brothers — Philadelphia
B. Adams
P. Collins
Beverly Hills Cop
Tears For Fears
B. Springsteen

Hitown One-Stop — New York
Prince
P. Collins
L. Vandross
F. Jackson
W. Houston

Cavages — Buffalo
Tears For Fears
P. Collins
Madonna
Survivor
B. Adams

Fortune Records — Inglewood, CA
F. Jackson
L. Vandross
W. Houston
Kool & The Gang
M. Gaye

Dan Jay — Denver
Tears For Fears
Ratt
B. Dylan
Dire Straits
Talking Heads

Seaport One-Stop — Portland
Tears For Fears
P. Collins
B. Adams
Prince
H. Jones

Licorice Pizza — Los Angeles
Tears For Fears
Motley Crue
Sting
Talking Heads
Depeche Mode

SHOP TALK

RECORD BAR, DURHAM, NC — The Record Bar Inc. has formed a new nationwide promotion marketing company, based in the Durham, NC, home office. Musicstream will coordinate promotions at contemporary hit radio stations across the country. It will operate on an exclusive market-by-market basis. Jay McDaniel will oversee operations of the new company. He was formerly AOR field director for MCA Records.

CAMELOT ENTERPRISES, CANTON, OH — Camelot store managers, the field supervisory team and the home office group will meet July 12-16 for their annual convention. This year's meeting is dubbed "Camelot Means Entertainment." Russ Bach, executive vice president, marketing and development, WEA and Eric Doctorow, vice president, marketing and sales, Paramount Home Video will address the group. Bryan Adams, Kool & The Gang and The Nylons will provide entertainment.

LICORICE PIZZA, SANTA ANA, CA — The Licorice Pizza chain recently opened its 34th store in Santa Ana. To promote the opening, a full-page ad was taken out in the *Los Angeles Times*. The ad highlighted music and video product and also included Licorice Pizza's summer-long theme and contest, "Summer Madness." **TOWER RECORDS** - Tower Records' chainwide magazine, *Pulse*, features Aretha Franklin on the cover of the July issue. The magazine, which is available at all Tower stores, heralds the success of the Queen Of Soul's newest Arista LP, "Who's Zoomin' Who?" and single, "Freeway Of Love."

ROSE RECORDS, NAPERVILLE, IL - Rona Hoffberg, marketing director for Rose Records, announces that the chain's eighth store will open for business July 26. The impetus for opening in west suburban Naperville is due to Rose's success in Downers Grove, a similar suburb of Chicago.

WHEREHOUSE ENTERTAINMENT — Wherehouse Entertainment announces the opening July 12 of their 140th store. The Redwood City, CA location sports a newly-designed high-tech look. The 9,000-foot store will continue Wherehouse Records' tradition of carrying a complete selection of home entertainment software, including music, video for rent and sale, blank tape and computer software. In a tie with Bay Area radio station KITS and Sea 'n' Ski, a drawing will be held for a Hobie Cat. The new facility will also house the Northern California Regional Headquarters for Wherehouse Entertainment, Inc.

PALO ALTO RECORDS — Detroit radio station WJZZ-FM and the Detroit Association of Music Retailers are participating in a contest centered around George Howard's TBA LP, "Dancing In The Sun." The winner of the contest receives an all-expenses-paid weekend for two in Las Vegas.

TOWER RECORDS, WASHINGTON, D.C. & NEW YORK CITY — Chris Hopson reports that in-store appearances at two of Tower's east coast stores were very successful. In D.C., Howard Jones dropped by to sign his phenomenally popular Elektra LP, "Dream Into Action," Wednesday, June 26. Eight hundred fans jammed in to catch a glimpse. On Friday June 21, Paul Young, riding the crest of success generated by his big Columbia hit "The Secret Of Association," visited the New York downtown Tower. 600 faithful were on hand for Young's appearance.

Stephen Padgett

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

RETAILER PROFILE

Store: Gil's Records And Tapes
Market: Houston
Owner: Gil Bultron

Gil's Records And Tapes is a successful small record store on Houston's east side. The 1,600-square-foot, strip-located store is "basically an R&B shop" according to Gil Bultron, owner of Gil's. Bultron set up shop eight years ago and has weathered the ups and downs of music economics and come out with a stable record retailing enterprise.

Gil's is a hit-oriented store. The 80 percent R&B to 20 percent rock/pop mix is highlighted by big sellers like Luther Vandross, Maze, P. Collins, Wham!, Robert Plant and Rene & Angela. The rest of Gil's product line includes CDs, which are beginning to increase in their share of sales, music video, video rental, accessories, T-shirts, caps and buttons.

One of Gil's primary traffic-generating ventures is selling tickets for local R&B concerts. It provides a steady flow of traffic while providing a valuable market profile. The hand bills and radio ads become a good source of advertising for Gil's.

Advertising in Houston's major daily, *The Houston Chronicle*, is basically carried out through co-op ad dollars from labels and distributors. Another valuable venue for advertising is *Forward Times*, Houston's black newspaper. Co-op money also gets Gil's on the air. FM stations, whose price for time is high, would be out of reach of the small retailer if not for the co-op budgets of major labels. Bultron does buy his own advertising on local AM stations. Occasionally, Bultron will sponsor a radio show, most recently a health show, run with the tag, "Brought To You By Gil's Records And Tapes."

As more and more older demographics come into the area, Bultron has noticed a need to get more heavily involved with oldies. Also, Reggae and Zydeco (New Orleans Cajun music) are showing strength.

Gil's one-stops through Western Merchandisers and Southwest Wholesalers. In-store displays are done by merchandisers with the distributors.

"I feel that for a couple years the major labels let us down, but I feel they're back on top of it at the present time. I think we're going to have a good summer. It's going to be one of the strongest summers we've ever had. I feel this way about it because we have a lot of good merchandise coming out," stated Bultron. Eight years on Alameda Street in east Houston has taught Gil Bultron how to hang on during the rough times and really turn on the heat during the good.

RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Pat Fordyce	Wherehouse #72	Northridge, CA

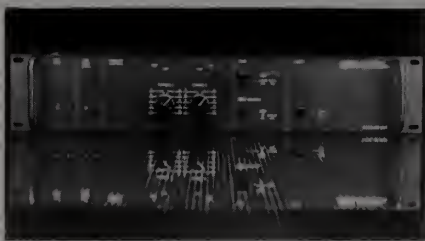
Album: "Boys And Girls"
Artist: Bryan Ferry
Label: Warner Brothers

Comment:

"Bryan Ferry, the man who influenced a generation of new bands, has come out with his first solo effort since the demise of Roxy Music. The album has immaculate production and an amazing lineup of musicians from both sides of the Atlantic. This record takes the sound of "Avalon" one step further. You can't get tired of the album."

WHAT'S IN-STORE

TENNIS ANYONE? — Following the success of its World Ski Cup promotion, **BASF Systems Corporation** recently announced the beginning of its second major sports promotion for 1985, the **"BASF Grand Slam Sweepstakes."** Grand prize for the two-month in-store event is the ultimate tennis experience — an all-expense paid trip for two to either the French or British (Wimbledon) Open in 1986 or the Australian Open in 1987. Three second prizes will take couples to New York for the U.S. Open, and 1,500 third-prize winners will receive colorful BASF sports bags. No purchase is required for consumers to enter the drawing, but they must go to a BASF dealer outlet to pick up an entry form from a counter card or floor display. Winners will be announced after the contest closes on July 31st. According to BASF marketing manager **Larry Rallo**, the Grand Slam Sweepstakes is another example of using creative events with great rewards. "We have selected sports themes not only because sports fans offer us the ideal demographics, but also because dealers really love rebates, but eventually they lose interest. Rebates effectively lower the price of a video cassette, and more important, they waste precious resources which could be put to good, creative advertising and merchandising purposes to support the dealer. BASF is extending its rebate through the end of the current promotion only. We've asked our retailers, and most of them agree that those dollar bills can be put to better use."



QUITE CLEAR — Model BBE 202R, from Barcus-Berry Electronics, Huntington Beach, CA is a multi-band, program controlled signal processor which can be employed to improve the overall sonic clarity of virtually any produced sound.

WATCH YOUR VOLUME — Ear-popping special effects enliven **Telarc's** digital recording geared to audiophiles: a disc of **Strauss** family music by **Erich Kunzel** and the **Cincinnati Pops Orchestra** (Telarc CD-80098, no list price; LP DG-10098, \$12.98). The use of authentic sounds — pistols, popping champagne corks, fireworks — rather than instrumental imitations is more than just an ear-teaser for audiophiles. This practice harkens back to the raucous, 18th century musical vaudeville shows which **Johann Strauss's** "Banditen Galop," "Champagne," and "Explosions" polkas were meant to evoke. The special effects were digitally recorded in the field, during the musical performances in Cincinnati's Music Hall, and on stage after the performances. The thunderstorm was recorded by Telarc assistant **Bruce Leek**, who just happened to be driving through the Utah desert at the time and was carrying a digital tape recorder. According to Telarc, he took refuge under a highway viaduct and set up his microphones. For the explosions, Telarc hired a fireworks expert to set off aerial bombs on the grounds of Cleveland's Blossom Music Festival. For the champagne sounds, two cases of California bubbly were opened on stage at the Music Hall, under the direct supervision of Kunzel. Besides eight polkas, the output of the famed 19th century Austrian family of dance musicians and composers is represented by two waltzes, a march and the "Banditen Galop." "This record is affectionately dedicated to the memory of the Strauss dynasty — four men who have provided a lasting legacy of fun and high spirits to enliven the lighter moments of succeeding generations," wrote **Albert Petrak** in the liner notes. Because of the high-impact special effects, the recording bears warning from Telarc that "lower (volume) levels are recommended for initial playback until a safe level can be determined for your equipment."

COMPLETE CATALOG — The **Compact Disc Group** has recently completed the new **Compact Disc Group Catalog**. The catalog, compiled in conjunction with **Digital Audio Magazine**, lists all of the compact discs licensed for sale in the U.S. Bulk quantities of the catalog can be ordered by contacting **Digital Audio Magazine** in Peterborough, New Hampshire. Also, the Compact Disc Group has installed a toll-free line to answer questions from consumers and retailers about the compact disc marketplace. Call the CD Hotline Monday through Friday from 9 a.m. to 5 p.m. Eastern standard time at (800) 872-5565; within New York state (212) 355-0012.

Ron Rosenthal



NO BOLOGNA — Nile Rodgers, the Warner Bros. recording artist and producer for such leading artists as Mick Jagger, Kim Carnes and David Bowie, has shifted his production methods from analog to recording on Sony's PCM-3324 digital multitrack recorder. The superior audio quality and flexibility of this digital recorder have made it an invaluable tool for Rodgers and his engineering staff.

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

Tom Smith, Music Director
WANS Radio — Greenville, SC

SINGLE RELEASES

OUT OF THE BOX

BRYAN ADAMS (RCA) "Summer of '85" (Single) — Adams' new, sparkling, established sound is back, and he's back with a vengeance. The album is a collection of songs that are already getting excellent reviews. Adams' new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

JOHN BARR (Mercury) "I'm in Motion" (Single) — Barr's new album is a collection of songs that are already getting excellent reviews. Barr's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

ALISON MOYET (Mercury) "I'm in Motion" (Single) — Moyet's new album is a collection of songs that are already getting excellent reviews. Moyet's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

OUT OF THE BOX

BATT (Atlantic) "Lay It Down" (Single) — Batt's new album is a collection of songs that are already getting excellent reviews. Batt's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

ALISON MOYET (Mercury) "I'm in Motion" (Single) — Moyet's new album is a collection of songs that are already getting excellent reviews. Moyet's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

FEATURE PICKS

BILLY OCEAN (Mercury) "Lay It Down" (Single) — Ocean's new album is a collection of songs that are already getting excellent reviews. Ocean's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

THE INNOCENT (Mercury) "I'm in Motion" (Single) — The Innocent's new album is a collection of songs that are already getting excellent reviews. The Innocent's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

RECORDS TO WATCH

CAROL LUCAS (Mercury) "I'm in Motion" (Single) — Lucas's new album is a collection of songs that are already getting excellent reviews. Lucas's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

FRANKIE KELLY (Mercury) "I'm in Motion" (Single) — Kelly's new album is a collection of songs that are already getting excellent reviews. Kelly's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

GEORGE NARDOLLO (Mercury) "I'm in Motion" (Single) — Nardollo's new album is a collection of songs that are already getting excellent reviews. Nardollo's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

JOHNSTON BROWN (Mercury) "I'm in Motion" (Single) — Brown's new album is a collection of songs that are already getting excellent reviews. Brown's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

PROPHET (Mercury) "I'm in Motion" (Single) — Prophet's new album is a collection of songs that are already getting excellent reviews. Prophet's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

STYVA (Mercury) "I'm in Motion" (Single) — Styva's new album is a collection of songs that are already getting excellent reviews. Styva's new sound is a blend of rock and pop, and it's a sound that's been missing from the pop charts for a long time.

CASH BOX

WE TALK TO PEOPLE THAT COUNT

Akai Introduces New Portable Models

LOS ANGELES — Strengthening its recently introduced line of portable cassette recorders, Akai America, Ltd. is introducing eight new models, each matching quality sound with attractive design.

From the fully featured PJ-W55 to the more economical AJ-557 and the eight models in between — the PJ-W30, PJ-35, PJ-R25, PJ-15, AJ-202 and PJ-203 — Akai's unique-looking portables offer a wide variety.

Heading the new entries is the four-band PJ-W55, which is highlighted by a double cassette mechanism with high-speed dubbing capability, five-band graphic equalizer and a detachable two-way, three-dimensional speaker system. When separated, the detachable speaker system provides greatly improved stereo sound.

The PG-W55 is decked with a wide array

of features you'd expect to find in a home hi-fi stereo — music search, soft-touch controls with full auto stop, a stereo acoustic enhancer and Dolby B noise reduction. Packaging sound performance with appealing cosmetics, the PJ-W30 uses pastel rainbow hues as design accents.

This model features a dual cassette mechanism with high speed dubbing and continuous play operation, a built-in five-band graphic equalizer, four-band tuning and a detachable four-speaker system.

The PJ-35 is a high performance radio cassette receiver that sounds like a full-size system with detachable four-speaker radiation speakers. The PJ-35 also includes four-band tuning, a five-band graphic equalizer, music search, Dolby B and a rated power output of 30 watts per channel.



ROBERTA CELEBRATES AT RADIO CITY — Atlantic recording artist Roberta Flack recently played four shows with George Benson at Radio City Music Hall in New York City. Shown celebrating backstage are, (l-r): Rev. Jesse Jackson, Nick Ashford & Valerie Simpson, Roberta Flack, Atlantic vice president/general manager of black music operations Hank Caldwell and attorney Elliot Hoffman.

Live-Aid Broadcast

(continued from page 7)

fine because we laid out deadlines well in advance."

Among the interesting facets of this project is the network's enlistment of consultants Jeff Pollack and Tommy Hedges. "They probably know better than anyone else what the stations are going to want," said Benson. In addition, the network is working with DIR Broadcasting for backstage production as well as having the entire ABC news and television personnel at its disposal.

Benson and his staff have structured the broadcast to center around a single host who will segue to different events and locations at both Wembley and Philadelphia. ABC will also have correspondents stationed in key markets around the country to solicit listener feedback.

The network will periodically run mes-

sages from various entertainment and music personalities describing the cause behind the history-making event. Benson noted that the largest phone bank in history, 6,000 terminals, will be set up to receive calls on a special 800 number that will broadcast throughout the day.

Stations wishing to involve local charities or projects may do so during their two five-minute spots each hour. Benson said the network will cut away for "a minimum of two five-minute holes every 60 minutes," but added there may be some other local time allotted.

According to the network vice president, the key to success of the broadcast is the music. "We intend to really let the music stand out," he remarked. "If we try our best to really showcase the music, that's what will make it a really outstanding day for radio stations."

David Foster: All Over The Charts

(continued from page 9)

written by Foster and the song's performer, John Parr.

Both creatively and personally, Foster's involvement with the "We Are The World" album and project has proven incomparably rewarding. His song, "Tears Are Not Enough," recorded by Canada's 'Northern Lights' most clearly evidences his passion for the cause. "It's really done something for me," he said. "From the start of my involvement, I've been quite dedicated to world situations. It's a feeling that won't ever go away, and beyond the music, the whole project has helped me a lot. I can't believe that in the time it takes me to look at my children, a hundred have died of hunger. The problem could be beaten so easily if enough people help out."

Another highlight of Foster's year thus far was working with one of his greatest musical heroes, Paul McCartney. "He was a treat," Foster recalled. "It was awesome, actually. Imagine sitting at the piano and

writing with someone who's meant so much in your life and career. He's unbelievable. He and Linda have this marvelous, homey normal life. They fooled everybody, all the press who thought their marriage would only last a minute. The whole experience was pretty nifty."

When he returns to a full-time work schedule, Foster will concentrate on writing and producing for Julio Iglesias and Chicago, among others, and will write a song for *Rocky IV*. Even on 'vacation' he's devoting a sizeable amount of time to writing new material for upcoming projects. Whenever possible, though, he can take a few hours to relax and enjoy the success of his current hits, such as Chaka Kahn's "Through The Fire," which he co-wrote and co-produced; DeBarge's "Who's Holding Donna Now," which he co-wrote; and "Forever," which he co-wrote and co-produced with Kenny Loggins. As always with Foster, those are only a few of his current successes.

Scorpions On Film

(continued from page 9)

movie tour.

In addition, a huge promotional tie-in with MTV involving the Scorpions' LP and "movie tour" began last month. First, PolyGram released a clip for Scorpions' song "Big City Nights." The clip features footage from throughout the movie rather than just shots from the one song. There was a "Liner Notes" special about the movie which ran in June, and MTV announced "tour" dates of the film throughout its release around the country

during their "Music News" segment.

Commented Harry Palmer, national director, marketing, PolyGram: "This is one of the most comprehensive and creative campaigns PolyGram has ever launched. As a promotional tool, the live movie can hit more markets, more quickly than a live tour ever could. Of course, the Scorpions' album and cassette have many selling points on their own, but with the giant marketing push, sales should go through the roof."

MTV Announces Semi-finalists

(continued from page 9)

6. Alison Moyet — "Invisible"
7. The Power Station — "Some Like It Hot"
8. Sade — "Smooth Operator"
9. Sheila E. — "The Glamorous Life"
10. 'til Tuesday — "Voices Carry"

Best Overall Performance In A Video

1. Phillip Bailey/Phil Collins — "Easy Lover"
2. Eurythmics — "Would I Lie To You"
3. Billy Joel — "Keeping The Faith"
4. Madonna — "Like A Virgin"
5. Madonna — "Material Girl"
6. David Lee Roth — "California Girls"
7. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
8. Bruce Springsteen — "Dancing In The Dark"
9. Bruce Springsteen — "I'm On Fire"
10. USA For Africa — "We Are The World"
11. Van Halen — "Hot For Teacher"

PROFESSIONAL CATEGORY NOMINEES

Best Special Effects In A Video

1. Bryan Adams — "Run To You"
2. Peter Brown — "Zie Zie Won't Dance"
3. Lindsey Buckingham — "Go Insane"
4. Lindsey Buckingham — "Slow Dancing"
5. Culture Club — "It's A Miracle"
6. Culture Club — "The War Song"
7. Duran Duran — "The Wild Boys"
8. Elton John — "Sad Songs (Say So Much)"
9. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
10. Reflex — "Hurt"
11. Wang Chung — "Don't Be My Enemy"
12. Wang Chung — "Fire In The Twilight Zone"

Best Art Direction In A Video

1. Bryan Adams — "Run To You"
2. Peter Brown — "Zie Zie Won't Dance"
3. Culture Club — "It's A Miracle"
4. Culture Club — "The War Song"
5. Duran Duran — "The Wild Boys"
6. Don Henley — "The Boys Of Summer"
7. Elton John — "Sad Songs (Say So Much)"
8. Madonna — "Like A Virgin"
9. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
10. Simple Minds — "Don't You Forget About Me"

Best Group Video

1. Band Aid — "Do They Know It's Christmas"
2. The Cars — "Drive"
3. Duran Duran — "The Wild Boys"
4. Eurythmics — "Would I Lie To You"
5. Frankie Goes To Hollywood — "Two Tribes"
6. Huey Lewis And The News — "If This Is It"
7. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
8. U2 — "Pride In The Name Of Love"
9. USA For Africa — "We Are The World"
10. Van Halen — "Hot For Teacher"

Best Stage Performance In A Video

1. David Bowie — "Blue Jean (Live Version)"
2. Eurythmics — "Would I Lie To You"
3. Daryl Hall and John Oates — "Method Of Modern Love (Concert Version)"
4. Michael Jackson — "Billie Jean (Concert Version)"
5. Cyndi Lauper — "Money Changes Everything"
6. Prince — "I Would Die 4 U/Baby I'm A Star (Concert Version)"
7. Bruce Springsteen — "Dancing In The Dark"
8. Bruce Springsteen — "Born In The USA"
9. Talking Heads — "Once In A Lifetime (Live Version)"

10. Tina Turner — "Better Be Good To Me"

Best Editing In A Video

1. Bryan Adams — "Run To You"
2. Art of Noise — "Close To The Edit"
3. Peter Brown — "Zie Zie Won't Dance"
4. Lindsey Buckingham — "Go Insane"
5. Lindsey Buckingham — "Slow Dancing"
6. Culture Club — "It's A Miracle"
7. Eurythmics — "Would I Lie To You"
8. Chris Isaak — "Dancin' "
9. Howard Jones — "Pearl In The Shell"
10. Simple Minds — "Don't You Forget About Me"

Best Cinematography In A Video

1. Bryan Adams — "Heaven (Version #2)"
2. Bryan Adams — "Run To You"
3. Lindsey Buckingham — "Go Insane"
4. Lindsey Buckingham — "Slow Dancing"
5. Culture Club — "It's A Miracle"
6. Difford & Tillbrook — "Loves Crashing Waves"
7. Duran Duran — "The Wild Boys"
8. Eurythmics — "Would I Lie To You"
9. Don Henley — "The Boys Of Summer"
10. Billy Idol — "Catch My Fall"
11. Elton John — "Sad Songs (Say So Much)"
12. Madonna — "Like A Virgin"
13. Simple Minds — "Don't You Forget About Me"

Best Choreography In A Video

1. Peter Brown — "Zie Zie Won't Dance"
2. Lindsey Buckingham — "Slow Dancing"
3. Culture Club — "The War Song"
4. Duran Duran — "The Wild Boys"
5. Eurythmics — "Would I Lie To You"
6. Elton John — "Sad Songs (Say So Much)"
7. Madonna — "Like A Virgin"
8. Madonna — "Material Girl"
9. Prince — "When Doves Cry"
10. David Lee Roth — "Just A Gigolo/I Ain't Got Nobody"
11. Sheila E. — "The Glamorous Life"
12. Tina Turner — "Private Dancer"

Best Direction In A Video

1. Bryan Adams — "Run To You"
2. Peter Brown — "Zie Zie Won't Dance"
3. Lindsey Buckingham — "Go Insane"
4. Lindsey Buckingham — "Slow Dancing"
5. Culture Club — "The War Song"
6. Difford & Tillbrook — "Loves Crashing Waves"
7. Duran Duran — "The Wild Boys"
8. Frankie Goes To Hollywood — "Two Tribes"
9. Don Henley — "The Boys Of Summer"
10. Chris Isaak — "Dancin' "
11. Tom Petty and the Heartbreakers — "Don't Come Around Here No More"
12. Simple Minds — "Don't You Forget About Me."
13. Toto — "Stanger In Town"
14. Toto — "Holyanna"

Most Experimental Video

1. Bryan Adams — "Heaven (Version #2)"
2. Bryan Adams — "Run To You"
3. Art of Noise — "Close To The Edit"
4. Peter Brown — "Zie Zie Won't Dance"
5. Lindsey Buckingham — "Go Insane"
6. Lindsey Buckingham — "Slow Dancing"
7. Duran Duran — "The Wild Boys"
8. Frankie Goes To Hollywood — "Two Tribes"
9. Chris Isaak — "Dancin' "
10. Lone Justice — "Ways To Be Wicked"
11. Toto — "Stranger In Town"



SONG SEMINAR — Mirage artists and ASCAP members Shannon and The System were among the featured panelists at the recent ASCAP East Coast Pop Workshop, under the direction of Rupert Holmes. The workshop, sponsored by the ASCAP Foundation, featured guest panelists from all phases of the music business. Pictured (l-r): moderator and ASCAP member Rupert Holmes; Holly Green, director of east coast professional services, Jobete Music; Diedra O'Hara, director-creative services, CBS Songs; Tony Wells, director of A&R black music-RCA Records; Mirage/Atlantic recording artist and ASCAP member Shannon.

John Prine

BEVERLY THEATRE, L.A. — "Much To my surprise when I opened my eyes, I was the victim of the great compromise."

John Prine first recorded those words on his self-titled 1973 LP for Atlantic. However, one gets the impression that Prine has opened his eyes to such a situation several times over the past decade.

"Last year I started my own label," said Prine to the enthusiastic response from an audience he owned from the minute he walked on stage. "I'm the only artist on the roster," he added. "There are no arguments."

John Prine is a wordsmith. He is a craftsman with a special ability to translate basic feelings and emotions into lyrics that pierce deep into the listener. Prine writes from his day to day experiences. The same experiences that everyone is bound to have sometime in their lives.

It is becoming readily apparent that lack of a major record deal does not impede an artist from packing a theatre. Artists like Prine, Bonnie Raitt and Joan Baez have continued to prove that, and are in fact gaining new fans through numerous tours. If there is one thing John Prine has earned over his many years as a recording artist, it is the respect of his concert audience. The spontaneous standing ovation that occurred after the second song of his set, is something most artists dream of. It is rare to find a performer that can capture an audience the way John Prine does.

Standing alone with only an acoustic guitar, Prine ran through a number of selections from various releases. Songs like "Illegal Smile," "Sam Stone" and "Dear Abbey" were crowd favorites. It was a decidedly older audience, the majority having bought their John Prine records before they became mid lines.

An event happened last year that Prine admits changed him forever. The death of his partner, musical influence and friend has obviously changed the way Prine looks at life. When Steve Goodman died last year after a long bout with leukemia, the world lost a great musician. Prine lost his best friend.

An emotion packed "Souvenirs," the song he and Goodman co-wrote and co-sang ("The way he played it, he actually

made me sound good," Prine remarked), was a moving and fitting tribute to a life long partner. To the many in the audience who had not forgotten their magical association, it was quite evident Prine will never forget. The emotional correspondence between artist and audience had reached its peak.

You get the impression that if John Prine never recorded for a major label again, he wouldn't care less. There may be those who can sell more records, but few who command the respect and loyalty that he does from his fans. As long as Prine tours, he will have an audience. Let's hope he continues to take the stage.

David Adelson

JVC Jazz Festival

BEACON THEATRE, N.Y.C. — The term "jazz festival" is becoming overused and meaningless. Ten days of concerts around New York City is a jazz festival (see *On Jazz*), a three-hour concert by five artists from one label is not. JVC is sponsoring a number of real jazz festivals this year — in Newport, Nice, etc. The GRP roadshow that played the Beacon Theatre recently was *not* a jazz festival. What it was was a fairly representational sampling of the sounds of GRP Records. Dave Grusin, Lee Ritenour, Dave Valentin, Diane Schuur, and Ivan Lins each had the opportunity to strut his individual stuff — and to intermingle — and each delivered exactly what was expected of him.

Grusin and Ritenour were the headliners, as well as the leaders of the backup band, and they opened the show with a slick set of California fusion — bright, bubbly electronic music that would not have been out of place as a movie or TV score (a point underlined by their rendition of Grusin's "Theme from *St. Elsewhere*"). Both men are fizzy, optimistic players and their set together — which included large segments of their "Harlequin" LP — was fizzy and optimistic.

The Grusin/Ritenour band also backed up a couple of features each by Valentin, Schuur and, the newest member of the GRP roster, Lins. Valentin, up first, performed "Oasis" and "Awakening," the latter an exotic solo piece for a collection of wooden and bamboo flutes from all corners of the globe. Schuur — the big-voiced belter who first came to everybody's attention when Stan Getz presented her at a TV concert from the White House



LIZA GOES PACIFIC — Liza Minnelli chats with Shirley MacLaine at the Pacific Amphitheatre in Costa Mesa, Ca. after her triumphant return to Southern California. Minnelli will be taking her show across the country after recently embarking on a 26-city tour, which began June 18 in Seattle.

— dug into "The Very Thought of You" and "Amazing Grace," both of which were given gospel readings that brought to mind jazz singers. Lins, a major Brazilian star, sang and chanted three numbers in Portuguese — "Ariequim Desconhecido (Harlequin)," "Antes Que Seja Tarde (Before It's Too Late)" — both songs written and performed by him on the new Grusin/Ritenour LP — and a solo version of "Começar de Novo (The Island)," Lins' best-known song in the U.S.

All in all a show that delivered what was expected of it — three hours of the sounds of GRP. Not quite a jazz festival.

Lee Jeske

Toure Kunda

THE PALACE, L.A. — Part of Celluloid Records' "New Africa" music campaign, Toure Kunda's first west coast tour brought them to one of L.A.'s most prestigious night spots on a Sunday night, and, suprisingly, the audience was not filled with typical reggae and African music enthusiasts. Of course, the fan who goes to most all reggae shows was there, but there was also a distinctive number of dance music fans and an older professional demo.

African music has been brought to America with a preliminary wave of good press many times in the past years, yet due to many factors, artists like King Sunny Ade never broke the commercial barriers inherent against all foreign music performed in a native language. Celluloid is banking on the entertainment value and pure dance grooves of Toure Kunda and other bands on the label to break through those boundaries. The show this night proved that the idea could turn into reality. The three brothers Toure-Ismaila, Sixu and Tidiane, provide an excellent visual variety for the show, and their tightly bound vocalizing is truly astonishing.

Opening with a percussion and vocal intro performed by the trio, a theme was established which was carried over to the full band sound. With a seven-piece band backing them up, including a two-man horn section and a female dancer from the Ivory Coast, Toure Kunda set about introducing most of the audience to material from its four domestically re-

leased LPs. The latest, entitled "Natalia" features two of the night's best cuts, the band's title "Toure Kunda" and "Nidiana." With an airtight rhythm section — the trap drum player was amazingly versatile — the Sengelaese trio of brothers led the band through music which combined many international elements. From afro beat to reggae to salsa and high life, Toure Kunda's music has two consistent elements: it is very dance-oriented and it is highly melodic with the Toures either trading vocals or working together as one.

Though the female dancer accented the high energy segments of the show, watching the band work as a unit was signal enough as to the mood and intensity of the music. Performing with lyrics exclusively in the brothers' native Sengal language, the exact meaning of the songs was lost, yet themes of a social and political outrage and love relationships were brought out.

A strong audience response proved that there is indeed a market for the band and its music, and that it would only take more such performances to spread the word to an even greater audience than they currently enjoy.

Peter Holden



RUSSELL SHOWCASES — Singer/songwriter Brenda Russell recently held a showcase at Santa Monica's At My Place. A number of well-wishers from the film and music industry turned out for the event. Pictured backstage (l-r): Lani Hall, Herb Alpert, Melissa Manchester, Michel Columbier, Brenda Russell and Kathy Wakefield.



HE'LL TAKE SWEDEN — RCA recording artist Rick Springfield (l) is shown receiving his first European gold record, the Swedish certification of the soundtrack "Hard To Hold." He is pictured with Klas Burling, manager, international A&R for Gramophone AB Electra, RCA's licensee in Sweden.

TOP 75 ALBUMS

	Weeks On 7/6 Chart		Weeks On 7/6 Chart
1 FIVE-O HANK WILLIAMS, JR. (Warner Bros. 1-25267)	1 9	39 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	37 46
2 40 HOUR WEEK ALABAMA (RCA AHL1-5339)	3 22	40 BLUE HIGHWAY JOHN CONLEE (MCA 5521)	41 35
3 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	2 16	41 MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	40 6
4 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	4 21	42 ATLANTA ATLANTA (MCA/MDJ-5576)	43 5
5 GREATEST HITS GEORGE STRAIT (MCA-5567)	6 16	43 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	42 59
6 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	5 35	44 GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	45 5
7 STEP ON OUT THE OAK RIDGE BOYS (MCA-5555)	7 15	45 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	44 49
8 PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	9 10	46 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	46 12
9 GREATEST HITS LEE GREENWOOD (MCA 5582)	10 11	47 LIVIN' ON THE EDGE T.G. SHEPPARD (Columbia FC 40007)	49 3
10 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	8 18	48 TIME STOOD STILL VERN GOSDIN (Compleat 671012-1)	48 6
11 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	13 14	49 GREATEST HITS 2 OAK RIDGE BOYS (MCA 5496)	47 46
12 KERN RIVER MERLE HAGGARD (Epic FE 39602)	12 13	50 SAY WHEN NICOLETTE LARSON (MCA 5556)	50 14
13 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	11 47	51 ROLL ON ALABAMA (RCA AHL1-4939)	51 75
14 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	16 12	52 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA 5477)	52 46
15 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	14 15	53 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	53 56
16 TRYIN' TO OUTFRIN THE WIND JOHN SCHNEIDER (MCA 5583)	18 11	54 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	54 56
17 REAL LOVE DOLLY PARTON (RCA AHL1-5414)	17 22	55 RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	— 1
18 KENTUCKY HEARTS EXILE (Epic FE 39424)	20 39	56 KEITH STEGALL KEITH STEGALL (Epic AL 39892)	57 4
19 DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA 5518)	21 38	57 GREATEST HITS GENE WATSON (MCA 5572)	55 12
20 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	19 8	58 SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	56 12
21 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	15 38	59 LIVE! AT GILLEY'S MICKEY GILLEY (Epic FE 39900)	58 5
22 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	22 20	60 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	59 35
23 TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	23 11	61 #1'S EDDIE RABBITT (Warner Bros. 1-25278)	— 1
24 HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	25 6	62 FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	60 23
25 GREATEST HITS BARBARA MANDRELL (MCA 5566)	24 18	63 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	61 48
26 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	26 13	64 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	62 55
27 RADIO HEART CHARLY McCLAIN (Epic FE 39871)	28 5	65 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	64 44
28 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	29 38	66 HIS EPIC HITS -- THE FIRST 11 MERLE HAGGARD (Epic FE 39545)	63 38
29 COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	27 39	67 THE BEST OF MICHAEL MARTIN MURPHEY MICHAEL MARTIN MURPHEY (EMI America ST-17143)	65 29
30 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	30 19	68 CUT FROM A DIFFERENT STONE RAZZY BAILEY (MCA 5544)	66 16
31 MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	31 35	69 OLD FRIENDS TERRI GIBBS (Warner Bros. 1-25209)	67 13
32 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	33 17	70 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	68 62
33 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	32 35	71 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	69 38
34 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	35 21	72 FULL CIRCLE JOHNNY RODRIGUEZ (Epic FE 39583)	70 12
35 CENTERFIELD JOHN FOGERTY (Warner Bros. 9-25203)	36 19	73 SAN ANTOINE DAN SEALS (EMI America ST-17131)	71 41
36 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA-5545)	34 20	74 GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	72 36
37 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	38 60	75 DON'T MAKE ME WAIT ON THE MOON SHELLY WEST (Viva 1-25189)	75 19
38 WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	39 14		

Sound Image To Open Nashville

By Bill Fisher

NASHVILLE — Sound Image, an audio engineering/tour sound leasing firm based in San Marcos, CA, is planning to open a branch of its operation in Nashville the first weekend in July looking for office and warehouse space for the new branch. Sound Image employs 10-12 engineers at its San Marcos headquarters, according to Revel, and Trostle is scouting for facilities in the neighborhood of 10,000-square feet.

The company has provided sound for many top country, rock and pop acts on national and regional tours. "Right now we're working with Jimmy Buffett on his summer tour, and we're doing a series of baseball stadium dates with the Beach Boys, America and Joe Walsh," said Revel. He also noted that the firm just completed the four-month Emmylou Harris tour providing on stage sound, and that Sound Image also did a two-week regional tour of the Southwest with Merle Haggard earlier this year.

"We design systems and then lease them out to our clients," said Revel. The

systems, he said, are "not necessarily specifically designed for the client, but that's not to say they can't be."

Revel was particularly proud of the company's new "Phase-Loc" system, which he described as "a two-cabinet modular system . . . with 24 cabinets total (thus far) that will adequately cover 25,000-30,000 people." He continued, "It's rather different . . . mainly because we can put quite a bit of PA into a small amount of truck space and still cover a lot of people . . . We have incorporated some new materials in the box itself which drastically reduce the resonance of the wood that is used as the core of the box . . . so we're able to get much more power, much more sound pressure out of fewer cabinets . . . it's much more economical for us to truck around and it also isn't as obtrusive when you set it up on the stage." Revel also mentioned that the cabinets are designed so that they can be easily flown above stage level for arena work.

On the impending expansion Revel commented, "It seemed like the logical choice for us. Nashville is the center of the country music community and a lot of our business is based in country music."

Buddy Lee Attractions Names New VP

NASHVILLE — Buddy Lee Attractions announced the appointment of Rick Alter to the position of assistant vice president June 21. After serving as vice president of the Empire Agency in Atlanta, Alter moved to Nashville to work as an agent for International Creative Management, which recently shut down its Nashville operations. In his new position, Alter will be working with Buddy Lee, president, and Tony Conway, vice president, in

addition to several acts with whom he has previously dealt during his career. Said Alter, "I joined the staff of BLA because of Tony Conway's reputation in the business and the interests that he and the company are pursuing. The roster lends itself to my background more than any other agency in Nashville and I look forward to assuming this position of responsibility and helping with new ideas and directions."

Renovation Begins For MTM Building

NASHVILLE — Remodeling will soon begin at the MTM Music Group's planned headquarters — a two-story building at 21 Music Square East formerly occupied by the now-defunct Monument Records. The announcement of the renovation schedule was made at a June 26 ceremony during which MTM donated six wooden columns from the building's facade to the Williamson County Humane Association for use with its projected small animal shelter. The columns were donated in honor of Fred Foster, Monument's founder, and the ceremony was attended by MTM officers Alan Bernard, CEO; Howard

Stark, president; and Tommy West, senior vice-president.

The remodeling work is expected to be complete by late fall, at which time MTM will move from its temporary offices on 17th Avenue South. The MTM Music Group includes MTM Records and a publishing arm consisting of three companies: Lawyer's Daughter (BMI), Uncle Artie (ASCAP) and Blu-Pal (SESAC).

MTM purchased the Monument building and land — then appraised at \$800,000 — in January of this year for an undisclosed sum.



LOVE IS ALIVE AND ON VIDEOTAPE — The Judds are pictured above looking over the script for their latest video, Love Is Alive. The clip, shot in Los Angeles in a house designed by Frank Lloyd Wright, was produced by Catzel, Thomas & Associates. Pictured (l-r): Wynonna Judd; Tim McFadden, RCA Nashville product manager; video writer/director David Hogan; Naomi Judd.

TOP 100 COUNTRY SINGLES

July 13, 1985

• Indicates Highest Debut

	Weeks On Chart	7/6 Chart
1 FORGIVING YOU WAS EASY	2	14
2 DIXIE ROAD	3	13
3 HELLO MARY LOU	5	13
4 LOVE DON'T CARE	6	11
5 SHE'S A MIRACLE	1	14
6 OLD HIPPIE	16	10
7 IT'S A SHORT WALK FROM HEAVEN TO HELL	7	13
8 I'M FOR LOVE	12	10
9 LASSO THE MOON	13	11
10 FORTY HOUR WEEK (FOR A LIVIN')	14	9
11 IT'S ALL OVER NOW	11	11
12 IT AIN'T GONNA WORRY MY MIND	17	11
13 HIGHWAYMAN	19	10
14 SHE'S SINGLE AGAIN	21	10
15 I DON'T THINK I'M READY FOR YOU YET	22	9
16 DIM LIGHTS, THICK SMOKE	20	11
17 REAL LOVE	23	8
18 SHE KEEPS THE HOME FIRES BURNING	4	15
19 THE FIREMAN	26	7
20 FOOLED AROUND AND FELL IN LOVE	27	9
21 LETTER TO HOME	28	9
22 LOVE IS ALIVE	29	6
23 SAVE THE LAST CHANCE	24	10
24 I DON'T KNOW WHY YOU DON'T WANT ME	31	6
25 MODERN DAY ROMANCE	32	6
26 CAROLINA IN THE PINES	34	7
27 I WANT EVERYONE TO CRY	35	7
28 USED TO BLUE	36	6
29 HE BURNS ME UP	30	10
30 HAVE I GOT A DEAL FOR YOU	37	5
31 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	38	6

	Weeks On Chart	7/6 Chart
32 IF YOU BREAK MY HEART	39	7
33 HEART TROUBLE	8	14
34 YOU DONE ME WRONG	42	6
35 DRINKIN' AND DREAMIN'	46	4
36 YOU CAN'T RUN AWAY FROM YOUR HEART	44	6
37 DON'T MAKE ME WAIT ON THE MOON	43	6
38 MAYBE MY BABY	9	15
39 I FELL IN LOVE AGAIN LAST NIGHT	50	3
40 COLD SUMMER DAY IN GEORGIA	49	5
41 MY TOOT-TOOT	51	3
42 PRETTY LADY	52	5
43 OPERATOR, OPERATOR	10	13
44 NOBODY WANTS TO BE ALONE	15	17
45 SIZE SEVEN ROUND (MADE OF GOLD)	18	12
46 MAKE-UP AND FADED BLUE JEANS	47	5
47 BETWEEN BLUE EYES AND JEANS	58	2
48 HOMETOWN GOSSIP	59	3
49 WHY NOT TONIGHT	60	4
50 LITTLE THINGS	25	16
51 HOTTEST "EX" IN TEXAS	61	4
52 I'LL BE YOUR FOOL TONIGHT	63	3
53 LET IT ROLL	33	18
54 A BAR WITH NO BEER	40	8
55 CRY JUST A LITTLE BIT	65	3
56 UNWED FATHERS	64	3
57 COUNTRY BOY	41	17
58 MY OLD YELLOW CAR	45	16
59 WITH JUST ONE LOOK IN YOUR EYES	72	2
60 PAINT THE TOWN BLUE	69	3
61 FALLIN' IN LOVE	53	23
62 BLUE HIGHWAY	75	2
63 KERN RIVER	76	2
64 DIXIE TRAIN	48	6
65 NATURAL HIGH	54	18

	Weeks On Chart	7/6 Chart
66 PLAYING FOR KEEPS	55	7
67 ANY TIME	57	6
68 LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)	—	1
69 ONE BIG FAMILY	56	6
70 SHE'S COMIN' BACK TO SAY GOODBYE	—	1
71 DON'T CALL HIM A COWBOY	62	18
72 IN A NEW YORK MINUTE	66	21
73 LET A LITTLE LOVE COME IN	—	1
74 DOWN ON THE FARM	67	14
75 YOU CAN'T MEASURE MY LOVE	—	1
76 WHITE LINE	68	17
77 I DON'T WANT TO LOSE YOU	70	4
78 THERE'S NO LOVE IN TENNESSEE	71	19
79 SOMETIMES WHEN WE TOUCH	73	21
80 IT'S JUST ANOTHER HEARTACHE	74	12
81 WHAT USED TO BE CRAZY	—	1
82 HEART DON'T DO THIS TO ME	—	1
83 TWENTIETH CENTURY FOOL	—	1
84 TO BE LOVERS	77	9
85 RADIO HEART	78	23
86 YOU JUST HURT MY LAST FEELING	80	3
87 ALICE, RITA AND DONNA	89	2
88 WORKING MAN	79	20
89 A GOOD LOVE DIED TONIGHT	81	6
90 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	82	19
91 LOVE IS WHAT WE MAKE IT	83	12
92 WE WORK	84	10
93 WHEN GIVIN' UP WAS EASY	85	15
94 WOMEN IN LOVE	86	6
95 STEP THAT STEP	87	23
96 DON'T CRY DARLIN'	90	13
97 CENTERFIELD	91	6
98 IF IT WAS ANY BETTER	93	7
99 CRY - CRY	94	4
100 YOU'RE GOING OUT OF MY MIND	88	19

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Bar With No Beer (Hallnote—BMI)	54	Heart Trouble (Irving/Silverline—BMI)	33	Little Things (Reynsong—BMI)	50	Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI)	79
A Good Love (Blackwood/Shobi—BMI)	89	Hello (Unichappell, Six Continents, Champion—BMI)	3	Lost In Fifties (Lodge Hall/Two Sons/Warner Bros.—ASCAP/LLEE—BMI)	68	Step That Step (G. I. D.—ASCAP)	95
Alice, Rita and Donna (Jason Dee—BMI)	87	Highwayman (White Oak—ASCAP)	13	Love Don't (Blue Moon/April—ASCAP/Labor of Love—BMI)	4	The Fireman (Tree—BMI)	19
Any Time (Rightstong—BMI)	67	Hometown (Glenwood/Sister John/Dickerson—BMI)	48	Love Is Alive (Irvin's—BMI)	22	There's No Love (Tom Collins, Tapadero—BMI)	78
Between Blue Eyes (Hall-Clement/Lionel Delmore—ASCAP)	47	Hottest (Grand Coalition—BMI/Grand Alliance—ASCAP)	51	Love Is What (Blackwood/Magic Castle—BMI)	91	To Be Lovers (Acuff-Rose—BMI/Marledge—ASCAP)	84
Blue Highway (Cross Keys/Oven Bird—ASCAP)	62	I Don't Know (Chelcail/Atlantic—BMI/Coolwell—Granite—ASCAP)	24	Make-Up And Faded (Shade Tree—BMI)	46	Twentieth Century (WB/Nearlytunes/Werner-TLane/Nearlytunes—BMI/ASCAP)	83
Carolina In (Mystery—BMI)	26	I Don't Think (Happy Trails/Music Corp. of America—BMI)	15	Maybe My Baby (Safespace/ECB—BMI)	38	Unwed Fathers (Tree—BMI/Big Ears/Bruised Orange—ASCAP)	56
Centerfield (Wenaha—ASCAP)	97	I Don't Want (Heartline/Dobbins—BMI)	77	Modern Day (Golden Bridge/Mota—ASCAP)	25	Used To Blue (Montage—ASCAP/Captain Crystal—BMI)	28
Cold Summer Day (Tapadero—BMI/Cavesson—ASCAP)	40	I Fell In Love (Lynn Schwann/Guyasta—BMI)	39	My Old Yellow (DebDave/Briarpatch—BMI)	58	We Work (Lions Mate—ASCAP/Fishin' Fool/Deb Dave—ASCAP)	92
Country Boy (Acree—ASCAP)	57	I Never (Hall-Element—BMI)	31	My Toot-Toot (Sid Slim/Flat Town—BMI)	41	What Used To (Cross Keys/Tree—ASCAP)	81
Cry - Cry (Guava—SESAC)	99	I Want (Warner-Tam'lane/Writers—BMI/WB/B. Montgomery—ASCAP)	27	Natural High (Mount Shasta—BMI)	65	When Givin' Up (Cavesson—ASCAP)	93
Cry Just A (EMI—ASCAP)	55	I'll Be Your Fool (Grandison/Hacienda—ASCAP)	52	Nobody Wants (Almo/Prince Street—ASCAP/Irving/Eaglewood—BMI)	44	White Line (Emmylou Songs—ASCAP/Irving—BMI)	76
Dim Lights, Thick Smoke (Comet—BMI)	16	I'm For Love (Bocephus—BMI)	8	Old Hippie (Bellamy Bros.—ASCAP)	66	Why Not (Tree/Crosskeys/O'Lyric—BMI/ASCAP)	49
Dixie Road (Southern Soul/Window—BMI)	2	If It Ain't Love (Acuff-Rose—BMI)	90	Operator (Goldline/Granite—ASCAP)	63	Women In Love (Hall-Clement—BMI)	94
Dixie Train (Latter End—BMI/Bright Sky—ASCAP)	64	If It Was (Tapadero/Lunn Shawn—BMI)	98	Paint The Town (Lynn Shawn/Guyasta—BMI)	60	Working Man (Tapadero—BMI)	88
Don't Call Him (Southern Nights—ASCAP)	71	If You (Cross Keys—ASCAP/Tree/O'Lyric—BMI)	32	Playing For (CBS/O'Lyric/Tree—BMI)	66	You Can't Measure (Littlefoot/Nekkid—BMI)	75
Don't Cry (Dean Dillon/Larry Butler—BMI)	96	In A NY Minute (Tree/O'Lyric—BMI)	72	Pretty Lady (April/Keith Stegall—ASCAP)	42	You Done Me (Cedarwood/Fort Knox—BMI)	34
Don't Make Me (April—ASCAP)	37	It Ain't (April/Lion-Hearted—ASCAP)	12	Radio Heart (Tapadero/Tom Collins—BMI)	85	You Just Hurt (Tree/Southwing—ASCAP/BMI)	86
Down On (Make Believe/WB/Two Sons—ASCAP/W. Tamerlane—BMI)	74	It's A Short (Hall-Clement—BMI)	7	Real Love (DebDave—BMI/Malliven/Cottonpatch—ASCAP)	17	You're Going Out (CBS-U/Idea of March—ASCAP)	100
Drinkin' (WB/Two Sons—ASCAP/Blue Lake—BMI)	35	It's All Over Now (ABKCO—BMI)	11	Save The (Rick Hall/Terry Woodford—ASCAP)	23		
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	61	It's Just (Vogue/Partner—BMI/Dejamus—ASCAP)	80	She's A (Pacific Island/Tree—BMI)	18		
Foiled Around (Crabshaw—ASCAP)	20	Kern River (Mt. Shasta—BMI)	63	She's Comin' (DebDave/Briarpatch—BMI)	70		
Forgiving You (Willie Nelson—BMI)	1	Lasso The Moon (Ensign—BMI)	9	She's Single (Blackwood—BMI/April/New & Used—ASCAP)	14		
Forty Hour (MCA-BMI/MCA/Leeds/Patchwork/Don Schlitz—ASCAP)	10	Let A Little (Hall-Clement—BMI)	73	Size Seven (Taylor and Watts/Algee—BMI)	45		
Have I Got A Deal (Song Media/Friday Night—BMI)	30	Let It Roll (Arc—BMI)	53				
He Burns (Unichappell—BMI)	29	Letter To Home (Latter End—BMI)	21				
Heart Don't (Songcastle/Lionsmate/MCA—ASCAP)	82						

COUNTRY RADIO

MOST ADDED



STRONG ADDS

She's Comin' Back to Say Goodbye — Eddie Rabbitt — Warner Bros.
Let A Little Love Come In — Charlie Pride — RCA
You Can't Measure My Love — Carlette — Luv
Cry Just A Little Bit — Sylvia — RCA
What Used To Be Crazy — The Bama Band — Compleat

STATION ADDS

KWKH — Kitty Ledbetter — Shreveport
 L. Lynn
 C. McClain
 R. McDowell
 V. Gill
 E. Rabbitt
 E. Harris
 Bama Band
 R. Milsap

KEED — Dick Sainte — Eugene
 R. Milsap
 E. Rabbitt
 T. Gibbs
 Sylvia

WQTE — Glenn Oswald — Adrian, MI
 E. Rabbitt
 E. Harris
 Whites
 C. Pride
 Bama Band

KFDI — Gary Hightower — Wichita
 J. Conlee
 V. Gill
 M. Haggard (Epic)
 E. Harris
 L. Lynn
 R. Milsap
 C. Pride
 E. Rabbitt
 K. Rogers
 T. Wynette

WOW — John Dixon — Omaha
 C. Twitty
 K. Brooks/J. Cash
 Whites
 C. McClain
 C. Twitty
 R. Sidney

KSO — Billy Cole — Des Moines
 T. Wynette
 M. Haggard (Epic)
 M. Osmond/D. Seals
 K. Rogers
 Restless Heart
 E. Rabbitt
 C. Pride
 R. Bailey

KKIX — Tom Sleeker — Fayetteville, AR
 Forester Sisters
 M. Davis
 L. Brody

WTSO — Pat Martin — Madison, WI
 R. Milsap
 M. Haggard (Epic)
 E. Rabbitt
 R. McDowell
 G. Watson

KTOM — Marc Haun — Salinas, CA
 C. Pride
 K. Mattea
 Bama Band
 D.J. Mankin

WAIM — Anthony Bagwell — Anderson, SC
 M. Davis
 C. McClain
 C. Pride
 T. Gibbs
 K. Brooks/J. Cash
 D.J. Mankin

KBUC — Max Gardner — San Antonio
 W. Stewart
 K. Brooks/J. Cash
 J. Conlee
 J. Stampley
 L. Lynn
 V. Gill
 T. Hensley
 M. Dowdy

WVAM — Rocky McCumbee — Altoona, PA
 Bama Band
 A. Henry
 D.J. Mankin
 E. Rabbitt
 C. Pride
 M. Haggard (Epic)
 R. Bailey
 L. Lynn
 M. Osmond/D. Seals
 K. Rogers
 D. Hayes
 E. Harris

KRZK — Jessica James — Branson, MO
 M. M. Murphey
 Atlanta



IT'S NO MIRACLE — It's another number one single for CBS recording group Exile. While the group was in the studio finishing its third album for the label, CBS executives brought word that their current single, "She's A Miracle," had become Exile's latest number one. The new album, scheduled for a late August release, was written entirely by Exile members as were all of the group's top singles. Pictured (l-r): J.P. Pennington; producer Buddy Killen; Steve Goetzman; Les Taylor; Rick Blackburn, senior vp and general manager, CBS/Nashville; Marlon Hargis; Rich Schwan, director of national promotion, Epic/Nashville; Sonny Lemaire.

THE COUNTRY MIKE

STATION PROFILE — KKAT/Salt Lake City is a 100,000-watt station programming contemporary country music for the Wasatch Front. Included in the KKAT coverage area are Ogden, Provo and Twin Falls, Idaho. The station is programmed by **Rob Ryan**, who serves as both program and music director. Other station personnel include general manager **Terry McRight** and news director **Jay Clifton Colles**. Air shifts are covered by **Mike Butts** from 6-10 a.m., **Cindy Weaver** from 10 a.m. to 3 p.m., **Rob Ryan** from 3-6 p.m., **Kelly Anderson** from 6 p.m.-midnight and **Ed Nunn** from midnight to 6 a.m. Weekend shifts are manned by **Steve Bubo**, **Kathy Daniels**, **Bob LaBorde** and **Jake Waters**. KKAT is a high-profile station within the Salt Lake City market. Recent events hosted and sponsored by KKAT include

performances by **Emmylou Harris**, **David Allan Coe** and **Reba McEntire**. KKAT is owned by the Brown Broadcasting Company.

DUCHESNE TO HOST SYNDICATED SHOW — In an announcement by ABC/Watermark, **Bob Duchesne**, music director and air personality for **WMZQ**/Washington, D.C., was named as the guest host of the July 13-14 edition of "American Country Countdown." **Johnny Biggs**, co-producer of the show, commented on the selection of Duchesne saying, "There's a smile in Bob's voice and a warmth in his presentation that will mix perfectly with the American Country Countdown. Bob's expertise in radio broadcasting, especially at WMZQ, gives him the overall 'sound' we were looking for



to fill in for **Bob Kingsley**." Duchesne has been with WMZQ since 1980, coming to Washington, D.C. from **WINX**/Rockville and **WTVL AM-FM**/Waterville, Maine.
FRITZ, AMOE NAMED TO ARBITRON POSTS — **Maddy Schreiber**, sales manager, representative/network sales, Arbitron Radio, announced the appointment of **William D. Fritz** as client service representative for representative and network radio sales in Arbitron's New York office. Before joining Arbitron, Fritz was a media account executive at **WKHM**/Jackson Michigan, and an account executive and public relations/marketing director at **WCXT**/Muskegon. **Rhonda K. Amoe** has been transferred from Arbitron's Los Angeles office to New York according to an announcement made by Christine Mueller, eastern division manager, Arbitron Western Advertiser/Agency Radio Sales. Amoe will be an account executive, Advertiser/Agency Radio Sales, assuming responsibility for the Mid-Atlantic region. Amoe has been with Arbitron Radio for the past three years, having worked for the organization as a client service representative in the San Francisco office and later as an account executive in Los Angeles.

Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer Mason Dixon
Station KRDR
Market Gresham, OR

Song: "Lost In The Fifties Tonight (In The Still Of The Night)"

Artist: Ronnie Milsap

Label: RCA

Comments:

"I think it's going to be a smash . . . there's a lot of crossover potential . . . All the jocks like it, and the listeners are already starting to pick up on it. It's a highly female-requested song . . . It was kind of a unique concept to take an old song and wrap new lyrics around it."

"I like the Radio Job Mart Column along with the Black/Urban radio profile. The new format is more interesting to read."



WE TALK TO PEOPLE THAT COUNT

Charles Mitchell, Program Director
 WRBD Radio — Ft. Lauderdale, FL

SINGLES REVIEWS

OUT OF THE BOX

STEVE WARINER (MCA-52644)

Some Fools Never Learn (3:59) (Sweet Baby—BMI) (J.S. Sherrill) (Producers: Tony Brown, Jimmy Bowen)

Wariner delivers nice fingerpicking and an excellently-phrased lyric on this latest release from "One Good Night Deserves Another." The artist's singing is always smooth and carefully measured on ballads like this — he and labelmate John Schneider give MCA two of the most effective male voices in the business. Wariner's album made the Top 20 because of outstanding work such as this, and his next LP . . . well, one great record deserves another.



FEATURE PICKS

CONNIE SMITH (Epic 34-05414)

A Far Cry From You (2:00) (Goldline—ASCAP) (S. Earle, J. Hinson) (Producer: Jerry Kennedy)

Two minutes of beautiful country music from a lovely singer. Connie Smith's voice has been keenly missed — this record is a magnificent comeback.

MARK GRAY (Columbia 38-05403)

Smooth Sailing (Rock In The Road) (3:50) (Warner House Of Music/Down 'N' Dixie/Irving—BMI) (J. Slate, S. Pippin, M. Gray) (Producers: Bob Montgomery, Steve Buckingham)

Programmers will remember this tune from Gray's CRS New Faces performance — with full production the sweeping ballad is even more moving.

CHANCE (Mercury 880 959-7)

You Could Be The One Woman (3:26) (WB Music—ASCAP) (J. Bacon, E. Tree) (Producer: Buzz Arledge)

These are the best vocal tracks ever from Chance; the voices are way out front and the chorus is catchy.

REBECCA HALL (Capitol B-5486)

Heartbeat (2:55) (Cross Keys—ASCAP) (J. O'Hara, K. Welch) (Producers: Bill Anderson, Mike Johnson, Allen Reid)

A dance hall-style fiddle frames the singer's enthusiastic performance on this debut single.

TARI HENSLEY (Mercury 880 801-7)

Hard Baby To Rock (2:58) (Vogue/Partner/Sijon—BMI) (M. Collie, P. Thomas, D. Luttrell) (Producer: Larry Rogers)

This record should help Hensley's efforts to breakout nationally — she is a fine singer, and the song is a perfect, toe-tapping, country pick.

MARGO SMITH and TOM GRANT (Bermuda Dunes C-110)

Everyday People (2:59) (Warner-Tamerlane/Face The Music/Plum Creek/Blue Lake—BMI) (M. D. Barnes, T. Seals) (Producer: Al Henson)

We would have preferred a more subdued string arrangement (or none at all), but this is a solid, quite enjoyable duet.



MONEYRAISING STORYTELLER — Tom T. Hall recently helped KFDI-Wichita raise more than \$21,000 for mentally retarded citizens at the Starkey Developmental Center by hosting KFDI's first annual celebrity golf tournament. Displaying the big check are (l-r): Charlie Traffas, KFDI; Starkey Center director John Frye; Hall; Chris Collier, KFDI.

COUNTRY COLUMN

BUCKLE UP, SAYS BARBARA — And **WWWW** in Detroit is spreading the word in Michigan. According to **Kevin Herring**, the station's music director, **Barbara Mandrell** recorded a PSA for the station reminding motorists of Michigan's new mandatory seat belt law, which went into effect July 1. The station dubbed over 200 copies of the announcement and mailed them to radio stations all over the state. The Michigan law calls for a small fine for drivers and front-seat passengers caught in first-offense violations. Mandrell is becoming well known for her efforts on behalf of law enforcement and government agencies in urging drivers to use seat belts. Her interest stems from her much-publicized auto accident last year, which the singer maintains would have resulted in fatalities for the Mandrell family had they not been using their belts.

FIDDLIN' TEENAGER — Out in the quiet community of Kingston Springs, Tennessee, not far from Nashville, with its legion of great pickers, there lives a 13-year-old girl who has begun to climb a career ladder which is likely to earn for her a place among those celebrated instrumentalists. **Deanie Richardson** has been playing fiddle since she was nine; she continues to receive classical training and has played with the **Nashville Junior Symphony** (the violin, of course, not the fiddle), but her biggest success thus far has been playing bluegrass. The young girl consistently gets top marks in fiddling competitions near and far and her recent performance in the Grandmasters Fiddling Championship at Opryland's Gaslight Theatre caused heads to turn and necks to crane beside earning her a fourth place finish in the prestigious national competition. Deanie has also just finished her first album, according to producer Larry Martin, who put together a collection of traditional tunes by the talented soloist — backed by an equally-talented bluegrass band known as **The New Tradition** — at his Stones River Recording Studio located about seven miles from Murfreesboro, TN. The album will be released this month on Martin's Klassic Records label, and Miss Richardson will be offering the LP for sale at her ever-more-frequent live appearances. She will also be appearing on the Grand Ole Opry late this month, according to her mother; the Opry appearance resulted from Deanie's win at a competition sponsored by a regional restaurant chain. The general consensus is that this young artist has a very bright future.



LIVE LONDON SMILES — Two sold out London shows and a live album recording put smiles on the faces of **Ricky Skaggs** (r), **CBS Nashville head Rick Blackburn** (c), and **Paul Russell**, CEO of **CBS Records/UK**. The three are shown above prior to one of Skaggs' London dates. A "Live In London" LP is set for simultaneous U.S. and U.K. release in the fall.

NITTY GRITTY VIDEOS — Warner Bros. reports that **The Nitzy Gritty Dirt Band** has recently completed three videos to accompany their just-released album, "Partners, Brothers And Friends." Staged at Denver's Rainbow Music Hall, the three performance clips are *Modern Day Romance*, *Telluride* and *Redneck Riviera*. The videos were produced by **Doug Stewart** and directed by **Gary Amelon** in association with T.T.S. Video in Denver. The first of the three clips to be released will be the one for the current single, "Modern Day Romance."

T. GRAHAM BROWN REPORTS . . . that he and producer **Bud Logan** spent the holiday weekend reviewing material for the newly-signed Capitol artist's recording project, which has already yielded three sides. The dynamic singer's new single, "Drowning In Memories," is just out, and Brown called the *Cash Box* Nashville office with the news that he is likely to return to the studio next week. In the meantime he'll be doing another national McDonald's TV jingle, among other projects.

Bill Fisher



SOUTHERN SHOWCASE — **Rodney Crowell** and **Rosanne Cash** were two of many Music City luminaries who attended the recent Nashville showcase by Warner Bros.' new group, **Southern Pacific**. The band's new LP includes "Bluebird Wine," written by Crowell. Pictured (l-r): **Stu Cook**, **Kurt Howell**, **Tim Goodman**, **Keith Knudsen** (kneeling), **Rodney Crowell**, **Rosanne Cash** and **John McFee**.

Contract, Profits Disputed In Elton John/Dick James Music Suit

By Chrissy Iley

LONDON — Elton John's claim that Dick James Music "whittled away vast sums of his money" was challenged in the High Court last week. John was confronted with sets of figures showing that while he earned more than £14.5m from his songs up until December 1982, DJM's labels made profits of less than £8.5m.

When asked by DJM's council, Mr. George Newman, to comment on the figures he said, "I can't comment on them — I'm not a chartered accountant. My lawyers told me there had been mishandling of money and I just told them to get on with it. I was led to believe that vast sums of money were involved."

The barrister put it to John that DJM's US subsidiary — its most important sub-publishing company — had been perfectly justified in retaining half the royalties it collected. "The American subsidiary incurred expenses and costs and there is nothing unreasonable about it retaining 50 percent."

John refused to comment, except to say that he and his lyricist Bernie Taupin were suing DJM, claiming that agreements signed 18 years ago were unfair and made under "undue influence." They want the contracts set aside, the return of the copyrights they signed away for life, plus damages.

All their claims are contested by Dick

James and the DJM Organization.

During the hearing last week it was revealed that Elton John earned £13.4m from record sales up to December 1982 and £1.6m from publishing royalties up to December 1982 and £1.6m from publishing royalties up to that date. Taupin received just over £1m in publishing royalties.

In contrast, the DJM label, This Record Co., made just over £7m profit and DJM Records made £1.5m. Subsidiary publishing companies abroad retained about £2.6m in royalties.

Earlier in his evidence, Elton John told Mr. Justice Nicholls that he had not read the agreements he had signed: "I still don't read contracts," he said.

The initial publishing agreement, lasting three years, was also signed by the singer's mother as guarantor because her son was only 20 at the time. John says, "I don't think she understood it — she was not an expert in publishing contracts."

Under that agreement John received a retainer of £15 per week and Taupin received £10 per week. Each received a £50 advance which was "a substantial amount of money to me in 1967," said a plaintive Elton John. "The deal seemed very fair at the time."

The hearing is expected to run for a long time yet.



FOSTER COMES SOUTH — Canadian singer/songwriter Jim Foster was welcomed to RCA Records recently. Foster, well known in Canada as former leader of the Foster Child group, will have an RCA solo release this fall. Pictured here at the RCA offices are (l-r): marketing division v.p. Mike Omansky; Foster: John Ford, RCA division v.p., U.S.A. & Canada; and Lou Blair, Foster's manager.

Argentina

BUENOS AIRES — The sudden decision by the government to start a crash program against inflation, changing the currency unit from the "peso Argentino" to the "austral" (whose initial exchange rate is .80 to the dollar) and freezing prices and wages, has caught everybody by surprise. The shock treatment is expected to reduce the inflation rate from 25 to 30 percent a month to a mere 4 percent or less, which is still high by international standards but is unheard of in this economy. It is expected that the freeze will last around 60 days, and there have been even price reductions after the government rejected some increases previously established.

Marketing director Leo Bentivoglio reports that PolyGram will be releasing a series of new albums in the mid-price line, as a way to attract more customers. The LP's include the latest recording by Horacio Gaurany, live at the Luna Park stadium, and a compilation of Bee Gees hits; there is also one with Valeria Lynch recordings, and a selection of soft rock hits. The label is also marketing a special album in tie with the *Musica Total* TV

program, on Channel 2, featuring extended versions of current rock hits.

Alberto Cortez, Daniela Romo and Massiel are among the Spanish artists to be released by EMI as part of the recent acquisition of the Hispavox label by the British group in that country. Alberto Caldeiro, commercial manager of the company, told *Cash Box* that there will be also a new LP by Raphael in September. In the local field, Caldeiro feels confident about the success of the recently recorded LP by Silvana de Lorenzo, which has been requested for release by several other Latin American countries.

CBS is releasing a new rock compilation tagged "Llena Tu Cabeza De Rock," with the latest hits aimed at the teen audience. The diskery reports interesting results about the recent second album by Orlando Netti, young chanter who has had big success in Peru and certain provinces of Argentina, and now is being launched nationwide. For regional music fans, there are albums by Las Hermanas Vera, Los Fenix, Orly and Cuarteto Imperial.

Miguel Smirnoff

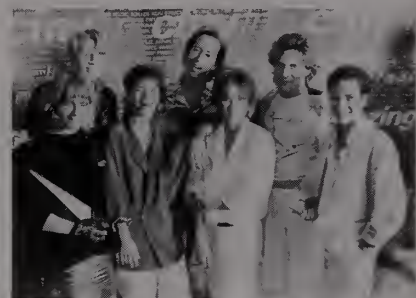
Artist Profile

This Canadian septet is determined "to synthesize and integrate musical influences from around the world, using several musical stylings to create a universal musical form."

The Parachute Club's inception, organized by Billy Bryan and Lorraine Segato when, members of two bands — Vand Mamma Quilla II — were active at the same time, and could not perform at the 1982 Toronto Film Festival's party night. Later the name the Parachute Club was derived from a postcard that Lauri Conger had brought to the attention of Segato and Bryan.

Their sound is based on a powerful pop style that builds on a polyrhythmic base and is combined with elaborate synthesizer and guitar arrangements. The band unpretentiously expresses such themes as equality between men and women, non-exploitive sexual expression, and their views in the political area.

The three principal members, drummer Bryan, guitarist and lead singer Segato and keyboardist Lauri Conger, recruited bassist Kier Brownstone, who replaced Steve Webber, saxophonist/percussionist Margo Davidson, vocalist/timbales player Julie Masi and guitarist Dave Gray. Bryan talks about the group: "At The Feet Of The Moon" reflects a Parachute Club which has more sense of itself as a unit.



The Parachute Club

We've spent the last year solidifying our band and sound; the album reflects a group that is much tighter personally and vocally. You'll notice more vocal participation from Julie and greater songwriting input from Dave Gray. We've also benefited from the contributions of Keir Brownstone, our new bass player, plus much more horn work from Margo."

Just over two years old, the Parachute Club has swept the Canadian Juno and CASBY awards ceremony in such categories as best album, and best group of the year. Although highly regarded in Canada the group has not made a substantial impact on the international market, but that should soon change. The end of June marks the U.S. release date for "At The Feet Of The Moon," accompanied by a new *Rise Up* video from the first album. "Rise Up" was remixed and added to the second LP and will be the first single released in the States.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 *Imadakara* — Matsutoya, Oda, Saito — Toshiba, Fan House
- 2 *Bye Bye My Love* — Southern All Stars — Victor
- 3 *Muahn* — Masahiko Kondo — CBS Sony
- 4 *Akayitori Nigeta* — Akina Nakamori — Warner Pioneer
- 5 *Debut/Manhattan Joke* — Nahoko Kawayi — Nippon Columbia
- 6 *Boy No Theme* — Momoko Kikuchi — Vap
- 7 *Heart Breaker* — Kyoko Koizumi — Victor
- 8 *Science Ga Ippayl* — Kiyotaka Sugiyama & Omega Tribe — Vap
- 9 *Boy No Kisetsu* — Seyiko Matsuda — CBS Sony
- 10 *Shiroyi Honoho* — Yuki Sayito — Canyon

TOP TEN LPs

- 1 *The 9th Wave* — Seyiko Matsuda — CBS Sony
- 2 *We Are The World* — USA For Africa — CBS Sony
- 3 *No Strings* — Junyichi Inagaki — Fan House
- 4 *Around The World In A Day* — Prince — Warner Pioneer
- 5 *Sutekina Beat* — C-C-B — Polydor
- 6 *Gold Digger* — With True Love — Toshio Kadomatsu — RVC
- 7 *Be True* — Ayumi Nakamura — Humming Bird
- 8 *Tan Tantanuki* — soundtrack — Canyon
- 9 *Shout* — Tears For Fears — Nippon Phonogram
- 10 *Never Ending Summer* — Kiyotaka Sugiyama & Omega Tribe — Vap

Cash Box of Japan

United Kingdom

TOP TEN 45s

- 1 *Crazy For You* — Madonna — Geffen
- 2 *Frankie* — 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 *Kayleigh* — Marillion — EMI
- 7 *Cherish* — Kool & The Gang — Delite
- 8 *History* — Mai Tai — Hot Melt/Virgin
- 9 *Johnny 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

Argentina

TOP TEN 45s

- 1 *Self Control* — Laura Branigan (WEA)
- 2 *No More Lonely Nights* — Paul McCartney (EMI)
- 3 *Do They Know Its Christmas?* — Band Aid (PolyGram)
- 4 *Small Town Boy* — Bronski Beat (PolyGram)
- 5 *Palabra De Honor* — Luis Miguel (EMI)
- 6 *Vagabundo* — Juan Ramon (Microfon)
- 7 *Some Guys Have All The Luck* — Rod Stewart (WEA)
- 8 *Ahora Decide* — Pimpinela (CBS)
- 9 *Supernatural Love* — Donna Summer (WEA)
- 10 *Quiero Rock* — Twisted Sister (WEA)

TOP TEN LPs

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

Prensario

U.C.L.A. Extension Hosts Successful Independent's Conference

By Stephen Padgett

LOS ANGELES — "The Independent Record Game: A Practical Guide To Releasing Records Through Independent Distribution," a course sponsored by U.C.L.A. Extension was a "clear success" according to the organizers. Held on the U.C.L.A. campus June 28-30, the weekend drew 175 attendees and 40 panelists.

"The market for independent product is very open," stated co-organizer K.A. Parker. And for this reason a summit of the leading lights in the independent record scene seemed timely and appropriate. Parker's colleague, Alan Melina, creative director, Famous Music Corp., was part of the music business in England before assuming his current position. Melina added, "The English market is such that the independent distribution there is really quite strong. You can deliver hit records through independent distribution. Young bands can do it themselves in England. The reason I wanted to participate and put this course on was really just to help young talent that want to do it themselves."

The weekend course attracted many of the independent industry's most successful role models. Dean Chamberlin, formerly of Code Blue on Warner Bros. and currently with Skin, an independent band, set the tone by contrasting the pitfalls of both major label and indie association. Other notable participants were Joe Regis of Side One Marketing & Management, Jeff Weber, producer with En Pointe Productions, attorney Michael Fletcher, David Baker of Greenworld Records, Macey Lipman of Macey Lipman Marketing, Burt Stein of Gold Mountain Records, publicist Bobbi Cowan of The Langers Company, Michael Dolan of *Music Connection* magazine, Nancy Leiviska of Stefanino Productions, independent promoter Kenny Ryback, Martin Schwartz of Pierre Cossette Productions, Roland

West, MD for KNAC, Wesley Heih of Enigma Records, John Hunt of Television Music, Howard Krumholtz of Tower Records, Tish Lucca of Paradox/Greenworld and David Roeder of JEM.

The seven panels covered the whole range of concerns for artists, managers and producers of independently-released product. Topics such as legal affairs, manufacturing, marketing, promotion and distribution were given extensive and informative treatment by the panelists.

The three-day fete concluded with "The Untouchables: A Case Study." Members of the Untouchables "team" sat on the panel. This team oversaw the successful development of local Los Angeles band, The Untouchables, from club act to international recording artists. Philip Cramer of Twist Records, Robert Fussfield of The Hitman Of Design, Mario Gonzalez, attorney, Celia Hirschman of Vis-Ability, video producer Jon Lee of Silvey + Lee, manager David Lumian of Twist Records and John Sutton-Smith, independent booking agent, left the crowd upbeat with their story of success so close to home.

"It seems fairly clear that artists who are having a difficult time reaching the right people in record companies or are finding that the decision makers aren't going with new artists, are finding that by making their own record and putting it out themselves is a way for them to test market their product and to demonstrate to the labels that they do have something going for them," said Melina. And so, while the consensus was that gone are the days when independents can get Top 10 pop hits, well-conceived, nicely-packaged independent music has a viable life which can lead directly to major label signings. Melina and Parker are to be commended for organizing the exhaustive number of details which contributed to the weekend proceeding without a hitch.



THE WINNER — Grand prize winner of the "Stroh's Superstar Talent Search," Connie Brannock of Salt Lake City, is congratulated backstage at The Palace in Hollywood where the finals took place. Brannock won an MCA recording contract. Seen here are (l-r): Gary Firth, president of Starstream Communications; Richard Belzer, host of the finals; Brannock; Jeffrey Baxter a competition judge and Liz Schubiner, associate branch manager for The Stroh Brewery.

PMI Pacts With Sony Video

By Gregory Dobrin

LOS ANGELES — Under an agreement signed by Sony Industries president Michael Schulhof and Picture Music International (PMI) business affairs head Vic Rappaport, all of PMI home video music product has been licensed to Sony Video Software Operations for an exclusive, multi-year period.

The pact has been called one of the most important deals ever made for licensing of home music video, one that company executives have estimated to be worth a seven-figure sum. It is a unique marriage of two of the most aggressive companies in music video — Sony, with its consistently sales-oriented price points and large catalog of titles and PMI, as one of the most aggressive marketers of music video, with a product flow from a wide array of production companies.

An added plus to the venture is PMI's built-in line to music-oriented retailers, through parent company Capitol Records' Group Services. Sony will work closely with the label's record group in distributing product under the new agreement, according to Sony.

The deal was a natural progression for the two companies, whose interaction stems from PMI's licensing of Sony's *Duran Duran* video 45, one of Sony's first music titles. According to Sony Video Software national marketing manager Andrew Schofer, the relationship built from there.

"Over the course of the last couple of years we've gotten to know each other," said Schofer, "and have enjoyed working together, and the success that we've had

with the programs we've licensed from [PMI] has led them to sign an exclusive deal with us." Key personnel at Capitol were not available for comment at press time.

Schofer said the agreement, which will see the release of its first titles by the end of the month, covers a period of five years, with an option for renewal. Additional music programming that bears the Sony label is obtained by the company from a number of sources, particularly from independent producers, though PMI product will constitute approximately 50 percent of Sony releases.

Three titles are due this summer under the new agreement, with a minimum of 12 per year thenceforth. The first release will be *Tina Turner, Live — The Private Dancer Tour*, to appear on retail shelves in late July. "It's going to be a very hot selling product," predicted Schofer. "Tina's on tour, she's coming off of multi-platinum album sales, and she's got the *Mad Max* movie (*Mad Max Beyond Thunderdome*) being released almost simultaneously."

Two other titles include the *Blue Note Jazz* videocassette, taped at Manhattan's Town Hall during a commemorative performance by top jazz artists in honor of the rebirth of the Blue Note record label (released in two volumes) and *The Sounds of Motown*, a retrospective of the golden age of the diskery. *Blue Note Jazz* and *The Sounds of Motown* are slated for a late August/early September release. In keeping with Sony's Video 45 pricing, each of the cassettes are sale priced at \$29.95.

Million Dollar Record Plant Auction Scheduled For July 16

LOS ANGELES — The L.A. Record Plant is moving to a new multi-million dollar facility this fall. Groundbreaking for the new 1032 N. Sycamore Street location in Hollywood will take place Wednesday, July 10, at 10 a.m. On July 16, an "event auction" will take place at the original studio, located at 8456 West Third Street in Los Angeles.

Going on the auction block will be the entire Studio "B," known as the "charisma" room from sessions with such artists as Stevie Wonder, George Harrison and The Eagles. Also being sold will be The Record

Plant's Mobile Recording Truck #1. In addition to state-of-the-art mixing consoles, tape recorders, monitor systems and peripheral recording devices, the original Record Plant sign also will be auctioned off.

"We are expanding our scoring operations on major motion picture lots," states Chris Stone, president of the studio. "Our new facility will have two studios instead of the four at our present location, so we find ourselves with an excess of equipment."



MY KINDA BAND — United Stations' executive vice president Ed Salamon talks with Chicago's Jimmy Pankow. "The Chicago Story" is a three hour special to air on United Stations Radio Network on the July 4 weekend. Pictured (l-r): Salamon, Pankow.

CLASSIFIED AD RATE 35 CENTS PER WORD

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

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: MARBLE MADNESS \$1495, POLE POSITION II \$1445, POLE POSITION \$1245, KARATE CHAMP \$1425, CHEYENNE \$1995, CROSSBOW \$1395, SUPER BASKETBALL (Dedicated Game) \$1595, SPY HUNTER Sit Down Model \$1895, SPY HUNGER \$1295, TWO TIGERS (2-P1 Game) \$850, SUPER PUNCH-OUT \$1475 VS PINBALL/GOLF Cocktail Table \$1395, PUNCH-OUT \$1195, Converted SUPER BASKETBALL \$1295, CAPTAIN HOOK \$1295, 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 Par-ton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 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, Skee-ball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

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

SERVICES

AGE 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, RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.

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

PROFESSIONAL

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

RECORDS-MUSIC

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

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

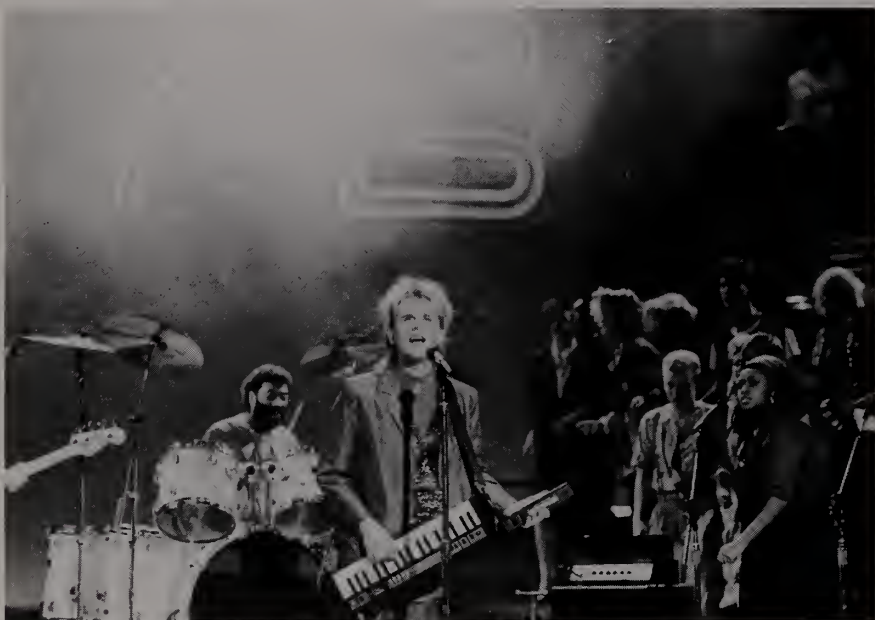
25,000 SURPLUS 45 RPM records — only 4¢ each, freight — one lot — lucky buyer takes all! Paramount Records, Inc., 81 Sheer Plaza, Plainview, N.Y. 11803 (516) 249-1990.

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

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.



BETTER AND BETTER — Elektra recording artist Howard Jones made a recent appearance on Dick Clark's American Bandstand, where he performed his current hit single, "Things Can Only Get Better."

On Stage At Wolf Trap Sets Fall Sched.

NEW YORK — *On Stage at Wolf Trap*, the PBS series of musical performances taped at Maryland's Wolf Trap Foundation for the Performing Arts, will present concerts by Ella Fitzgerald, the New John Philip Sousa Band, the National Sym-

phony and others this fall, all hosted by Beverly Sills and coordinated by Emmy Award-winning producer/director Phillip Byrd. The series will kick off Sept. 2, with the Preservation Hall Jazz Band.

Yngwie Malmsteen's Success

(continued from page 12)

keyboardist Jen Johansson and ex-Jethro Tull drummer Barrimore Barlow. After the LP, Malmsteen formed the new Rising Force featuring Johansson and drummer brother Hinder, Stockholm bassist Marcel Jacob and American singer Jeff Scott Soto. The quintet is already at work on a new LP for PolyGram.

In the meantime, "Yngwie Malmsteen's Rising Force" became a huge hit in Japan. AOR began programming the record, and retail outlets began inundating the record company with orders for a hit they weren't

aware of, as word-of-mouth spread quickly about Malmsteen's fiery style and unique sound. PolyGram released the LP domestically, and it has risen into the Top 100 albums on the strength of word-of-mouth. With no single to help it, "Rising Force" has done a remarkable job of bullying its way up the charts.

Malmsteen's music itself is an energetic, heavily European-influenced *tour de force* of lightening fast runs and emotive harmonies. PolyGram expects word-of-mouth to continue to spread, and for a wider audience to pick up on Malmsteen's style, which like DiMeola's is aggressive enough for rock and fusion audiences, but melodic and complex enough to attract more mainstream listeners. Although the new LP may put Malmsteen back squarely in the metal marketplace, his debut album has a lot to offer a wide variety of listeners. It is also a unique chapter in the record industry legacy of 1985.

Back To The Future

(continued from page 27)

which somehow wasn't used on Eric's last album," Howe said.

In terms of the actual soundtrack (released by MCA Records), Howe included all four of the new songs; "Dance With Me Henry," tracks by Alan Silvestri, who composed the actual score; and three new versions of '50s songs which were recorded for a key dance scene in the film. For that segment, the characters in the film are performing "Night Train," "Johnny Be Good" and "Earth Angel." By including tracks which are performed by characters in the movie, Howe feels the soundtrack is more of "a souvenir piece" than it would have been had he placed the original masters on the album. Like the movie itself, then, the soundtrack to *Back To The Future* is cleverly and carefully targeted toward a wide audience, those who nostalgically remember the '50s and its music, and those who are tuned in to today's world and its sound.

R.E.M.

(continued from page 13)

where REM has made its home as well as in the major metropolitan areas. The band has "a very loyal following — one that won't flake off if they hear one album they don't like" according to Mills. Yet that inscrutable sound, which has in the past only been heard on college radio is now taking on a new dimension, much as the American music renaissance has grown in acceptance and respect. A series of dates this summer headlining stadiums in the United Kingdom with U2 is one sign. The open arms reception to "Fables Of The Reconstruction" throughout America is another.

Behind The Bullets

(continued from page 7)

Sting

Sting's first full LP project sans the Police is yielding retail performance similar to the group's LPs. The A&M album jumps 17 points to 37 bullet in its second week on the chart. Top Five retail reports were received from Mainstream in Milwaukee, Homer's Records in Omaha, Tower Records in Sacramento, Tower Records in San Francisco, Tower Records in Fresno, Tower Records in Seattle, Tower Records in San Diego, Tower Records in Campbell, Licorice Pizza in Los Angeles, Peaches in Kansas City, Peaches in Miami, The Harvard Coop in Boston, Kemp Mill in Washington, D.C., The Record Bar based in Durham, N.C., Strawberries in Boston and Believe In Music in Wyoming, MI.

The national radio response to "If You

Love Somebody Set Them Free" is overwhelming. Top 10 CHR reports are in from 95X, Z93, WSKZ, KJYO, Z98, KMJK, KNMQ, KRSP, KIQQ, KMEL, WGFM, WBEN, WCAU, WPXY, KQKQ, ZZ99, WBBM, WKTI and WGRD. This week the single jumps from 16 to 12 bullet.

NAACP

(continued from page 7)

America. He noted the initial phase of the campaign will focus on negotiating agreements with both Capitol and Pepsi-Cola which is sponsoring the tour.

Capitol lawyers could not be reached for comment but one source at the label noted that no official notice of any NAACP action had been received.

AROUND THE ROUTE

by Camille Compasio

Abi Carmen recently moved his In Service, Inc. into the Atlas Distg. building at 2122 N. Western Ave. in Chicago and has been contracted by Atlas to handle their board repairs and laser disc repairs. Abi, who served as director of technical services for Mylstar/Gottlieb, will be providing one-day board service at competitive prices. This move will further embellish Atlas' service capabilities. When we spoke with the distrib's Jerry Marcus this past week he advised that Atlas has expanded its shop staff to six and is "turning out the best in conversions." They're doing terrific business with kits and, as we observed when we visited out there, they've done a great deal to modernize parts and service. Besides which, Atlas has a super lineup of new equipment to sell. Dateline Kansas City, MO, home of one of the industry's newest distrib's Sunshine Distributing, Inc., located at 1504 N. Topping; and one of the principals of the firm is Bob Porembski, who was with the previous Seeburg organization for a number of years and is quite well known in the trade. Since its inception in February of this year, Sunshine has established a good roster of equipment lines, including such major facto-

(continued on page 41)

Turner To Handle Market Research At Bally Sente

CHICAGO — Lois A. Turner was recently named Market Research Coordinator for Bally Sente Inc. at the firm's Sunnyvale, California headquarters. Ms. Turner, 39, joined Bally Sente's administrative team as a clerk/receptionist in April of 1984. She quickly became an effective member owing to her familiarity with the video game business. Her husband, Jim, was a game designer for the company from 1980 through 1984. Her prior work experience includes four years as a special education teacher for elementary school systems in the states of Ohio and Connecticut, where she gained expertise in dealing with young people, which will be very helpful in her new position.

Ms. Turner collects information from video game players through intercept interviews on location. She additionally solicits operator critique during prototype game testing, and prepares earnings analysis reports. She also maintains the proper documentation and distribution of test results which support the company's goal to design and build innovative, practicable and enduring video games. She works closely with Bally Sente's distributor network and provides information exchange relating to both game testing and marketing in general.



Lois Turner

A native of New Richmond, Ohio, Ms. Turner earned a B.S. degree in elementary education at Miami University (Oxford, Ohio). She resides in San Jose California with her husband and two children, David and Cassie.

Jukebox Programer.....	40
Industry News.....	41

THE JUKEBOX PROGRAMMER

*indicates new entry

July 13, 1981

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 FORGIVING YOU WAS EASY
WILLIE NELSON (Columbia 38-04847)
- 2 DIXIE ROAD
LEE GREENWOOD (MCA 52564)
- 3 HELLO MARY LOU
THE STATLER BROTHERS (Mercury 880 685 7)
- 4 LASSO THE MOON
GARY MORRIS (Warner Bros. 7-29028)
- 5 IT'S A SHORT WALK FROM HEAVEN TO HELL
JOHN SCHNEIDER (MCA-52567)
- 6 LOVE DON'T CARE
EARL THOMAS CONLEY (RCA PB-14060)
- 7 FORTY HOUR WEEK (FOR A LIVIN')
ALABAMA (RCA PB-14085)
- 8 I'M FOR LOVE
HANK WILLIAMS, JR. (Warner Bros. 7-29022)
- 9 OLD HIPPIE
THE BELLAMY BROTHERS (MCA/Curb 52579)
- 10 HIGHWAYMAN
NELSON, KRISTOFFERSON, CASH, JENNINGS
(Columbia 38-04881)
- 11 IT AIN'T GONNA WORRY MY MIND
RAY CHARLES (with MICKEY GILLEY) (Columbia 38-04860)
- 12 SHE'S SINGLE AGAIN
JANIE FRICKE (Columbia 38-04896)
- 13 I DON'T THINK I'M READY FOR YOU YET
ANNE MURRAY (Capitol B-5472)
- 14 REAL LOVE
DOLLY PARTON (DUET WITH KENNY ROGERS)
(RCA PB-14058)
- 15 THE FIREMAN
GEORGE STRAIT (MCA-52586)
- 16 LETTER TO HOME
GLEN CAMPBELL (Atlantic-America 7-99647)
- 17 LOVE IS ALIVE
THE JUDDS (RCA/Curb PB-14093)
- 18 SHE'S A MIRACLE
EXILE (Epic 34-04864)
- 19 LITTLE THINGS
THE OAK RIDGE BOYS (MCA 52556)
- 20 MAYBE MY BABY
LOUISE MANDRELL (RCA PB-14039)
- 21 IT'S ALL OVER NOW
JOHN ANDERSON (Warner Bros. 7-29002)
- 22 HEART TROUBLE
STEVE WARINER (MCA 52562)
- 23 OPERATOR, OPERATOR
EDDY RAVEN (RCA PB-14044)
- 24 LET IT ROLL
MEL McDANIEL (MCA 52556)
- 25 NOBODY WANTS TO BE ALONE
CRYSTAL GAYLE (Warner Bros. 7-29050)
- 26 SHE KEEPS THE HOMEFIRES BURNING
RONNIE MILSAP (RCA PB-14034)
- 27 SAVE THE LAST CHANCE
JOHNNY LEE (Warner Bros. 7-29021)
- 28 FOOLED AROUND AND FELL IN LOVE*
T. G. SHEPPARD (Curb/Columbia 38-04890)
- 29 CAROLINA IN THE PINES*
MICHAEL MARTIN MURPHEY (EMI-America B-8265)
- 30 I DON'T KNOW WHY YOU DON'T WANT ME*
ROSANNE CASH (Columbia 38-04809)

BLACK CONTEMPORARY

- 1 ROCK ME TONIGHT (FOR OLD TIMES' SAKE)
FREDDIE JACKSON (Capitol B 5458)
- 2 SANCTIFIED LADY
MARVIN GAYE (Columbia 38-04864)
- 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-)
- 6 DEEP INSIDE YOUR LOVE
READY FOR THE WORLD (MCA 5256)
- 7 HANGIN' ON A STRING (Contemplating)
LOOSE ENDS (MCA 5257)
- 8 ELECTRIC LADY
CON FUNK SHUN (Mercury/PolyGram 880 636-)
- 9 TOO MANY GAMES
MAZE featuring FRANKIE BEVERLY (Capitol B 547-)
- 10 MATERIAL THANGZ
THE DEELE (Solar/Elektra 7-6964)
- 11 SUSSUDIO
PHIL COLLINS (Atlantic 7-8956)
- 12 FREAK-A-RISTIC
ATLANTIC STARR (A&M 271-)
- 13 ATTACK ME WITH YOUR LOVE
CAMEO (Atlanta Artist/PolyGram 880 744-2)
- 14 YOU GIVE GOOD LOVE
WHITNEY HOUSTON (Arista AS 1-926-)
- 15 I WONDER IF I TAKE YOU HOME
LISA LISA AND THE CULT JAM with FULL FORC
(Columbia 38-0448)
- 16 TELEPHONE
DIANA ROSS (RCA PB 1405-)
- 17 SUDDENLY
BILLY OCEAN (Jive/Arista JSI-93-)
- 18 A WOMAN, A LOVER, A FRIEND
KLIQUE (MCA 525-)
- 19 YOU TALK TOO MUCH
RUN D.M.C. (Profile PRO-50-)
- 20 DO YOU WANNA GET AWAY
SHANNON (Mirage/Emergency 7-996-)
- 21 WHO'S HOLDING DONNA NOW
DeBARGE (Gordy/Motown 1793G-)
- 22 THINKING ABOUT YOUR LOVE
SKIPWORTH & TURNER (4th B'way/Island Pro 4-)
- 23 FRESH
KOOL & THE GANG (De-Lite/PolyGram 880-623-)
- 24 19
PAUL HARDCASTEL (Chrysalis VS4-428-)
- 25 THROUGH THE FIRE
CHAKA KHAN (Warner Bros. 7-290-)
- 26 FREEWAY OF LOVE*
ARETHA FRANKLIN (Arista AS1-93-)
- 27 AXEL F
HAROLD FALTERMEYER (MCA 525-)
- 28 IT'S OVER NOW*
LUTHER VANDROSS (Epic 34-049-)
- 29 WE ARE THE WORLD
U.S.A. FOR AFRICA (Columbia US7-04-)
- 30 DOUBLE OH-OH*
GEORGE CLINTON (Capitol B 541-)

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 AROUND (LIKE A RECORD) — Dead Or Alive (Epic)
INVINCIBLE — Pat Benatar (Chrysalis)
I WANT EVERYONE TO CRY — Restless Heart (RCA)
USED TO BLUE — Sawyer Brown (Capitol/Curb)
IF YOU BREAK MY HEART — The Kendalls (Mercury)
MODERN DAY ROMANCE — Nitty Gritty Dirt Band (Warner Bros.)

CASH BOX Subscription Blank

330 W 58th Street, New York, N.Y. 10019 (212) 586-2640

NAME _____

COMPANY _____

ADDRESS BUSINESS HOME _____

CITY _____ STATE _____ PROVINCE _____ COUNTRY _____ ZIP _____

NATURE OF BUSINESS _____ PAYMENT ENCLOSED

DATE _____ SIGNATURE _____

USA

1 YEAR (52 ISSUES) \$125.00

1 YEAR FIRST CLASS/AIRMAIL, \$180.00
(Including Canada and Mexico)

OUTSIDE USA FOR 1 YEAR

AIRMAIL \$195.00

FIRST CLASS STEAMER MAIL \$170.00

Please Check Classification

- DEALER
- ONE-STOP
- DISTRIBUTOR
- RACK JOBBER
- PUBLISHER
- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES

OTHER _____

AROUND THE ROUTE

(Continued from page 39)

as Williams, Bally Midway, Bally Sente, Atari, Rock-Ola, Merit, Nichibutsu and others.

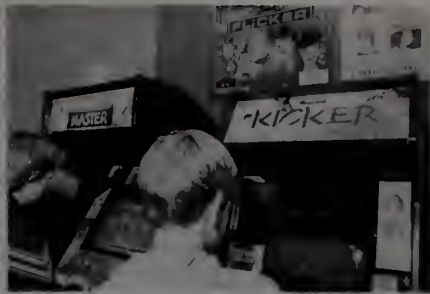
More than a dozen top video players from around the nation participated in the recent first annual U.S. National Video Game Team/American Red Cross fundraiser at the Napa (CA) County Spring Fair. Among the machines featured in the competition were Data East's "Kung Fu Master," "Karate Champ" and new "Commando," along with Tehkan's "Gridiron Fight." Event was conducted jointly by the American Red Cross and Twin Galaxies International Scoreboard and drew thousands of spectators.

Attention jukebox ops. Mosrite Records of Nashville, TN has a new single that is tailor-made for jukebox programming. Title is "Back Pockets" by Clayton Claxton and it's described as a "Texas two-step sound" that will appeal to the tavern crowd — both male and female. Ops desiring promo copies may contact Mosrite Records, P.O. Box 40013, Nashville, TN 37204 or phone label exec Andy Moseley at (615) 292-2047.

Top executives from Seeburg Phonograph Corp. were in Japan recently at the invitation of Sony Corporation's top brass to consummate a deal between the two companies. "For more than 80 years the Seeburg name has been associated with leadership in the coin operated industry," stated prexy Ed Blankenbeckler. "We have every intention to maintain that reputation. For over a year now we have been engaged with Sony Corporation in research and development in compact disc technology and fully expect to be the first manufacturer in the industry to introduce a compact disc phonograph in 1986." The company plans to continue to produce updated 45 rpm models in the future and is determining the cost and engineering feasibility of conversion to CD should distributors, operators or locations so desire. Blankenbeckler said the as-yet-unnamed Seeburg CD will represent a fine extension which will be a major departure from the jukebox as it is known today.

The May 30-31 third annual NCMI seminar/meeting in New York city attracted representation from the operating and manufacturing levels of coinbiz as well as related fields, and presented a very productive format. At the close of the seminar NCMI elected the following new officers: Norman Borkan (Standard Vending & Music Co.), president; Stan Harris (Stan Harris & Co.), 1st vice president; Earl Braff (AAV Companies), 2nd vice president; Millie McCarthy (Catskill Amusements), secretary and Anthony Parino (Parina Enterprises), treasurer.

A star in the family. Marilu Carrara, wife of Bally Advance (So. San Francisco) manager Ron Carrara, just cut a



TAKING IT TO THE STREETS — This photo serves to illustrate the nationwide campaign by Konami, Inc. to help locate missing children. Notice the decals on the games and the wall posters, which are being distributed by the firm to arcades and street locations throughout the U.S.

new single on the Lumac Enterprises label. Sides are "Take The Time (To Be Mine)" b/w "Kissin' and Tellin." Need we add Ron's mighty proud of his mis-sus. Hope the record's a big hit!

A commendable undertaking. Konami, Inc., recently launched a nationwide campaign to help locate missing children. They are directing their effort to one of the most likely places where children might be recognized — namely, arcades and street locations. "We are working in cooperation with Child Find, Inc. to distribute information about missing children to the more than ten 10,000 locations throughout the United States where Konami products are used," explained company president Ben Har-El. Konami is including photos, relevant information and a hot line number on all products that the company sells and will also distribute posters containing the same information to all distributors, arcades and operators. Child Find, Inc., a nonprofit organization based in New Paltz, New York, is the oldest national organization devoted to helping find missing children. Since 1980 the organization has helped to locate more than 1,300 missing children.

State association news. ICMOA, the Illinois state ops association, held its annual convention June 21-23 in Springfield, with a full program of business, as well as social activities and a terrific lineup of prizes (valued at over \$6,000) being raffled off. Since the meeting was in session at deadline we hope to have more details next issue. . . Michigan Coin Machine Operators Assn. has initiated a unique new membership service. A group car rental program has been established with Alamo Rent-A-Car to guarantee reduced group rates for members when traveling. . .

OMAA, the Ohio state association, has issued a special bulletin to members advising the proper channels to follow with regard to questions concerning the recent jukebox royalty fee agreement. Queries regarding jukebox certificates and/or the \$10 rebate on 1985 licenses should be directed to: Licensing Division, Copyright Office, Library of Congress, Washington DC 20557. Phone (202) 287-8130. This is something that will probably be covered by other state groups across the country.

John Barone To Data East

CHICAGO — The appointment of John Barone to the position of Western Sales Manager-Leisure Electronics Division has been announced by Data East USA, Inc. Prior to joining the Santa Clara, California based firm, Barone served as vice president of sales and marketing as well as overseer of internal operations at Exidy Corporation.

During the tenure at Exidy, Barone earned the respect of the national game distribution network through his professionalism and commitment to their needs.

Born in Detroit, he received a bachelor of Science degree in Business (Finance & Economics) from San Jose State University in 1977.

Data East has catapulted to the forefront of the video game industry during the past 12 months with a series of back to back hit games including "Karate Champ" and "Kung



John Barone

Fu Master." Firm's most recent release, "Commando," is drawing a lot of attention in the marketplace.

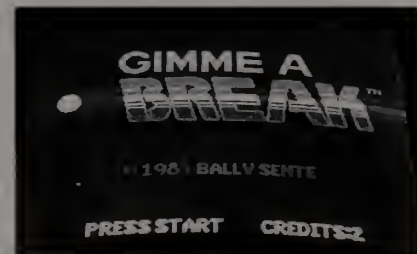
New Equipment Gimme A Break

"Gimme A Break," a new video game which focuses on the popular game of pool, is being introduced by Bally Sente, Inc. of Sunnyvale, California. In commenting on the new piece, Bernie Powers, director of marketing and sales, stated "We've duplicated the fascinating challenge of the table game onto an electronic screen. While the popularity of pocket billiards ebbs and flows, the table sport stays on as a consistently popular pastime for all ages and socio-economic levels — surviving even the notion that 'pool hall games' exist chiefly as a background for a variety of vices."

The game offers a top-down view of a six-pocket pool table, complete with a wooden rack, a cue-ball and colorful object balls in solids and stripes. Powers pointed out that only the Bally Sente version provides 15 object balls. It is also the only video pool game in which a trackball moves the cue in the path required to hit and send the object ball into the pocket. Game designer Dave Ross explained, "Learning to manipulate the trackball does require a little time and skill, but it adds a lot of flexibility for shots. It also allows the player to apply 'English,' another unique feature among pool video games. By further massaging of the trackball after a shot, the player can nudge the cue away from a foul, or into a better position."

Gimme A Break offers two game options: single player straight pool and two-player 8-ball. Racks are highlighted by a change in table color, from green to blue to red to gold. All the challenges of natural, carom and combination shots and calling pockets or balls are possible on this Bally Sente game. As in real pool, the object is to successfully execute as many shots as possible.

In both straight pool and 8-ball, a random slow motion replay feature provides an instant review of a particularly successful shot. This



feature adds player interaction through conversation exchanges. Additionally, the operator may set an adjustable feature which provides a free turn for a pre-determined number of balls pocketed.

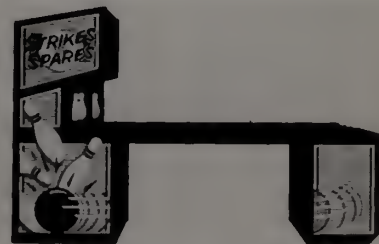
A ragtime vamp sets the mood for game play. Sound/Laser manager Gary Levenberg additionally developed the very realistic "chink" balls when they collide, and the gratifying "ker-thunk" sound when balls are pocketed. These effects further enhance the realistic play environment. "It is recognizable, simple, clean, colorful and competitive," added Bernie Powers, who also reports that recent test results report high earnings and focus group studies record that the game attracts players of a wide disparity of ages. "It is an interactive game that can be easily enjoyed by even non-video and non-pool players," he said.

Gimme A Break is currently available through factory distributors.

'Strikes & Spares'

CHICAGO — Bally Midway recently introduced "Strikes & Spares," the "most technologically advanced shuffle alley of our time" according to Steve Blattspieler, vice president marketing and sales. With absolutely no moving parts and a "proven reliable logic system" Strikes & Spares "delivers the care-free maintenance and worry-free performance that our customers have come to expect," he added.

Blattspieler went on to describe the new model. "Protected inside an impact-resistant shroud, the pins appear and disappear as the puck cruises under them." The player has four games to choose from: Regulation, Strike 90, Flash and Super Flash. Regulation is played with the same guidelines as bowling. Strike 90 allows the player to collect 90 points and



shoot again on a strike or collect 60 points on a spare. The third game, Flash, is played by timing the throw of the puck to collect points indicated by a series of flashing lights. Super Flash, the fourth game in the series takes Flash and adds a new twist. . . the player continues to shoot on a strike.

The factory has received excellent feedback on this new model. Further information may be obtained through authorized Bally Midway distributors.



WE TALK TO
PEOPLE THAT COUNT

COMPACT DISC

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On 7/6 Chart	Weeks On 7/6 Chart
1 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98	1	10
2 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	4	7
3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	—	2	44
4 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	3	44
5 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	—	6	13
6 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	5	33
7 A DECADE OF STEELY DAN (MCA MCAD-5570) MCA	—	9	5
8 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98	7	10
9 DIAMOND LIFE SADE (Portrait RK 39581) CBS	—	6	11
10 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	10	24
11 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	—	12	4
12 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	11	36
13 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	13	21
14 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	—	14	11
15 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	—	15	7
16 SHAKEN 'N STIRRED ROBERT PLANT (Es Paranza 2-90265) WEA	15.98	16	4
17 BEHIND THE SUN ERIC CLAPTON (Warner Bros. 2-25166) WEA	15.98	17	8
18 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	19	44
19 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	—	21	23
20 AGENT PROVOCATEUR FOREIGNER (Atlantic 81999-2) WEA	15.98	18	22
21 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	23	4
22 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	—	20	41
23 VOLUME ONE THE HONEYDRIPPERS (Es Paranza 2-90220) WEA	12.98	22	5
24 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	—	24	8
25 HOUSES OF THE HOLY LED ZEPPELIN (Atlantic 2-19130) WEA	15.98	27	4
26 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	—	28	3
27 BOYS AND GIRLS BRYAN FERRY (Warner Bros. 25082-2) WEA	15.98	29	2
28 SOUTHERN ACCENTS TOM PETTY AND THE HEART BREAKERS (MCAD 5486) MCA	—	30	3
29 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	—	25	8
30 WEST SIDE STORY LEONARD BERNSTEIN (Deutsche Grammophon 415 253-2) POL	—	26	5
31 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	—	32	20
32 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	31	38
33 QUADROPHENIA THE WHO (MCA D2 6895) MCA	—	33	7
34 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	—	35	20
35 SHE'S THE BOSS MICK JAGGER (Columbia CK 39940) CBS	—	34	19
36 VALOTTE JULIAN LENNON (Atlantic 80184-2) WEA	15.98	36	7
37 VULTURE CULTURE THE ALAN PARSONS PROJECT (Arista ARCD-8263) RCA	—	37	19
38 THE FIRM (Atlantic 81239-2) WEA	15.98	38	10
39 THE RIVER BRUCE SPRINGSTEEN (Columbia C2K 36854) CBS	—	40	7
40 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	39	44

THE COMPACT DISC COLUMN

Technological advances are presently taking place within the compact disc medium at such a rapid pace that most consumers have only the vaguest notion as to what the future holds in store. While the configuration wins over converts daily on the basis of advantages such as enhanced sound quality, durability and convenience in use, research and development teams for **WEA, Denon, PolyGram** and others are already projecting the appearance of radically new types of software programming as early as the late '80s.

Al McPherson of The Record Group notes that the linear musical programs as well as allied materials (comedy, drama, etc.) comprising the entire catalog of current CD titles falls under the general heading of "passive entertainment." According to McPherson, however, the new programs being developed by his organization emphasize a more active role on the part of the participant. Interactive and educational presentations constitute two prime areas of active programming. The interactive software will often be built around visual graphics made possible by simply plugging the prototype CD players of the future into a television set or monitor (older hardware models will require a relatively inexpensive adaptor to complete the hookup process). The visual resolution of these graphic images will closely approach that achievable in the laser disc format; in short, a picture vastly superior to that of video games and other home computer software in its depiction of natural objects.

The interactive software will do more than merely extend the possibilities of video gaming; tele-text may be utilized here as well as in the case of programming which fits more appropriately under the educational heading. The latter material is sure to employ still frame visuals (limitations of storage preclude the utilization of action sequences) to augment the effectiveness of either tele-text or the existing soundtrack.

According to McPherson, the presence of a video track is made possible via the presence of subcode information on the compact disc. The channel is available during the entire playing time of the CD, except for the brief time lapse between audio tracks. McPherson noted that the possibilities here are virtually endless with the capacity for 648,000 individual letters (or the equivalent of approximately 518 double-spaced, typewritten pages) being stored in a one-hour presentation. A CD player equipped with the appropriate kind of subcoding device (sure to become a standard accessory in the near future) would be able to carry visual information which complements a given audio offering; for example, pictures of the artists and/or composers being listened to, biographies, liner notes, song lyrics, librettos, and discographies. Such material would more than compensate for the downsizing of paper inserts necessitated by the use of miniature packages such as the jewel box. It's possible, of course, that the video subcode would be completely unrelated to the audio track; in other words, one might receive two programs for the price of one. While many of these developments parallel advances made in the laser disc and computer software fields, the likelihood that most homes will have a CD player within five years underscores the viability of continued experimentation along these — and related — lines.

Frank Hoffmann

CD Players Become A Prominent Part Of The Sanyo Line

Units Available Individually Or As Part Of Audio Systems

LOS ANGELES — With sales of compact disc (CD) players expected to more than double in the industry this year to 500,000 units, Sanyo has prepared to enter the market full-force with three new CD players.

The three models, CP 660, CP667 and CP760, boast a frequency response of 5-20,000 Hz and a dynamic range of an orchestral performance.

The units are front-loading and programmable for up to 99 selections. All units feature an audible fast search and indexing for greater convenience in locating specific selections.

The CP660 and 667 differ in cosmetics, but only the CP660 is available as a separate component. Both the CP760, a remote control unit, and the CP667 are sold only in designated Sanyo audio systems or an optional upgrade in some systems. The CP760 will operate within the confines of a dedicated remote control unit that is standard in some of the audio and audio/video systems that Sanyo will be marketing this month. All units retail for \$299.95.

Sanyo also markets a high-end compact

disc player under the company's ULTRX label. The CP400 (\$599.95) is a remote control unit that features full logic microprocessor control, horizontal motorized disc loading, a repeat function and programmed or manual operation. The unit also has bi-directional track seek two-speed rapid scan and two-mode program time counter. An automatic introscan function that automatically plays the first 10 seconds of each selection, an LED pickup location indicator to indicate how far into the disc the selector is and a wireless infrared remote control are all part of the quality engineering that has gone into the ULTRX CD player.

Sanyo research in Japan has developed a prototypical record/playback digital disc unit, a long playing compact disc a super precision laser cutting machine and the High Reliable compact disc for greater durability. Additionally, the company has demonstrated a prototype of a car CD player, a portable CD unit and a CD graphics subcode system that enables compact discs to reproduce texts and graphic pictures as well as hi-fi sounds.



CP 660

REFERENCE TOOLS FOR THE INDUSTRY



YEARS OF CHARTS AT YOUR FINGERTIPS

TWO CUMULATIVE VOLUMES

Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both Volumes are valuable resources to anyone whose business is the music business.

15% savings off list price for CASH BOX subscribers

COUNTRY SINGLES CHARTS

ONLY \$37.50

SINGLES CHARTS

ONLY \$41.50 LIST PRICE \$49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the "Top Ten" records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

THE CASH BOX
SINGLES CHARTS
1950-1981
and
THE CASH BOX
COUNTRY
SINGLES CHARTS
1958-1982

SCARECROW PRESS, INC.

52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me

copy/copies of the CASHBOX SINGLES CHARTS,
1950-1981 at the special price of \$41.50
each + \$2.00 postage and handling.

copy/copies of THE CASH BOX COUNTRY SINGLES
CHARTS, 1958-1982 at the special price of
\$37.50 each + \$2.00 postage and handling.

Enclosed is my check or money order payable to SCARECROW PRESS.

Name

Address

City State Zip

N.J. residents please add 6% state sales tax

IF YOU DON'T LIKE THE AC/DC ALBUM "FLY ON THE WALL"...



Produced by Angus & Malcolm Young Albert Productions

(81263)

FEATURING "DANGER" (7-89532)

Look for AC/DC On Tour this Fall!

And watch for AC/DC's "Fly On the Wall" video which will be available for sale Summer '85 at select video and music retailers, exclusively on Atlantic Video.

(Available on VHS HiFi and Beta HiFi)

AC/DC Supersaver catalog includes: '74 Jailbreak (80178), Back In Black (SD 16018), Dirty Deeds Done Dirt Cheap (SD 16033), Flick Of The Switch (80100), For Those About To Rock (We Salute You) (SD 11111), High Voltage (SD 36142), Highway To Hell (SD 19244), If You Want Blood...You've Got It (SD 19212), Let There Be Rock (SD 36151) and Powerage (SD 19180)

...BUZZ OFF!!



1985 Atlantic Recording Corp. © A Warner Communications Co.