MICHAEL JACKSON BUYS ATV MUSIC
GORTIKOV RESPONDS TO PMRC STATEMENT
THE MTV BUY OUT GAME CONTINUES
COUNTERFEITERS FINDING THE PRESSURE'S ON
GUEST EDITORIAL: LAUREN KEISER
Dancing in the Street
GUEST EDITORIAL

Keeping Up With The Future

By Lauren Keiser

A working equation in any business, but especially in the entertainment sector, is Talent equals Product. +P. The larger or lesser the talent, the more or less product evolves; the more or less product consumed, the talent becomes larger or smaller. At Cherry Lane, this equation is employed. Through the many Cherry Lane divisions, a talent can be exposed and distributed through different levels of consumer environments including music publishing, music print publishing, book publishing, magazine publishing, computer software publishing, and direct mail.

Cherry Lane firmly understands that great publishing fills existing voids. A good example of this principle explains the birth of Guitar for the Practicing Musician magazine. After years of searching for a vehicle to exploit player-oriented heavy rock and metal compositions, Cherry Lane created Guitar magazine, which prints the copyrights, editorializes the industry, and interacts the industry and interacts with the consumer. Within one year, Guitar achieved high profitability and directly contributed to increased income for the Talents.

Another example demonstrates the filling of a distribution void. The most important area of magazine publishing is distribution. Within thousands of new publications released every year, the traditional newstand is overripe with products. Cherry Lane created the magazine Music and Entertainment NOW with the conception that its distribution would be solely generated by McDonald’s restaurants. It’s a perfect marriage, with McDonald's providing its much valued clientele something extra in gratitude for their business and Cherry Lane being able to expose its Talents and its company's activities to the entire consumer in a non-cluttered and positive environment. With the possibility of outselling TV Guide and The Readers Digest in monthly circulation, Cherry Lane has a rifle shot directly to the demographic that comprises the majority of dollar spent in the entertainment field.

Is this a new way of marketing? Perhaps, however the concepts of exploitation and distribution have not changed. The thing that’s different and constantly unfolding in our world. Synchronicity with our world is our marketing responsibility. Influencing our world is our publishing task.

Lauren Keiser is president of Cherry Lane Music/Book/Magazine/Software Publisher.

With the birth of Cherry Lane Records and Films, another element is added to aid the synergistic process of our marketing and servicing of the talent. Someone once said, “It hurts with a song.” At Cherry Lane, that song receives a multifaceted delivery system which increases the chances of success and guaranteed international exposure.

A record company executive once said, “Twentieth Century music publishing is done by the record company. The creation of available copyrights is achieved by radio exposure.” We agree that record companies and radio stations presently control the lion’s share of exposure. But the time is soon that giants like IBM and AT&T will learn the value of aesthetic copyrights. They will outbid for the talent’s rights, digitally encode the performance on their computers and transmit them directly into the homes of the world via satellite and cable. This creates a scenario that would require the purchase of home computer and communication systems by everyone who wishes to listen to music, much like the radio and high fidelity phenomenon experienced in our past. Where does that leave the record company in high fidelity? By building their own and selling the other music retailers, distributors and the middle men? In this scenario however, the publisher still functions. Especially the publisher who is multi-dimensional in his vehicles and vision. It’s not a question of new marketing, it’s merely the solution of keeping up with the future. This principle is Cherry Lane’s business purpose.

To understand the music business, we can learn its structure from the radio, the art. Music being the art of time, we know that an ongoing sound by itself does not create music. Something must happen before and after it. The past, present and future. The business of music is conducted in the art’s mold with a reverse energy complimenting primal phenomenon. The future being production/creativity, the present being sales/marketing, and the past being distribution/accounting. In music the overhead is physics, thought and synergy. In business the overhead is music, people, operations and support.
**ATV Finds A Buyer**

Jackson Pays $50 Million For Publishing Co.

**By David Adelson**

LOS ANGELES — Michael Jackson has reportedly purchased ATV Music, though neither Jackson, his attorney or representatives of ATV would officially confirm the deal at press time. ATV owns the 1964-1970 Beatles catalog with the exception of four tunes owned by Dick James Music. Though initial reports placed the price tag for ATV at $40,000,000, Cash Box has learned the figure is closer to $50,000,000. ATV is a subsidiary of ACC Entertainment and gained the publishing rights to the Beatles catalog when it purchased the bankrupt ABC Songs catalog approximately nine years ago.
The company also owns the rights to songs by the Pretenders, Little Richard, the Carter Sisters and others.
Though no figures on per-song earnings have been released, it is known the Beatles catalog is considered one of the most lucrative in the world. Ironically, ATV recently licensed the first Beatles song ever for commercial use this year when "Help" was licensed to the Ford motor company. It has been learned that ATV's effect on the states were in close contact with ACC in London, while John Branca, Jackson's attorney, negotiated the deal in London. Though it could not be confirmed, Jackson has purchased the entire publishing division of ACC Entertainment worldwide.
Jackson's next move is currently unclear.

**MTV Buy Out Game Continues**

**By Gregory Dobrin**

LOS ANGELES — In a dizzying whiff of boardroom politics that has unleashed "buying fever" within the nation's cable industry, MTV Networks, Inc. (MTVN) has approached a second bidder in a complex series of negotiations aimed at taking the 24-hour music video network private.
Last week's announcement that Warner Communications Inc. (WCI) would exercise its option to buy the 50 percent of Warner Amex Cable Communications Inc. owned by American Express, WCI's partner in the cable venture, came as little surprise to the industry. In purchasing the American Express interest, however, WCI also agreed to a 90-day option to sell the two-thirds interest which Warner Amex now holds in MTVN to Viacom International.
WCI's Viacom agreement could force Viacom to either buy WCI's newly acquired MTV interest for $310 million in cash, or the half of Warner Amex that WCI is purchasing from American Express for $450 million.
Meanwhile, Forstmann Little & Company, which is reportedly the owner of the two-thirds interest which Warner Amex holds in MTVN, has moved its bid deadline forward eight days. The deadline now stands as August 8.

One third of MTVN stock is publicly owned, the remaining two thirds owned by the Warner Amex joint venture. Forstmann Little and MTV executives, including CEO David Howoritz and executive vice president and chief operating officer Robert Pittman, made their leveraged buy out offer to take MTVN private at a rate of $31 per share.

**Behind The Bullets**

**Reaching For The World, A-HA: Strong Debuts From Newcomers**

**By Stephen Padgett**

The competition among new artists for placement on the charts has always been fierce. Labels are constantly on the lookout for bands with music that is distinctive enough to cut a path to the top in a crowded market在线 with music from established acts. Ready For The World and A-HA are two new artists fortunate enough to have pulled away from the pack with fast Rising LPs and singles.

**Ready For The World**

Ready For The World, on MCA Records, has already scored two big Black/Contemporary singles. "Tonight" went top 5 and "Deep Inside Your Love" went top 15 on "The Easy 1-1-1." This groundwork poised the way for "Oh Sheilla," the third single and first crossover. At 48 bullet this week, up from 54, "Oh Sheilla" seems poised to make a serious foray into the top 40.
The single, lifted from their self-titled MCA LP, is growing gradually into a hit. This week, Z106, WAVX, B104, WCIR, WHOT, ZZZF, WBBM, KKRD, WLRS, WABB, Q84, KAFM, KF9, WZKS, B109, KBQQ, KITY, KKRR, KF95, KOPA and KZLP all added the single.

**A-HA**

If anyone is yet unconvinced of the power of music videos to break new acts, they need look no further than Warner Brothers' A-HA for a powerful case in point. The video to "Take On Me" was on the Cash Box music video chart four weeks before the song even debuted on the pop singles chart. Two weeks ago, "Take On Me" hit the #1 spot on the music video chart at a time when the single languished in the lower 60s on the singles chart. These last two weeks have seen "Take On Me" rise into the top 40, this week taking a 14 point jump from 53 to 39 bullet.
With radio ready to cash in on the built

**STONES ROLL OVER FOR WOMACK**

- After taking an exclusive interview for MTV news, MCA recording artist Bobby Womack and members of the Rolling Stones stopped by the network's N.Y. headquarters. Shown are top row (l-r): Kathy Levinsky, MTV news writer; Juanita Stephens, MCA Records publicity coordinator; Jane Rose, Rolling Stones records executive; Traci Jordan (Womack's publicist), Solfer, Roskin, Goodman; Doug Herzog, MTV news director. Bottom row (l-r): Ron Wood, Charlie Watts, Bobby Womack, Keith Richards and Bill Wyman.

**RIAA Sticks To Labeling Plan**

**PMRC Goals Put On Hold**

**By Peter Holden**

LOS ANGELES — After weeks of dialogue between the Recording Industry Association of America (RIAA) and the Parents Resource Music Center (PMRC) which included a 10-page letter from RIAA president Stan Gortikov last week to PMRC president Pam Howar which dealt with the labeling of records containing "blatantly explicit" lyrics, an impasse seems to have been reached. Howar last week submitted an unsatisfactory response to Gortikov's proposed "Parental Guidance" labeling system (agreed upon by 18 record labels) and called for a music industry-appointed panel to examine records and develop a system of more detailed labeling, the printing of lyrics on the outside of records and cassettes and other parental awareness significations.

In a second letter to Howar sent August 13, Gortikov wrote, "I am disappointed that you conclude, before even a reasonable trial, that our proposed labeling mode will not work. I would only hope that the record companies which conscientiously agreed to the adopted program which I previously outlined do not now become discouraged by your dissatisfaction. I hope too, that such frustration does not lead them to consider abandoning an approach they viewed as progressive and responsive to your needs." This seemingly take-it-or-leave-it situation leaves the ball in the PMRC's court, with no formal plans or plans made available at press time from the Washington D.C.-based group.

Further action from the Senate Communications Committee, which was erroneously reported to have set a Sept. 19 date for a hearing on the subject of explicit music was put on hold, with the air, with no concrete date set for any such hearing and no chairman named to head up the hearings. Howar's most fervent criticism of Gortikov's plan to deal with the PMRC's concerns was in regard to the lack of a panel and common and detailed industry-wide warning label on the cover of records, to which Gortikov replied.

*(continued on page 38)*

**RITZ GABBERS — ASCAP member Jessie Johnson (c), who recently performed at The Ritz, is pictured welcoming newly-appointed ASCAP membership representative Vivian Scott, as ASCAP member Lillo Thomas looks on.*
BUSINESS NOTES

UK Rejects Record Ratings

LONDON — The BPI has come out strongly against the idea of imposing a film-style grading system for albums whose lyrics refer to sex, violence, the occult, or drugs/alcohol.

The organization's US counterpart the RIAA, is asking major record companies to consider introducing a warning stickers on album covers, after lobbying by the Parents Music Resource Center which wants the system established to protect children.

However the BPI director general, John Deacon, while acknowledging that he had not been directly informed of the RIAA's moves said, 'We have considered the question in the light of earlier Obiune Publications Act prosecutions but we have never considered any such grading system for records.'

'The general feeling is that this is very much a matter for the record companies concerned. It's for them to consider what they release and it's for the retailer to consider what he stocks. We rely on individuals: its not a matter for the BPI — there could never be any question of the record industry applying censorship.'

A spokesman for Virgin Retail commented that stickers on albums could be very self-defeating, serving only to add mystique to the record, thus attracting buyers.

At present UK companies operate a voluntary system of warning stickers. A CBS spokesman said, 'We put stickers on the Joan Rivers and Marvin Gaye albums saying they might be considered offensive, but we would not follow suit if our US parent company decided to go along with the grading system. We would be guided by local conditions rather than the parent company decision. We would fall in line with BPI guidelines on the matter. If we thought there was a good marketing reason for using the stickers, then we would do it.'

Vanguard Forms Terra

NEW YORK — Vanguard Records has formed a new subsidiary label, Terra Records, to "showcase the finest in New Age music." Terra's first six releases, which are due in late August, include three new releases and three reissues from Vanguard's catalog, albums by what Vanguard calls "crucial forerunners of the burgeoning 'New Age' style." Scheduled in the first release are Cyds Criner's "New England," Bon Tavara King's "Southwestern Scenarios," Jukka Tolenon's "Touch Wood," Oregon's "Music of Another Present Era," John Fehay's "Requill," and Sindy Bull's "E Fluribus Unum."

Select Sues Over "Roxanne" Covers

NEW YORK — Select Records, UFCO, Full Force Productions, ADRA Music, K.E.D. Music Co. and Mokojambu Music have filed suit against several defendants, including primarily Complet Entertainment Corporation and PolyGram Records, Inc. for copyright and trademark infringement and unfair competition based on Complet and other companies' sale of unauthorized rap songs utilizing the "Roxanne" theme.

The suit asks that the federal court for the southern district of New York, "restrain the sale of records and cassettes embodying musical, rap compositions relating to the 'Roxanne' rap saga identical to and/or derivative of rap songs which plaintiffs own, or have become identified with, including 'Roxanne Roxanne' and 'The Real Roxanne.'"

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

NEW YORK — Full Sail's "Music Business Workshop" will offer three September sessions: one covering songwriting and the professional departments within a publishing company, including copyright (9/3-16); one covering the recording process, contracts, royalties, selecting a producer, demos and use of video (9/18-20); and one covering "every phase" of working with agents, managers, major tours, promotion, and scheduling (9/20-23). They're all held at Alamatone Springs, FL; they're all conducted by Al Schlesinger, and info about them can be had by calling (305) 738-2450. Warner Bros. Publications has signed a contract with Kay Lande, music therapist/singer/composer, to publish and distribute her line of children's educational music songbooks. N.Y.'s Spark Org, is now representing Reddls & The Boys for tour direction and promotion. New on the bookshelves: Connie Francis' autobiography Who's Sorry Now, in paperback (St. Martin's Press. $3.95).

EXECUTIVES ON THE MOVE

Brands Named — John Brands takes over the role of managing director of MCA Music Ltd. In the U.K., he will be the second M.D. to head the MCA music operation since its inception, replacing Cyril Stansell. Previously, Brands was M.D. of the Intersong Basart Publishing Group in Holland for 10 years, which included the last three years when he was also M.D. of Chappell Music Holland and vice president for the Overall Holding Company, Strength B.V. (a large entertainment company in Holland, managing book publishing, video, film, music, etc.).

Beckett Appointed — Jim Ed Norman, executive vice president, Nashville Division, Warner Bros. Records, has announced the appointment of Barry Beckett to director of artist and repertoire, Nashville Division. Beckett has produced Bob Dylan, "Slow Train Coming," Dire Straits, "(Communique)," Delbert McClinton, "Jealous Kind," as well as Phoebe Snow and Joan Baez. As a member of the Muscle Shoals Rhythm Section, Beckett played keyboards and contributed arrangements to Julian Lennon's "Valentine," and projects by Bob Seger, Paul Simon, the Oak Ridge Boys and the Staple Singers.

Schwartz Appointed — Howard Schwartz has been promoted to vice president, operations research and development, CBS/Records Group Operations (U.S.), as announced by Walter Dean, executive vice president, CBS/Records Group Operations (U.S.). In his new position, Schwartz will be responsible for directing the activities of the Millford Research and Development Center in the areas of applied R&D.

Pellegrini Named — Helen J. Pellegrini has been appointed to the position of analyst, financial planning, analysis & budgets, CBS Records, as announced by Ted Bache, vice president, finance and administration, CBS Records. In this position, Pellegrini will be responsible for administration of the division's headcount and salary system, including paperwork processing and preparation of all related budget schedules and assisting in preparation of operating budgets.

Bogue Promoted — Donald F. Bogue, general manager of Ampex Corporation's Magnetic Tape Division, has been promoted to vice president, according to an announcement by Roy Eklund, Ampex Corporation president and chief executive officer. Bogue has been general manager of the Ampex Magnetic Tape Division since March 1984. He joined the company in 1976.

Chang Named President — Urban Sound Records has announced the appointment of Delbert Chang as the general manager and president of the label's black music division, Barbara Springer has appointed national director of promotion of the country division. The label has recently moved its offices from Evergreen, Colorado to a new location at 6796 Lowell Blvd., Denver, Colorado 80221. The new telephone number is 303-650-0914.

Riedy Appointed — Bob Riedy has been appointed to the newly created position of director of operations for MCA Distributing, it was announced by John Burns, senior vice president, MCA Distributing. In this new position, Riedy will direct the flow of product from MCA plants to market and act as the systems coordinator between MCA’s branches and the label’s manufacturing facilities.

Cain Named — Sonotone Music Corp. has named Joe Cain New York branch manager responsible for sales and promotion. Cain is a well-known producer with more than 300 LPs to his credit as general manager/producer-arranger for Topf Alegre Records and Merciana/Salutlous Salsa. Cain will report to Jose Manuel Pagan, U.S. director of operations for Sonotone. Sonotone Music is affiliated with the Venezuelan label Sonorogica.

Young Appointed Capitol VP

LOS ANGELES — Don Zimmermann, president, Capitol Records, has announced the appointment of Bob Young to the position of vice president, administration and business affairs, Capitol Records, effective immediately.

Young previously held the position of vice president, business affairs. In his new post, he will continue to be responsible for all matters relating to business affairs in addition to assuming full responsibility for all administrative functions of Capitol Records.

Commenting on the appointment Zimmermann stated, "Over the past fifteen years, Bob has made substantial contributions to Capitol's senior management team. All of us at Capitol look forward to working with Bob in his new capacity." Young will report directly to Zimmermann.
MTV Awards Finalists Led By Videos From Henley, Roth

NEW YORK — Videos from David Lee Roth, Don Henley, Eurythmics and Lindsey Buckingham were the leaders in total nominations for the second annual MTV Video Music Awards. Finalists in 15 categories were announced here last Tuesday (13).

Nominated for best video in the eight category “general” group were Roth’s “California Girls” as well as his “Just A Gigolo/I Ain’t Got Nobody,” Henley’s “The Boys Of Summer,” Tom Petty and the Heartbreakers’ “Don’t Come Around Here (Anymore)” and USA For Africa’s “We Are The World.”

Overall, Roth’s double-barreled video punch enabled him to tie with Henley for most nominations. Each received six nominations for their videos from the general group and the seventh category “political group.” But Henley’s “The Boys Of Summer” was the most nominated video.

Politics And Rock Mix Effectively With Midnight Oil, Billy Bragg

By Peter Holden

LOS ANGELES — The relationship between political activism and rock music has a long and often tempestuous history. From the early outcries of Bob Dylan’s folk beginnings to the Beatles’ “political revolution” on up to the current Band Aid/USA For Africa/Africa Live Aid collectives, recording artists have utilized their music and media status for political purposes, and sometimes an outright call to arms as on the Sex Pistols’ “Anarchy in the U.K.”

The most recent engagement of the music/activist gears to fight hunger in Africa and throughout the world is an ex-odile manner that ranks somewhere between the two, revealing a new maturity and a focus on straightforward and immediate action rather than indirect and overwhelming ideals. Yet while these multi-artist projects have achieved a high profile in the media, other recording artists are working in the trenches devoting the majority of their musical efforts to direct political and social change.

Two of these are Australia’s Midnight Oil and England’s Billy Bragg. Attacking music from two different directions — Bragg performs and records with only his electric guitar — Midnight Oil defies any musical label (other than rock ’n’ roll) — both are indicative of a practical and passionate consciousness which signifies a coming of age for politically and socially influenced rock music.

Currently on tour supporting its latest Columbia release, “Red Sails In The Sunset,” Midnight Oil established itself as a developing US commercial force with last year’s “10,9,8,7,6,5,4,3,2,1…” — physically imposing lead singer Peter Garrett and the band’s mighty live show has gained them a formidable reputation here and its often outraged lyrics have struck an active chord in its growing audience. The Midnight Oil has up the

Both Roth videos and Henley’s effort also won nominations for best male video with Henley’s ex- Eagle teammate Glen Frey and Bruce Springsteen (“I’m On Fire”)

On the female side, Cyndi Lauper’s “She Bop,” Madonna’s “Material Girl,” Sade’s “Stoned,” Tina Turner’s “What’s Love Got To Do With It” were among the leading nominees.

Although women seem significantly under-represented on this year’s list, European/straight video artists Linda McCartney (“Glamorous Life”) and Tina Turner’s “What’s Love Got To Do With It” were among the leading nominees.

A surprise showing was put in by Lindsey Buckingham, who picked up five nominations total for his videos “Go Insane” and “Slow Dancing.”

Accompanying Eurythmics in the best (continued on page 36)

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NO LOOKIN' BACK — Michael McDonald — Warner Bros. 1-25291 — Producer: Michael McDonald — Ted Templeman — List: 8.98 — Bar Coded
Michael McDonald's classic vocals are here showcased with more punch than on Doobie Bros. material, but producer Ted Templeman has retained that fine mix of rock, soul and pop, creating a rich and resonant hit collection. A who's who of players back up McDonald (Jeff Porcaro, Joe Walsh, Robben Ford, Willie Weeks, David Pack) and look for the LP to have strong appeal to mid and older demos.

State-of-the-art head-banging explosiveness from a band that should know. From the howling "King Of Rock And Roll" to the melodic ramping of "Another Life," "Hungry For Heaven" and "Fallen Angels," this album doesn't quit. Should be a teen retail burner out of the box, and with a heavily orchestrated concert tour coming up, look for a strong late summer for Dio.

STAND FOR LOVE — Gary Myrick — Network/Geffen GHS 24076 — Producer: John Luongo — List: 8.98 — Bar Coded
Gary Myrick has a new label and has made an adventurous debut. The thing that separates Myrick from John Waite, Corey Hart, Bryan Adams and others of that ilk is his ability and desire to take risks within these "power pop" limits. Long a critical pick to hit, "Stand For Love" could deliver on the predictions.

RESTLESS — Starpoint & Elektra 9-60424-1 — Producer: Keith Diamond-Lionel Job — List: 8.98 — Bar Coded
Starpoint is back with their long awaited follow-up LP to "It's All Yours." Handling all of the production duties are Lionel Job and Keith Diamond (Billy Ocean). Should be one of the contenders for top B/C chart action this summer.

Typically fresh arrangements and solid grooves from the Bar-Kays, with top tracks including "Your Place Or Mine," and the title track. Look for good B/C album play.

Power-chording pop rock is Urgent's tag on this debut for Manhattan, and though the genre might be outdated, Urgent does bring a raw energized attitude to the well-rounded material on this disc.

Though Cliff is often over-produced on this LP, the best cuts such as "Arrival," "Hitting With Music" and the single "Hot Shot" show Cliff's inimitable vocal style shining through.

PRIMITIVE LOVE — Miami Sound Machine — Epic BFE 40131 — Producer: Emilio Estefan, Jr. — List: 8.98 — Bar Coded
Miami Sound Machine's "Primitive Love" is full of high intensity dance songs, excellent for the club scene. Should do well in the dance markets nationwide.

FRESH JAMS — Various Artists — Beckett 019 — Producer: Various — List: 8.98 — Bar Coded

AMERICA IN CONCERT — America — Capitol 12422 — Producer: Matthew McCauley — List: 8.98 — Bar Coded

MIDNITE DYNAMITE — Kix — Atlantic 81267-1 — Producer: Beau Hill — List: 8.98 — Bar Coded

PROFILES — Mason & Fenn — Columbia 40142 — Producer: Rick Fenn — Nick Maspn — Bar Coded

LOVE TALKIN' — Denise LaSalle — Malaco 7422 — Producer: Tommy Couch — Wolf Stephenson — List: 8.98 — Bar Coded

WHAT IS THIS — MCA 5559 — Producer: Todd Rundgren — List: 8.98 — Bar Coded
The debut LP from L.A.'s What Is This shows amazing versatility on rock, pop and funk grooves which range from the psychodelic (Cream, Hendrix) of "Big Raft" to the big rock balladry of "Whisper (Natasha)" and the abler gypsy-pop of the first single "I'll Be Around." Stripped down but nicely layered production from veteran Todd Rundgren and a well-prepared campaign from MCA could help deliver this band to AOR and CHR.

"The Family" utilizes Princeonly sonics (as heard on the first single "The Screams Of Passion") but isolates parts and thereby creates its own sound. Clean rhythm guitar lines, wailing sax parts and often whirling orchestration make the LP distinctive, and look for other single releases with "High Fashion" and "River Run Deep." Sure to be a retail seller in both urban and pop markets.

The debut of Weisberg's own Desert Rock label finds the flutist fully engaged with the new technology. Fairlights, Jupiters, DX-7s, Linnis. They're all here. The result is a snazzy, tight fusion sound that should fit into the AC, soft jazz formats abounding these days.

Mayor is a musical comedy based on the book of the same name by New York City mayor Ed Koch. A humorously tuneful collection of songs written by Broadway veteran Charles Strouse.

Featuring the "Sam & Dave Medley," this is a James Brown medley "Mister B" this latest mixing project is a CHR novelty breaker.

IDLE EYES — Mirage 9 09292-1 — Producer: Declan O'Doherty — Idle Eyes — List: 8.98 — Bar Coded
With a Man At Work kind of melodic knack and clear cut pop definition, Idle Eyes' debut is an appealing package for CHR programmers. First single is "Tokyo Rose."

RANGEDOODON — The Pressure Boys — A Root Da Doot Doo ARDDD-4322 — Producer: Don Dixon — List: 5.98
Cut from the same cloth as others from the current crop of American bands, "North Carolina The Pressure Boys add their credible contribution to the burgeoning scene. "Rangedoodon" covers similar ground to that of The Replacements, R.E.M., Let's Active et al, but there is a fresh, timely urgency to their approach. Check it out, it is very worthwhile.

TRY ME — Billy Burnette — MCA-5604 — Producer: Richard Podolor — List: 8.98 — Bar Coded

YOU DON'T KNOW ME — Kenny Pore — Passport Jazz PJP 88020 — Producer: Kenny Pore — List: 8.98

NOMADIC SANDS — Lodgic & A&M SP 5094 — Producers: David Patch — Tom Know — Steve Porcaro — List: 8.98 — Bar Coded

DAVID BOWIE & MICK JAGGER (EMI America V-19000)
Dancin’ In The Street (3:20) (Jobete Music- Stone Agate/ASCAP-BMI) (Hunter-Stevenson-Gaye) (Producer: Clive Langer-Allen Winstanley)

The official edition of this raucous version of the Martha & Vandellas classic is a cleaned up and thoroughly sweetened version, though the rough-edged vocals of Bowie and Jagger spark an energy in this track which should make it an explosive CHR entry. Look for fast adds and heavy radio response to this cut which also features a full-bodied horn section and a readily danceable beat.

NIGHT RANGER (MCA 52691)
Four In The Morning (3:51) (Kid Bird Music-Rough Play Music/BMI) (Blades) (Producer, Pat Glaser)
AOR and CHR radio’s love affair with Night Ranger should continue with this melodic rocker featuring the songwriting artistry of bassist Jack Blades. With enough power for hard rock fans and enough of a chorus hook for pop aficionados, “Four In The Morning” is perfect late summer fare complete with a tasteful guitar solo and a romantic bridge.

GREGG ROLIE (Columbia 38-05581)
Young Love (4:04) (April Music — Contaminated Tunes/ASCAP) (O’Connor) (Producer: Bill Schnee)

Longtime Journey/Santana colleague Gregg Rolie strikes out on his own with this well-crafted pop single which features signature soaring vocals and a safe but effective song structure.

SCIRTTI POLITII (Warner Bros. 7-28994)
Perfect Way (4:31) (Joulsance-WB/ASCAP) (Green-Ganson) (Producers: Green-Ganson-Maher)

“Perfect Way” is Scritti Politti’s sizzling followup to “Wood Beez” and “Absolute.” The dance floor explosion set off by those first two singles never shocks over to pop radio. This single is the perfect introduction for this band to mass exposure. More danceability and more of Green’s exotic melodic phrasing and harmonic textures fill out this single.

MARILLION (Capitol 5493)
Keyleigh (Marillion-Chappell/ASCAP) (Marillion) (Producer: Chris Kimsey)

Fans of 70s progressive English bands like Genesis and Gentle Giant will welcome this latest from Britain’s Marillion. Even Fish’s vocal nuances can’t help but be compared with Peter Gabriel. The single is perhaps a little subtle and thematically dense for pop radio, but AOR has already embraced this band. Watch for solid LP sales to result.

THE ADVENTURES (Chrysalis VS 4271)
Send My Heart (3:45) (Rare Blue Music/ASCAP) (Gribben) (Producer: Bob Sargent)

Aurally sophisticated in the Bryan Ferry/Roxy Music vein, this first U.S. single from the Adventures is a lush workout which could find success on the coasts of other acts such as A-Ha, Go West, ‘til Tuesday and others.

MATT BIANCO (Atlantic 7-69516)

With a tightly orchestrated jazz/R&B arrangement, this track from Matt Bianco takes up from Sade’s smooth lounge styling and adds its own pop flare.

VOYEUR (MCA/Camel 52639)
Trick Baby (3:59) (Herds of Birds-Double M Stable Music/ASCAP) (Calhoun) (Producer: Pat Glasser)

MARTY WOODY and the STARLIGHTERS (MCA 52650)
Johnny B. Goode (3:06) (Art Music/BMI) (Beryl-Williams) (Producer: Bones Howe)

DAVID FOSTER (Atlantic 7-69528)
St. Elmo’s Fire — Love Theme (3:27) (Gold Horizon Music-Foster Frees Music/ BMI) (Foster) (Producer: David Foster-Humberto Gatica)

ERIC MARTIN (Capitol 5558)

PINK TOOLS (D-Town 9025)
Lyin’ Eyes (3:30) (Lunchbucket Johnny Music/BMI) (Dominguez-Chia-Delone-Alvarez) (Producer: Pink Tools)

STING (A&M 2767)
The Bird Of The Moon (3:48) (Regatta Music/ASCAP-BMI) (Smith) (Producer: Sting-Pete Smith)

The sophistication of “If You Love Someone” from Sting’s debut solo effort “The Dream Of The Blue Turtles” gave away the artist’s genius as songwriter, and this single, though tinged with melancholy, is another instance of that genius. Less jazz and more Police-like in its swirling melody and driving chorus, “The Bird Of The Moon” is more evidence of a superior collection of songs.

LOVERBOY (Columbia 38-05569)
Lovin’ Every Minute Of It (3:30) (Zomba Ent./ASCAP) (Lange) (Producer: Tom Allom-Paul Dean)

Loverboy’s long established teen appeal is more than sated with this hard rocker, and the easily accessible lyric should draw in an older demo as well. Nice rhythm and attitude makes “Lovin’ Every Minute Of It” an excellent rock club track as well. Look for strong AOR adds and CHR play coming on.

GREGG ROLIE (Columbia 38-05581)
Young Love (4:04) (April Music — Contaminated Tunes/ASCAP) (O’Connor) (Producers: Bill Schnee)

With a little help from funkmeister George Clinton, the Chili Peppers return with the first single from their second LP “Freaky Styley.” A cover of the old Meters classic, “(Hollywood) Africa” has the band sounding tight, tongue-in-cheek and fun. Not exactly CHR fare but good, danceable pop.

NICK LOWE and his COWBOY OUTFIT (Columbia 38-05570)
I Know The Bride (3:56) (Rock Music Co.-Anglo Rock/BMI) (lowe) (Producer: Huey Lewis)

This longtime favorite of Lowe/Rockpile fans is given new life from producer Huey Lewis and backing band the News. Lowe sounds as fresh as ever and the restrained energy of this track works up a sizeable head of steam.

GARY MYRICK (Network/Geffen 7-28905)
When Angels Kiss (3:30) (Not Suitable/ASCAP-Curry Smith/BMI) (Myrick-C. Smith) (Producer: John Luongo)

Singer/writer Myrick is on a new label and back with his first single for Network/Geffen. A melodic and hooky effort, this midtempo song has CHR and some AOR possibilities.

APRIL WINE (Capitol 5509)
Rock Myself To Sleep (3:15) (Screen Gems-EMI Music—Megasongs Ltd./BMI) (Riew-de la Cruz) (Producer; Lance Quinlin)

Penned by two of Katrina’s Waves, “Rock Myself To Sleep” is a straight-ahead rocker with more of an intimate feel than past April Wine howlers.

MIAMI SOUND MACHINE ( Epic 34-05457)
Congo (4:14) (Foreign Imported/BMI) (Garica) (Producer: Emilio Estefan)

Merging salsa and funk with a splash of pop style, Miami Sound Machine scored solidly with last year’s “Dr. Beat” and “Congo” should find even broader B/C and dance success.

KRISISA (Big Apple 704)
Mystry (3:40) (Krysong-Alain Music/ASCAP) (Krishna-Hopkins) (Producer: Patrick Adams-Krissana)

Nicely produced urban/pop effort featuring vocalist Krishna in a sensual and energized workout.

BOBBY TAYLOR (Ultra Unique BDS-1005)
Gypsy Woman (4:15) (Curtom Publishing Co.) (C. Mayfield) (Producers: Bobby Taylor-Matt Parsons)

NEW YORK CITY (B-Roma BDS-1003)
Don’t Rush Me Now (4:30) (Kleek/Hamrod Kush/Matlcarlee Music/BMI) (Mellender) (Producer: Bruce Clarke)

SOPHIE SARA DAKIS (CBS Associated Z54 05440)
All Lies (4:40) (April Music/ASCAP) (Dakis) (Producer: James Boyer)

EXIT (Epic 34-05445)

DAVE VALENTIN (GRP-SP-3009)
Love Light In Flight (3:52) (Jobete & Black Bull Music/ASCAP) (Wonder) (Producer: Dave Valentino)
**NEW FACES TO WATCH**

Marillion has been compared to such bands as Pink Floyd and Genesis because of its mixture of rock 'n' roll and theatrics. Beyond that, however, Marillion bears little resemblance to its fellow U.K. rockers, spiriting as it does its own blend of progressive poetic rock. It is a sound all its own, and one which the British press has given its proper place.

With a Capitol Records contract and a summer tour of the states, the band is now honing that overseas success to American audiences while its current Capitol LP, "Misplaced Childhood" debuted at #1 on the U.K. charts. A warm-up tour from its British following behind it Marillion has taken the hit and made a bid for U.S. acceptance.

The band's odd, musical name is taken from the pages of J.R.R. Tolkien, inspiring the kind of mystical, otherworldly atmosphere developed by the novelist. It's a fitting title for this act's music, which incorporates lead singer Fish's story-telling ability with strong visual imagery. There is, however, a sometimes painful realism to Marillion, especially when dealing with silken interpersonal relationships and with the unique tensions of life on the road. Both themes played a major role in the band's second LP released in May of 1984, entitled "Fugazi," (a Vietnamese word for chaos). Its first single, "Script For A Jester's Tear," was of an even more introspective nature. According to Fish, the first album... hepatic and saturated with a kind of social comment and revolved around bed sit thoughts.

With its recent release for Capitol, Marillion now takes on a more realistic pose with the writing. "Misplaced Childhood" is an album of 10 tracks who have never had a shot at the younger audiences.

The Neville Brothers already have three albums under their belts (on Capitol, A&M and Rounder) and each is a different side of the band's blend of roots music.

Formed in 1977 after Art and Cyril disbanded the Metters, the Nevilles have established themselves as a first rate touring outfit. To see the Neville Brothers is to love the Neville Brothers and Art believes it since the younger audiences see the stage show, they're going to get hooked.

"That's why the Huey Lewis tour is so important to what we're doing now," said Art, "We're the older guys in the business and we're trying to make the music reach the younger generation. Plus, the older audiences that have never heard us. Once they see and hear the live show it's really a different situation."

Last years' release of "Neville-Ization" on Rounder is a cross section of live material from a live date at New Orleans' "Art's home town" Tipitina's. It manages to capture the raw energy and rhythms of the talented combo. One of the highlights of the collection is Aaron Neville's 1966 hit, "Tell It Like It Is," which he delivers with the same emotional intensity as he did on the first recording.

The Neville Brothers Search For A New, Young Audience

By David Adelson

LOS ANGELES — "My little brother Cyril always likes to call it the roots of American music," said Art Neville, one of four Neville Brothers. Indeed, the Neville Brothers blend of New Orleans soul, rhythm and blues, home blues and just about anything else you can throw in are continuing to earn them respect and popularity worldwide.

Now the key for the band is to take its music to the younger audience, a move that was recently made possible through a tour with Huey Lewis and the News. "When you get young people to listen to what you're doing, then you've got a shot," said Art. "I think we may be the ones to open some doors for many other artists who have never had a shot at the younger audience.

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COVER STORY

AC/DC: The Patriarchs Of Metal Continue The Tradition

By Gregory Dobrin

LOS ANGELES — Atlantic recording act AC/DC has persevered to become one of the most enduring bands in heavy metal, having racked up numerous gold and platinum sales credits and sell-out tours around the world. Since reaching multi-platinum status with the LP "For Those About To Rock We Salute You" in 1981, AC/DC has gone on to harness its international following with 1983's Top 10 LP "Flick of the Switch" and extensive touring. The band's most recent release, "Fly On The Wall," is currently climbing the Cash Box Top 200 Albums chart. Presently listed in the Top 20, the album debuted with a high position of 83.

The success of the new LP is bringing AC/DC back to the fore of heavy metal music. The album is this act's first release in almost two years (excluding last year's "74 Jailbreak," a mini-LP of vintage imports), and appears to be the kindled some of the enthusiasm over '83's "The Flick of the Switch." Major support from Atlantic includes the staggered release of the band's series of music videos from "Fly on the Wall," plus a compilation release in September of what will be the band's first long-form video (including the five videos, with storyline). In the first week of September, AC/DC begins its first North American tour in two years.

When it comes to selling records, AC/DC is one of the most tenacious rock bands of the past decade. Maintaining a nearly constant touring and recording schedule from its formation in 1974 until its well-publicized rest following an exhaustive global tour in support of "For Those About To Rock We Salute You," AC/DC has gained a reputation for tirelessness.

That seemingly inexhaustible supply of energy has paid off in spades. Internationally, AC/DC has struck a mother load of hit LPs. Beginning with its debut LP, "High Voltage," in 1976, the band has earned gold RIAA certifications on each of the subsequent nine albums, with multi-platinum awards for "Highway To Hell" (79), "Back In Black" (80), "Dirty Deeds Done Dirt Cheap" (81), and "For Those About To Rock We Salute You" (81).

When the band formed over 10 years ago, a swift path to success was found in less than a year's time. Based in Australia, founding members (and brothers) Angus (lead guitar) and Malcolm Young (rhythm guitar) recruited vocalist Bon Scott, drummer Phil Rudd and bassist Mark Evans. A debut album appeared in February 1975, and the band built a strong Australian following blossomed. A worldwide record deal with Atlantic was soon signed.

With the death of vocalist Scott in early 1980, rumors as to whether or not the band would continue began to circulate. Extensive auditions took place in this year's "74 Jailbreak," a mini-LP of vintage imports, and appears to have gained a preeminent position among male rock vocalists. Prior to Scott's death, bassman Mark Evans was replaced by Cliff Williams. The most recent change in the AC/DC line-up came with the addition of drummer Simon Wright in 1983.

Today's AC/DC is focusing its energies on more than the traditional routes of vinyl releases and touring. In late September, Warner Home Video will release a complete two concert home video featuring the band in a 1980 Paris performance. Taped before Scott's death, the cassette also features Phil Rudd on drums. With Atlantic's video compilation also due for the stores, the band will soon be supplying fans with a full spectrum of fresh material as new audiences discover AC/DC, one of the largest selling acts in the heavy metal arena.

STAIRWAY TO EMO — Robert Plant (left) explains to comedian Emo Phillips that, yes, he did sing with a band once. The discussion occurred at Emo's recent "Emo's Real People" show at Caroline's. His new LP "E.M.O.2," is on Epic.

EAST COASTINGS

ARTISTS ON THE LOOSE — Dolly Parton will make a special guest appearance with Kenny Rogers when he headlines at Nassau Coliseum August 29 and the Meadowlands August 30. Onstage for the final date only, Parton will join Rogers for an 18-minute duct segment which will include "We've Got Tonight," "The Stranger," "An Old Fashioned Man," and "Me And Teddy Bear." One of the biggest duets "Real Love." Parton may stick around for another song with Rogers and Mac Davis, who is appearing on the show as a special guest star. One of the most solid new rock and roll releases is the self-titled RCA debut of Nick Gilder. The LP, produced by Phil Collins, with two songs helmed by Bill Deresch and is chock full of what too many rock albums have little or no clue about: melody.

In Gilder's case, no softened edges turn up when pealing MBM sound record that should still appeal to traditional rock audiences. Gilder is probably best known for his ukulele hit one from 78, "78 Child In The City." Though not recording for five years, Gilder has penned tunes for Pat Benatar, Bette Midler and Scandal featuring Patty Smyth ("The Warrior," co-written with Holly Knight)... Another solid commercial effort turned in by RCA's Drama, comprised of Pat and Susanne Jerome Taylor.

The record, "Scene From A Distance," is full of what the band's name says, in terms of artwork and lyrics. Wisely, the duo has kept its music from becoming melodramatic, and developed a batch of tunes with real CHR potential, featuring that refined L.A. rock production sound. The Taylors were formerly songwriters for such acts as A's, and have a significant MTV exposure but not much else. Former engineer Elliot Scheiner teamed with Pat Taylor for production, rounding up an impressive team of songwriters for the project. The result could have been substantial if they hadn't signed with a new artist for RCA... Last year, model-turned-singer-turned-actress Robby began her Silver Blades/CBS career by taking on Murray Head with a well-produced cover of "One Night In Bangkog." The two versions went head to head in clubs nationwide before Head's version banged Robby out of Bangkok. Although Robby has become a celebrity in certain international markets and has toured and performed on three continents, conquering the States remains objective one for the Australian-born beau. Now, with a new 12-inch, "Killer Instinct," and her first LP due from CBS shortly, the singer, with the help of producer/project manager Joel Diamond, has assembled some other industry figures in her stardom search: Steven Spiro, Brad and Richard Wrather will tour (with dialogue, yet) as the lead singer of the rock group Afterbirth! (opposite Tom Banks in the Spielberg-produced The Money Pit, which has been rolling at Kaufman-Astoria under Benjamin's direction. Murray may have gotten a Head on Robby, but next year when he's just hitting Broadway in Chess, she could be starring in Back To The Future, Part 2 or Indiana Jones, Part 3 or Star Wars, Part 12. After reuniting with Black Sabbath for Live Aid, Ozzy Osbourne was back in the studio recording his new solo album, "The Ultimate Sin." The LP is being produced by Don Was, guitarist at Towne House Studios in London. Osbourne (who did not find Chicken Delight, despite rumors to the contrary) is now working with drummer Randy Castillo and bassist Phil Soussane. Osbourne's last three solo albums were certified platinum in the U.S. The band will tour late this year or early '86, according to Ozzy's manager/wife Sharon.

ON THE ROAD — Weird Al Yankovic is daring to be stupid all over the place with a national tour that will bring him only to a few markets on 22-23 September, though his label Rock 'n Roll/Epic promises more dates. Though Weird Al's last single "Like A Surgeon" knocked of plagiarism and his previous single "I Want A New Duck" shows no signs of letting up, the LP "Dare To Be Stupid" contains original material as well... Died off its world tour in California last week and is heading east with a September 13 date penned in for Madison Square Garden. The band's new LP "Sacred Heart" was released August 12, one day before the first of the tour (promotion waits for no band)... Stewart Copeland is monitoring his album and video The Rhytmist even as he teams with George Lucas for his next project, for songs of a 13-part cartoon series on Lucas creations the Droids and the Ewoks of Star Wars fame. Apparently Copeland is a Droid man. "Taj Mahal has done most of the Ewoks," he says... The Three O'Clock opens for R.E.M. at the Rodeo City Music Festival August 31. The band recently replaced guitarist Louis Gutierrez with Patrick Winningham... Uriah Heep is celebrating its 15 th anniversary with a North American tour that wrapped up its American segment in late January. (11/12) has moved on to India, Japan, Indonesia, Australia and the Philippines. Its 16th LP is "Equator"... Big shows: Men At Work (28), Liza Minnelli (September 10), Sting (September 20), all at Jones Beach; Steel Pulse (August 23), the Kinks (September 12, 13) and Neil Young (September 10), all at Pier 84, NYC.

Rusty Cutchin

A classical music station in Rockville Pike is looking for an evening announcer. Job may also require handling occasional shifts. Knowledge of classical music is definitely a must. Send reply to WQRS, program director, 11300 Rockville Pike, Rockville, MD 20852 EOE/MF ... a south Florida country station is seeking a morning personality. Send T&R to PD, P.O. Box 276, Fort Myers, FL 33902 EOE/ M F. WPOR is still seeking sports an engineer for the part time shifts. T&R to Tom Hennessey, WPOR, 562 Congress Street, Portland, ME 04101 EOE/ M F. WCCI in Louisville is seeking an on-air talent. Format of the station is country. Send T&R to Mark Williams, WO/WCCI Radio, 307 West Main Street, Air Blvd., Louisville, KY 40202, no calls, please EOE/MF ... there is an immediate opening at WDME for a reporter/anchor/on-air person. It's an opportunity to learn all aspects of radio sales, sports, production and other important work if desired. Call (207) 876-4120, the station is located in the Dover-Foxcroft area in ME. ... a chief engineer is needed over at KPLX-FM in Dallas. Norman Phillips says, "We're seeking someone who is experienced in audio and studio maintenance, who also has construction experience." Send T&R to Norman Phillips, western region engineer, KPLX, 411 Ryan Plaza, Arlington, TX 76011 EOE/MF. ... WSVA is searching for a morning personality. The station is claying, "We need a farm news director who understands farming, to become their voice of America." says, Bob Roll, general manager. T&R to WSVA Radio, P.O. Box 752, Harrisburg, VA 22801 EOE/MF. Carl Jenkins of KUNI/KKKE, University of Iowa's public radio station, is looking for an events producer to assist the program producer and production staff in the completion of various radio remotes. One-two years of experience is needed, salary of 15K-17K base. Send letter of application, resume, references and a recent audition tape to Carl Jenkins, program director, KUNI/KKKE, University of Iowa, Cedar Falls, 1A 50614. AA/EEO ... WJAD-FM has an opening for a personality. "It's a key position and right atmosphere for the right person at the right pay," says Peter Musker. Send T&R to Peter Musker, P.O. Box 700, Bainbridge, GA 31717 EOE/MF. ... KSMK-FM in Cottonwood, Arizona is seeking a transmitter and audio engineer. Job offers several good benefits. T&R to KSMK, P.O. Box 7040, Salt Lake City, UT 84107 EOE/MF ... WDLQ is looking for a newsreader/reporter to fill vacancy in three-person staff. Experience is preferred, salary is commensurate with applicant's experience. T&R to Robert or Oscar Wein, WDLQ Radio, P.O. Box 920, Port Jervis, New York 12771. EOE. .. KTOO-FM in Alaska is seeking a highly motivated professional radio executive to manage its first community licensed station. The station is located in Juneau. "The position is now open for the right person, who will make a difference in their life and ours," says President/GM Don Rinker Send T&R to Don Rinker, KTOO-FM, 224 Fourth Street, Juneau, AK 99801, or call (907) 586-1670. EOE/MF. Gary James of WARE says, "We are expanding our group of stations and we will be looking for experienced news people." T&R to Gary James, WARE Radio, P.O. Box 210, 234 Waring Street, Ware, MA 01082 EOE/MF. ... KOPF-FM in Phoenix is looking for a morning drive personality. Send all correspondence to: KOPF-FM, Box 1327, Scottsdale, AZ 85210 EOE/MF. WEGO in Concord is looking for a sales mgr. Nancy Cooper states, "We're looking for someone who is community minded, along with being a street-oriented fighter to lead the sales dept." Contact by calling her at (704) 380-9911 or send resume to WEGO. P.O. Box 128, Concord, NC 28025. EOE/MF. WKRM is seeking a news reporter. The station is one of Tennessee's outstanding news outlets. Send T&R to R.M. Mc Kay, Jr., WHRM Radio, P.O. Box 1077, Columbia, TN 38401 EOE/MF.

Darryl Lindsey

AIR CHECK

Station: KHJ-AM
Market: Los Angeles
P.D.: Rick Scarry

In the city of Los Angeles alone there are 5 million cars. In a given day, 38 million car trips are taken and over 6.8 million hours a day are spent in the car.

According to KHJ-AM program director Rick Scarry, those figures were more than enough reason to develop "Car Radio," 93 KHJ. "We're doing mobility oriented programming," he stated. "We give extensive traffic reports every ten minutes, 24 hours a day, 365 days a year. L.A. needs 24 hour a day traffic reports. Believe it or not they shut down entire freeway systems in the middle of the night."

In addition to the traffic reports, the station offers features on travel, surf reports, weather reports, beach reports and mountain conditions.

"AM stations just can't do it the old way anymore," said Scarry. "We had to think of a concept that was different, unique and possibly profitable. You don't listen to AM radio at home with the stereo cranked up. The only conceivable way people listen to an AM station is in their car, so we thought of what we could do to be entertaining and informative to people in their cars."

Because of the nature of KHJ, the PD acknowledged he doesn't expect the high numbers in terms of shares but the acknowledged come figures have been consistently high.

Musically the station aims to 25-49 and takes a very safe approach to its play list. "We look at the top 20 every week and out of those, we may play 12. We listen to the sound of the record and determine if it fits our audience. We really don't break any records — we're only playing the hits."

Scarry is optimistic and upbeat about the "car radio" format that has been on the air officially since June 19 of 1984. "We've had some real good books," he noted. "The way we look at it, Scary translated, "no matter if you're a dirt ball or a college professor, you've got to know what the traffic is like."
**Radio News**

**Airplay**

**IS THERE SYNDICATION IN THE SOUP?** — Ever since the irrepressible Soupy Sales took to the air on WNBC-AM in New York City on April 22 of this year, New York's midday airwaves have not been the same. According to Mr. Sales, Ray D'Ariano, Sales presents five hours of music, comedy, conversational and general entertainment, "It's really like a five-hour situation comedy," Soupy told Airplay. "I'm just trying to have a good time because of all the characters and all the different things we do." Soupy's approach and personal charisma have been a factor in attracting a large number of potential buyers. Some of his studio guests include David Bowie, The Eagles, Milton Berle, Zeppelin, The Rolling Stones, Bryan Adams, Pat Benatar, The Cars, Erich Clapton, Phil Collins, Foreigner, Journey, Huey Lewis and the News, Stevie Nicks and The Pretenders.

**Spinoffs Continue** — Capitol Cities/ABC continue to diversify themselves to meet FCC requirements. In the latest round, WPAT AM/FM New York will be sold to Park Communications which also owns KEZK, Seattle, KRIS & KJ6, Minneapolis, and KMA & KXJ, Yankton, South Dakota.

**KXW** — The highly sought-after position of program director at KMET Los Angeles has been filled by Rich Piombino. Piombino will take on the programming duties after being promoted from his job as promotion director at the Metromedia outlet. The position became vacant when former programmer George Harris resigned to form his own radio consultancy firm. In addition to the couple of years experience in promotions at KMET, Piombino held similar duties at WLLZ and WWWW Detroit, WKLS, Atlanta and WKTU, New York. He also programmed WEZZ in Scranton.

Piombino told Cash Box, "First and foremost, I'm really thankful and flattered that Howard Bloom has given me this opportunity. Second, I'd like to mention the incredible chance that I've had to work with my three predecessors, Sam Bollett, Mike Harrison and George Harris, who not only taught me about rock radio and KMET, but about business as well."

**Satellite Music Network Names Gerety GSM; Expands Staff** — Los Angeles — David Gerety, Western division sales manager for Satellite Music Network, has been promoted to general sales manager, according to affilate sales vice president Bob Bruton. Gerety joined Satellite Music Network in April 1980 as a regional affiliate manager, and was named Western division sales manager in August 1984.

The rapidly expanding radio network recently created four new affiliate sales regions, with a newly appointed regional affiliate manager in each. The new regional affiliate managers named are: Donald S. Gordon, in the California-Oregon region, Mike Minor, in the Mississippi-Alabama region; Steve Sipe, in the Indiana-Illinois region; Al Bober, in the Michigan-Ohio region. Satellite Music Network, Inc. recently released figures for the second quarter of 1985 showing a continuing increase in revenues and a second consecutive profitable quarter. A publicly traded company, Satellite Music Network, Inc. is listed on the Nasdaq under the symbol SMLU.

**A MOLITY CREW** — Members of Elektra recording group Moloty Crue celebrate the release of their current album "Theatre of Pain" with KLOS staffers in Los Angeles. Pictured (from left) are: Nikki Sixx of Moloty Crue; Rita Wilde, KLOS; Vince Neil, Moloty Crue; Jack Snyder, KLOS; Tim Kelly, program director, KLOS; Mick Mars and Tommy Lee of Moloty Crue; (bottom row) Roger Smith, promotion marketing manager, Elektra Records; Diane Morales, KLOS.

**A MOLETY CREW** — Members of Elektra recording group Moloty Crue celebrate the release of their current album "Theatre of Pain" with KLOS staffers in Los Angeles. Pictured (from left) are: Nikki Sixx of Moloty Crue; Rita Wilde, KLOS; Vince Neil, Moloty Crue; Jack Snyder, KLOS; Tim Kelly, program director, KLOS; Mick Mars and Tommy Lee of Moloty Crue; (bottom row) Roger Smith, promotion marketing manager, Elektra Records; Diane Morales, KLOS.

**KLOS 95.5** — A Motley Crew Member of Elektra recording group Moloty Crue celebrates the release of their current album "Theatre of Pain" with KLOS staffers in Los Angeles. Pictured (from left) are: Nikki Sixx of Moloty Crue; Rita Wilde, KLOS; Vince Neil, Moloty Crue; Jack Snyder, KLOS; Tim Kelly, program director, KLOS; Mick Mars and Tommy Lee of Moloty Crue; (bottom row) Roger Smith, promotion marketing manager, Elektra Records; Diane Morales, KLOS.
**ROCK RADIO**

**MOST ADDED**

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<tbody>
<tr>
<td>WIMZ — Knoxville, TN — Kerry Lambert</td>
<td>SAGA — What Do I Know?</td>
<td>LOVEBOY — Lovin' Every Minute Of It</td>
<td>COLUMBIA</td>
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<td>A GRANT — Find A Way</td>
<td>NIGHT RANGER — Four In The Morning</td>
<td>LOVEBOY — Lovin' Every Minute Of It</td>
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<tr>
<td>U2 — Bad</td>
<td>URGENT — Running</td>
<td>X — Burning House Of Love</td>
<td>DIO — Rock And Roll Children</td>
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**STRONG ADDS**

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<td>Dio — Rock &amp; Roll Children</td>
<td>M. McDonald — Bad Times</td>
<td>Marillion — Kayleigh</td>
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<td>Saga — What Do I Know?</td>
<td>LOVEBOY — Lovin' Every Minute Of It</td>
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**STATION ADDS**

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<tr>
<td>KBEI — Des Moines — Ron Sorensen</td>
<td>IDLE EYES — Tokyo Rose</td>
<td>THE OUTFIELD — Say It Isn't So</td>
<td>GEILS BAND — Franknight</td>
<td>THE EXPLORERS — Breath Of Life</td>
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<tr>
<td>WLVQ — Columbus, OH — Lee Randall</td>
<td>WINTER DREAMS — Turtle's Pace</td>
<td>SAGA — What Do I Know</td>
<td>LOVEBOY — Lovin' Every Minute Of It</td>
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<tr>
<td>KEZQ — Omaha — Joe Blood</td>
<td>LOVEBOY — Lovin' Every Minute Of It</td>
<td>M. MC DONALD — Bad Times</td>
<td>MARILLION — Kayleigh</td>
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<td>WLQQ — Columbus, OH</td>
<td>Foreigner — Down On Love</td>
<td>THE OUTFIELD — Say It Isn't So</td>
<td>DIO — Rock And Roll Children</td>
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<td>WIBA — Madison, WI</td>
<td>CATS &amp; DOGS — Lonely Of Night</td>
<td>LOVEBOY — Lovin' Every Minute Of It</td>
<td>EDDIE &amp; THE TIDE — One In A Million</td>
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<tr>
<td>WLKS — Atlanta — Bob Bailey</td>
<td>DIO — Rock And Roll Children</td>
<td>MARILLION — Kayleigh</td>
<td>DIRE STRAITS — One World/Walk Of Life</td>
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**ROCK PROGRAMMER’S PICK**

**Programmer**

<table>
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<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>Karen Anderson</td>
<td>WGIR — Manchester, NH</td>
<td>WGNR — Chicago</td>
<td>&quot;Say It Isn’t So&quot;</td>
<td>The Outfield</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

**Comment:** A catchy mixture of the Police and Men At Work. This should be a great summertime record.

**FUTUREROCK**

**WINNING IN NEW YORK**

On October 27, 1985, WNEW-FM celebrated 18 years as an album rock station. Over the nearly two decades the station has become an institution in the nation's number one market, outlasting some excellent competition. In fact, the station has recently posted some of its best numbers in its history.

Program director Charlie Kendall arrived at the station from WWMR, Philadelphia, August 8, 1983, "What we’ve done," says Kendall, "is to enhance the quality that the station already had. The station had a progressive rock image and we capitalized on that. We also tried to expand the demographics within that, as well as expand the time spent listening. We have a curve, that was our problem, the problem was getting them to listen more."

Kendall then instituted some of the programming features that were a success for him during his tenure at WMMR and WHM. "We began the 'double shots' or two times a day for Tuesday's."

Kendall continues, "and the 'work force' blocks at noon. We have an overnight work force block where listeners can write in and request three or four of their favorite songs. The rock music marathon has been a great aid to us. It’s about an hour and fifteen minutes of non-stop music. That's based on a new concept, the two hour clock. Radio is always a standard hour clock, where every hour you have the breaks at the same time. By utilizing a two hour clock, you can move your commercials around so you can stack them up at the top of one hour and at the end of another. All of a sudden you have an hour and fifteen minutes to rock and roll we've given them in the past. In the past month, Friday night, no one else in the marketplace could give them. We will give them more music mass than even our new competitor (WWRX) can, and we emphasize this by saying 'Hey, nobody gives you this kind of stuff except us, and we’ve been doing it for 18 years for you so how could you go somewhere else.' And thus far that’s been the case."

Kendall is a great believer in music research. "The people first, the fan is always right. You find out what the fans want and you give it to them. I don't think that there is a good idea that does not without going into research. You can have an extremely intuitive instinct, and I don’t think that there is a great programmer who doesn’t have that, but at the same time you must ask the people what’s good and what they like. I feel that audition testing is a way to find out what they like musically, much more so than call out research, even though I utilize call out as well. My research is done on music that they’ve already heard. For a record that’s brand new, I don’t know of any other way except gut instinct to find out if a record’s a hit."

With a great tradition of it’s own and the 30 year history of rock and roll, the station prides itself on it’s extensive oldies library. WNEW-FM’s music list encompasses over 3,000 different titles. "Your currents to library ratio is what separates one station from another," explains Kendall, "the oldies library is the mainstay of AOR radio for a number of years now and they do have their place. Rock and roll is vibrant and it’s got to have some freshness to it. Sometimes, an old track can be just as fresh as a new track. It depends on if it has been played out. I thought that run through music, I’ll only be playing 9 or 10 hundred of the 3,000 at any one time." The Beach Boys, Young Rascals, and stuff like that are great summertime records, but 'Get Around' doesn’t necessarily sound that way in the dead of winter.

In discussing the success of the station Kendall says, "consistency has been our primary element. A good clean musical and personality presentation and a very aggressive street posture are important for any album rock station. We’ve tried to make the jocks more relatable in a timely sense as to what’s happening in New York. That includes word economy. In the early days of WNEW, some of the raps would go on for days. I try and remind them that this is an entertainment medium, and our job is to entertain. Unless you are doing stand up comedy, play another record. It’s very important to be out on the streets and be visible. We do lunchtime concerts from different clubs around the city. These are always free either to invited guests or to anyone who wants to come. We do the morning show live from a different location as often as possible. Kelly and I have been a whole day live via satellite from the beach in Asbury Park, New Jersey. Whenever there are tickets for a concert on sale we are there passing out our goodies, when people are waiting in line, and in New York, sometimes you wait in line half of your life."

When WPLJ and WAPP decided to move from album rock to hit formats, WNEW-FM stood alone as the only album rocker in the market. In the past month, Infinity Broadcasting’s WKTI changed it’s call letters to WXRK and format to album rock. WNEW-FM feels they’re ready for the direct competition. "Basically," continues Kendall, "it was the writers’ format who were interested in our format to say the least was that we were winning by default because there was no other game in town. I don’t think that’s the case. We have always operated the station as though we were in the heat of battle, since I’ve been here. I always try and run the station on a minute by minute basis and whatever other promotion we have whether it be CHRM or CBS-FM with their oldies, we considered them all competition. We are not going to make any dramatic programming steps at this time. We were #1 in men 18-19 in the last book and you don’t get to be number one in New York simply by having no competition. We know our new competitor is going to be formidable and we intend to give them the fight of their life and bury them deep in some grave."

Bob Shulman
On September 10, 1977, Cash Box introduced the unique weekly feature, New Faces To Watch. Debuting acts are universally considered the life blood of the recording industry, and over the last seven years Cash Box has been first to spotlight new and developing artists, many of whom have gone on to chart topping successes.

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

We know you will want to participate in this tribute, showing both where we have been and where we are going as an industry. The New Faces To Watch Supplement will be included in the August 31st issue of Cash Box, on sale August 26th. The advertising deadline is August 22nd.

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BLACK CONTEMPORARY

TOP 75 ALBUMS

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

<table>
<thead>
<tr>
<th>#</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
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<tr>
<td>1</td>
<td>ROCK ME TONIGHT</td>
<td>FREDDIE JACKSON</td>
<td>Capitol</td>
<td>SF-5506</td>
<td>1 17</td>
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<tr>
<td>2</td>
<td>WHITNEY HOUSTON</td>
<td>(Arista-AL-5213)</td>
<td>Arista</td>
<td>2 19</td>
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<td>3</td>
<td>SINGLE LIFE</td>
<td>CAMEO</td>
<td>Atlanta Artists/PolyGram 824-546-1</td>
<td>4 8</td>
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<td>4</td>
<td>THE NIGHT I FELL IN LOVE</td>
<td>LUTHER VANDROSS (Epic FE 29892)</td>
<td>Epic</td>
<td>3 22</td>
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<td>5</td>
<td>AROUND THE WORLD IN A DAY</td>
<td>PRINCE AND THE REVOLUTION</td>
<td>Paisley Park/Warner Bros. (2026-6)</td>
<td>5 16</td>
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<td>6</td>
<td>WHO'S ZOOMIN' WHO</td>
<td>JILLI HARRISON (Avista AL-8396)</td>
<td>Avista</td>
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<td>7</td>
<td>JESSE JOHNSON'S REVUE</td>
<td>A&amp;M SP-3400</td>
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<td>9</td>
<td>A LIFETIME</td>
<td>MARVIN GAYE (Columbia 29819)</td>
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<td>10</td>
<td>A LITTLE LIFE</td>
<td>MARY J. BLIGE (MCA-6020)</td>
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<td>T.U.F.O.</td>
<td>DEF JAM</td>
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<td>STREET CALLED DESIRE</td>
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<td>T.C. &amp; THE MAX</td>
<td>(De-Lite/PolyGram 822 943-1 M-1)</td>
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<td>BLOW</td>
<td>RICK JAMES (Gordy/Motown 6135 GL)</td>
<td>Gordy</td>
<td>14 16</td>
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<td>15</td>
<td>ONLY FOUR YOU</td>
<td>MARTHA JANE</td>
<td>GRT</td>
<td>15 25</td>
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<td>16</td>
<td>THE FAT BOYS ARE BACK IN TOWN</td>
<td>JAY-Z (Def Jam)</td>
<td>Def Jam</td>
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<td>20</td>
<td>SOME OF MY BEST JOKES ARE FRIENDS</td>
<td>GEORGE FITZGERALD</td>
<td>Capitol</td>
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<td>RUN DMC</td>
<td>TONY THE TOWN TURNER</td>
<td>Atlantic Starr/PolyGram</td>
<td>21 16</td>
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<td>22</td>
<td>CAN'T STOP THE LOVE</td>
<td>MAX AND JAY</td>
<td>(Capitol) ST-12437</td>
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<td>BILL WITHERS (Columbia FC 39873)</td>
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<td>MEETING IN THE LADIES ROOM</td>
<td>LIONEL RICHIE (Contellation/MCA 5229)</td>
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<td>30</td>
<td>IT'S GONNA BE ALRIGHT</td>
<td>CHET BLYTH (Columbia FC 4084)</td>
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<td>31</td>
<td>THE COMPLETE STORY OF ROXANNE...</td>
<td>THE COMPTON EXPRESS</td>
<td>Compton Express</td>
<td>31 28</td>
<td></td>
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<td>32</td>
<td>BEVERLY HILLS COP ++</td>
<td>ORIGINAL SOUNDTRACK</td>
<td>MCA 556</td>
<td>32 31</td>
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<td>33</td>
<td>MATERIAL THANGZ</td>
<td>THE DEELE (Solar/Elektra 9-4010)</td>
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<td></td>
</tr>
</tbody>
</table>

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

JAMMING AT ANTONES — Eddie Taylor (t), Snooky Pryor (c) and Jimmy Rogers mix it up on stage at Clifford Antone’s second celebration of his club’s 10th anniversary.

THE RHYTHM SECTION

HE DID IT AGAIN — Clifford Antone, owner of Austin Texas’ Antone’s managed to assemble yet another all star line up of blues legends last week, only three weeks after its first grand celebration celebrating the Club’s 25th year.

Playing to a highly enthusiastic, capacity Austin audience were such notable as Albert Collins, Sunnnyland Slim, Pinetop Perkins, Jimmy Rogers, James Cotton, Eddie Taylor, Jimmy Vaughn, Angela Strehli, Lou Ann Barton, Mel Brown, Bill Campbell, Abi Locke, The Antones (Danny Freeman, George Reans, Derek O’Brien and Sarah Brown) and a very special, rare appearance by Snooky Pryor.

At the risk of sounding too dramatic, the four day bonanza was nothing less than magical.

Blues artists, despite their incredible contributions to modern popular music, have time and time again been deprived of their due recognition both financially and through the public eye. It was Sunnnyland Slim who made it possible for a young man from the Mississippi Delta named Muddy Waters to first record on the Chess label. It was Eddie Taylor who defined the blues and introduced his own take on the world of blues. And there’s no better place to play and no better man to play with than “Everytime we play here it’s a party,” said Jimmy Rogers. “This is the place to really tear it up.”

On the most gut-wrenching aspects of seeing the blues at Antone’s is the sheer happiness of the performers who play there. Antone decides who plays when and with whom and he basically constructs his own blue heaven. “Turn it up and take a lead,” he said to Eddie Taylor on stage. Taylor proceeded to blow the house away with his unique understated style. As he finished and acknowledged the applause of the audience he looked over to Antone and smiled, waiting for approval. The smile was returned and Eddie Taylor savored one of his too few moments in the limelight.

It’s great how Clifford introduced Eddie as the world’s greatest guitarist on Friday night and he showed up at the club in a three piece suit on Saturday, remarked one of Antone’s employees. “It’s about time that man got his due.”

Some of the highlights of a weekend full of highlights was the sizzling jam by Taylor, harmonica player Snooky Pryor, Jimmy Rogers and Sunnnyland Slim. Pryor, Rogers and Sunnnyland have recorded together, primarily in the 50s and 60s and their first appearance together in Austin was emotional, tight and downright hot.

Always a standout, Sunnnyland Slim proved that he gets better with age. To listen to Sunnnyland tickle the ivories is to hear someone play straight from the heart. When Sunnnyland hit his high notes there wasn’t a sound in the room as all eyes and ears focused on one of the builders of the blues.

When Albert Collins took the stage at about 1:30 a.m. on Sunday morning, everyone knew the master of the Telecaster was ready to play. After the first tune he yelled to the audience, “we’re live now.” And live he was. Even veterans of Collins’ shows remarked that it was one of his hottest nights ever. The man cooked.

Clifford Antone has proved that the blues are alive and well and living in Austin, Texas. He is a firm believer that there is still time for these artists to gain the notoriety they deserve, hopefully while they’re still around to enjoy the fruits of their labor. Whether or not that happens, and hopefully it will, Clifford Antone should be satisfied with his contribution. He’s really made a difference.

David Adelson
<table>
<thead>
<tr>
<th>Name</th>
<th>Artist</th>
<th>Weeks On 8/17 Chart</th>
<th>Chart Breaker</th>
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<tbody>
<tr>
<td><strong>1</strong> FREEWAY OF LOVE</td>
<td>Aretha Franklin (Arista AS-1-9354)</td>
<td>1 10</td>
<td><strong>STACY LATTISAW</strong> (Colcord/Atlantic 7-96930)</td>
</tr>
<tr>
<td><strong>2</strong> ROCK ME TONIGHT (FOR OLD TIME'S SAKE)</td>
<td>Freddi Jackson (Capitol B 5589)</td>
<td>2 22</td>
<td><strong>HARD TIMES FOR LOVERS</strong> (MCA 52637)</td>
</tr>
<tr>
<td><strong>3</strong> SAVING ALL MY LOVE FOR YOU</td>
<td>Whitney Houston (Arista AS-9561)</td>
<td>4 7</td>
<td><strong>IT'S OVER NOW</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>4</strong> I WONDER IF YOU TAKE ME HOME</td>
<td>Lisa Lisa and Cult Jam With Full Force (Columbia 38-04488)</td>
<td>3 14</td>
<td><strong>SISTERS WITH LITTLE FEET</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>5</strong> ATTACK ME WITH YOUR LOVE</td>
<td>Camiko (Atlantic Artists/PolyGram 880 744-7)</td>
<td>5 10</td>
<td><strong>SAFE FROM THE FALL</strong> (Capitol B 5451)</td>
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<tr>
<td><strong>6</strong> IT'S OVER NOW</td>
<td>Luthier Vancovero (Capitol B 34-04944)</td>
<td>6 11</td>
<td><strong>THE WALK</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>7</strong> I WANT MY GIRL</td>
<td>Jesse Johnson's Revue (A&amp;M AM 27149)</td>
<td>12 7</td>
<td><strong>IN MY ROOM</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>8</strong> KEEPER OF THE GANG</td>
<td>De-Lite/PolyGram 880 869-7</td>
<td>13 7</td>
<td><strong>SHAME</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>9</strong> GLOW</td>
<td>Rick James (Gordy/Motown 1796GF)</td>
<td>9 10</td>
<td><strong>LET IT BE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>10</strong> STIR IT UP</td>
<td>Patti Labelle (MCA 52517)</td>
<td>11 9</td>
<td><strong>TUPPENCE A TIME</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>11</strong> WE DON'T NEED ANOTHER HERO (THUNDERDOME)</td>
<td>Tina Turner (Capitol B 5451)</td>
<td>15 7</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>12</strong> DANCIN' IN THE KEY OF LIFE</td>
<td>Steve Arrington (Atlantic 7-98355)</td>
<td>14 8</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>13</strong> FLY GIRL</td>
<td>The Boogie Boys (Capitol B 5451)</td>
<td>17 8</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>14</strong> WILD AND CRAZY LOVE</td>
<td>Mary Jane Girls (Gordy/Motown 1786GF)</td>
<td>16 8</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>15</strong> POP LIFE</td>
<td>Prince and The Revolution (Paisley Park/Warner Bros. 7-29959)</td>
<td>27 4</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>16</strong> MYSTERY LADY</td>
<td>Billy Ocean/Sister J5 (Sister J5-5374)</td>
<td>21 7</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>17</strong> IF YOU WERE HERE TONIGHT</td>
<td>Alexander O'Neal (Tubu/Epic 7-264-051)</td>
<td>19 11</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>18</strong> WHEN YOU LOVE ME LIKE THIS</td>
<td>Melba Moore (Capitol B 5454)</td>
<td>18 11</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>19</strong> WHO'S HAVING DONNA NOW</td>
<td>Debbie Allen (Gordy/Motown 1786GF)</td>
<td>7 14</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>20</strong> OH SHEILA</td>
<td>Ready For The World (MCA 52636)</td>
<td>25 6</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>21</strong> SAVE YOUR LOVE (FOR #1)</td>
<td>René &amp; Angela (Marry You/PolyGram 880 721-7)</td>
<td>8 15</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>22</strong> ALL OF ME FOR ALL OF YOU</td>
<td>9 9 (RCA PB-14092)</td>
<td>26 10</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>23</strong> HANGIN' ON A STRING (Contemplating)</td>
<td>Loose Ends (MCA 52509)</td>
<td>10 17</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>24</strong> IF YOU LOVE SOMEBODY SET THEM FREE</td>
<td>Sting (A&amp;M AM 27329)</td>
<td>20 12</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>25</strong> THE FAT BOYS ARE BACK</td>
<td>Fat Boys (Suta 034)</td>
<td>29 8</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>26</strong> PADLOCK</td>
<td>Gwen Guthrie (Garage Island 21)</td>
<td>28 8</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>27</strong> HARD TIMES FOR LOVERS</td>
<td>Jennifer Holiday (Columbia 7-99958)</td>
<td>77 2</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>28</strong> RASPBERRY BERET</td>
<td>Prince and The Revolution (Paisley Park/Warner Bros. 7-29972)</td>
<td>23 14</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>29</strong> DARE ME</td>
<td>Pointer Sisters (RCA PB 14136)</td>
<td>36 6</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>30</strong> THE DANCE ELECTRIC</td>
<td>Andre Cymone (Columbia 38-04546)</td>
<td>41 4</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
<tr>
<td><strong>31</strong> HELLO STRANGER</td>
<td>Carrie Lucas (Capitol/Columbia MCA 52602)</td>
<td>38 6</td>
<td><strong>I'M NOT THE ONE</strong> (Capitol B 5451)</td>
</tr>
</tbody>
</table>
MOST ADDED
Sheila E
J. Holliday
P. LaBelle
450 SL
M. White
S. Waterman
Mere & Monk
V. Underwood
Family

WENN — Birmingham — Mychael
Starr — MD
450 SL
Starpoint
M. White
One Way

K104-FM — Dallas — Terri Avery — MD
Bad Boys
H. Alpert
Sheila E
Tears For Fears
The Deele
F. Jackson

WLOU — Louisville — Bill Price — MD
The Real Roxanne
Family
H. Johnson
B. Paul
A. Watson
B. Woman

WHRK — K97 — Memphis — Jimmy
Smith — MD
M. White
P. Bryson
Atlanic Starr
Real Roxanne
Colonel Abrams
W. Mills

WUSL “Power 99” — Philadelphia —
Jeff Wyatt — PD
M. White
Colonel Abrams
V. Underwood
F. Jackson
Loose Ends
Doug E. Fresh
P. LaBelle

WAMO — Pittsburgh — Allen Harrison
— PD
Doug E. Fresh
The Movies
Modern Man
H. Harris

WXJY — Baltimore — Mark Williams
— MD
R. Shae
Doug E. Fresh
Chocolate
M. White
Dayton
C. Lucas

WKYK — Norfolk — Steve Crumbley
— PD
J. Holliday
Bar-B-Kays

WRKS — New York — Tony Quar-
tone — PD
Colonel Abrams
Skool Boyz

WGGI — Chicago — Graham Arm-
strong — PD
D. Edward
J. Holliday
Klymax
Smoke City
E. Rogers

WWIN — Baltimore — Keith Newman
— PD
The O'Jays
Doug E. Fresh
Col. Abrams
Atlantic Starr
Sheila E
Holliday
A. Gynone
M. White
Sly & Robbie
Brass Connection
D. Edwards
H. Hewitt
Djepi
G. Lucas

V103 — Atlanta — Ray Boyd — MD
M. Gaye
Maddonna
The Weather Girls
M. White
H. Alpert
Dynamic Breaks
H. Johnson
450 SL
Go West

WAOK — Atlanta — Larry Tinsley
— PD
The O'Jays
M. White
Ready For The World
H. Alpert
Sheila E
Starpoint
Go West
Jazzy Jeff
Osborne & Gilles
450 SL

WDIA — Memphis — Bobby O'Jays
— PD
Starpoint
O'Jays

Ike & Tina
Sisters
M. White
Atlantic Starr
One Way
R.D. Fields
P. LaBelle
Conquest
Isley, Jasper, Isley
Real Roxanne
Maze
Collage
H. Harris
C. Mayfield
N. Cole
Smoke City

strong ADDS
Just Another Lonely Night — The
O'Jays — Philadelphia Intl/Mahana
t Hard Times For Lovers — Jennifer
Holliday — Geffen
Trapped — Colonel Abrams — MCA
Silver Shadow — Atlantic Starr — A&M

Station: KKDA
Market: Dallas/Ft. Worth
P.D.: Michael Spears

The rumors that Texas is developing a stronger and stronger urban personality are now confirmed. No less surprising than KMJO's latest conquest of the Houston Arbitrons is Dallas-based K-104's rise to second place behind perennial metabolix MOR giant KVIL (led by the ubiquitous Ron Chapman). What is even more amazing for Texas is that the nearest country station in Dall/Ft. Worth could place no higher than seventh in the latest book. Things have changed, as station assistant program director Terry Avery notes.

Carrying the day for the new urban powerhouse are Tom Joiner (5:30-9 a.m.), Michael Hernandez (9-noon), Warren Epps (noon-3 p.m.), Scott West (3-6 p.m.), Dick “Do-Da” Edwards (6-10 p.m.), Yvonne St. John (10 p.m.-2 a.m.) and Kyle “Cassy-Kay” Gibson (2-5:30 a.m.). As in urban centers across the country the jocks have found themselves programming more and more hip-hop because, as Avery notes, “That's a lot of rap and street music now.” The new sound has turned into new points for the station, whose signal controls a much better part of the metropolitan than longtime Ft. Worth rival KOKX.

Currently, the station is involved in a promotion whose grand prize is the “K-104 Aretha Franklin pink Cadillac.” The contest is in conjunction with Sound Warehouse and the local Dollar Tree Stereo Stores. The station also runs a regular “104 Dollar Bill” game that gives cash and records to instant winners.

KKDA is owned by Service Broadcasting and has broadcast from Grand Prairie, a Dallas suburb, since its inception 10 years ago. Its AM sister station programs soul oldies.
### HOT NEW SELLER

**Patti LaBelle**

Benson's House Of Records — Los Angeles — Robert Palacios
- F. Jackson
- Prince
- Cameo
- R. Jones
- S. Arrington

Gill's Records And Tapes — Houston — Gil Bultron
- Cameo
- J. Johnson's Revue
- Maze
- S. Arrington
- Sade

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

Street Scene — Atlanta — Jay Robinson
- Fat Boys
- U.P.O.
- Prince
- Rup 2
- F. Jackson

### STRONGEST SALES

- **F. Jackson** — Capitol
- **W. Houston** — Arista
- **Cameo** — Atlantic Artists/PolyGram
- **L. Vandross** — Epic

### STORE REPORTS

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

- **Sikulu's Record Shack** — New York — Sikulu Shange
  - F. Jackson
  - Rene & Angela
  - W. Houston
  - L. Vandross
  - Prince

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

- **Webb's Department Store** — Philadelphia — Bruce Webb
  - U.P.O.
  - F. Jackson
  - L. Vandross
  - W. Houston
  - Fat Boys

- **Barney's One-Stop** — Chicago — Nellie Thomas
  - L. Vandross
  - F. Jackson
  - Cameo
  - W. Houston
  - Mary Jane Girls

### URBAN RETAILER'S PICK

<table>
<thead>
<tr>
<th>Retailer</th>
<th>Store</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sikulu Shange</td>
<td>Sikulu's Record Shack</td>
<td>New York</td>
</tr>
</tbody>
</table>

**Album:** "Watching You, Watching Me"
**Artist:** Bill Withers
**Label:** Columbia

**Comment:**
"This is true Rhythm And Blues, what people have been waiting for. Withers is doing his thing once again. The album is selling very nicely to all age groups."

### URBAN RETAILER's PICK

- **Music Master** — Chicago — Yvonne Mason
  - F. Jackson
  - W. Houston
  - B. Withers
  - Sade
  - Prince

- **John's Music** — Los Angeles — Marie Jackson
  - F. Jackson
  - W. Houston
  - L. Vandross
  - A. O'Neal
  - B. Withers

- **Fortune Records** — Inglewood, CA — Timmy Fortune
  - F. Jackson
  - Cameo
  - W. Houston
  - L. Vandross
  - Kool & The Gang

- **The Wherehouse** — Culver City, CA — Arnold Turner
  - W. Houston
  - F. Jackson
  - L. Vandross
  - Sade

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

- **Platter Shack** — Orlando — Delta Wiggins
  - F. Jackson
  - L. Vandross
  - Cameo
  - Fat Boys
  - J. Johnson's Revue

- **Believe In Music** — Wyoming, MI — Jim Marcusce
  - F. Jackson
  - Cameo
  - W. Houston
  - A. Franklin
  - One Way

- **Imports Etc.** — Chicago — Paul Weisberg
  - F. Jackson
  - L. Vandross
  - P. Parker
  - Pointer Sisters

- **Record Theatre** — Cincinnati — Marianne Morgan
  - F. Jackson
  - A. Franklin
  - T. Turner
  - Ready For The World
  - W. Houston

- **Brown Sugar Records** — New Orleans — Dallas Washington
  - Sister Sledge
  - A. Franklin
  - P. LaBelle
  - W. Houston
  - A. O'Neal

- **LaGreen's** — Detroit — Steve Halsey
  - F. Jackson
  - L. Vandross
  - P. LaBelle
  - W. Houston
  - Run D.M.C.

- **Churchill's** — Richmond, VA — Joe Turnage
  - A. Franklin
  - C. Cameo
  - W. Houston
  - Kool & The Gang

- **H&W One-Stop** — Dallas — Walter Jackson
  - Cameo
  - L. Vandross
  - A. Franklin
  - F. Jackson
  - J. Johnson's Revue

- **Sure-Shot Records** — Pasadena, CA — Ricky Wyllick
  - F. Jackson
  - W. Houston
  - Cameo
  - L. Vandross
  - Loose Ends

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**SPINNERS INK WITH MIRAGE** — Mirage Records, distributed in North America by Atlantic/Atlantic Records, has signed the Spinners to a long-term recording contract. The announcement was made this week by Mirage president Jerry Greenberg, who also reported that the Spinners are currently at work on their first album for the label. Shown celebrating the signing of the Spinners to the Mirage label are, from left: Spinners Henry Fambrough, Billy Henderson & Bobbie Smith; Mirage president Jerry Greenberg; Steve Allen of Buddy Allen Management; Spinners Pervis Jackson & John Edwards; and Buddy Allen of Buddy Allen Management.

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**Cash Box**/August 24, 1985
1. DANCING IN THE SUN (Atlantic 73805) 17 17
2. MAGIC TOUCH * STANLEY JORDAN (Blue Note 81530) 2 24
3. YOU'RE UNDER ARREST * (Atlantic 81531) 3 14
4. HARLEQUIN * (GRP 10150) 4 10
5. ALTERNATING CURRENTS SYRRO GYRA (MCA 1060) 6 9
6. SODA FOUNTAIN SHUFFLE* (Capitol FM3537-1) 5 18
7. SKIN DIVE MICHAEL FRANKS (Warner Bros. 2575-1) 8 12
8. JUNGLE GARDEN (Atlantic 81532) 10 8
9. GRAVITY KENNY G & G FORCE (Arista AR-6825) 10 8
10. SADAKO WATANABE (Excelsia 6531-1) 13 7
11. MUSICIAN ERNIE WATTS ( owners/Warner Bros. 2575-3) 26 13
12. FIND OUT ! THE STANLEY CLARKE BAND (Atco Text AT-4046) 11 8
13. WHITE WINDS* ANDREAS VOLKVLIJEEDER (CBS FM 39603) 9 27
14. STRAIGHT TO THE HEART DAVID SANBORN (Warner Bros. 2575-1) 15 30
15. VOCALISE THE MANHATTAN TRANSFER (Arista FM 3535-1) 10 4
16. NEW FACES CYPRUS DIVE (GRP 10152) 15 4
17. OPENING NIGHT LIBERTAS (GRP A-19712) 21 4
18. HOT HOUSE FLOWERS* WYNN "ON MURALIS (GRP 10153) 14 46
19. 20/20 GEORGE BENSON (Warner Bros. 92718-1) 17 31
20. AMERICAN EYE RALI SLA (Paolo Alto PA 8003) 20 20

THE CASH BOX TOP 40 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
12" REVIEWS

MADONNA (Sire 23533)
Dress You Up (6:15) (Stanziale-LaRusso) (House Of Fun Music/BMI) (Producer: Nile Rodgers) (Remix: John "Jellybean" Benitez)

With a heavily percussive and high-energy intro courtesy of Jellybean, this latest Madonna 12" features several mini-breakdowns and heated guitar solo. A sweet tribal stomp from the current queen of pop music.

WHAT IS THIS (MCA 23573)

This Spinners classic, given such a raw and rocking treatment on the 7" version, What Is This and producer Todd Rundgren, is here developed into a full scale DOR breaker. Look for a great reception by pop and rock dance clubs.

GREGORY ISAACS (RAS 7012)
Private Beach Party (6:41) (Hinds-Lindo) (Producer: Augustus "Gussie" Clark)

This quietly bubbling effort from veteran reggae artist Gregory Isaacs on the influential RAS label is an excellent vehicle for Isaacs' vocals and some summer evening reggae grooving.

ATLANTIC STARR (A&M 12148)

Sophisticated urban R&B is finding a fast growing audience in both urban and black audiences, and this slick track from Atlantic Starr fits the current cocktails perfectly to a T. Look for strong urban club adds and B/C radio play.

MICHAEL WYCOFF (Valueg 1273)
I Wanna Be Loved By You (5:45) (Wycoff) (Hillery Music-Coff Music-BMI) (Producer: H. Johnson-M. Wycoff)

A classic disc influenced lounge and production together with Wycoff's lead vocal make this effort distinctive.

MOST ACTIVE

- "Make Your Move On Me Baby" — Charles McCormick — (Queen City)
- "Live Wire" — Charles McCormick — (Queen City)

Strong activity. Good response in store play and excellent early sales. Should chart in the future.
Executive Monitor

Vestron Video has announced four promotions: Nana Greenwald has been named senior vice president of legal affairs. Benjamín has worked closely with the MGM/UA Home Video Division in his previous position as counsel to the Home Entertainment Group. Also at MGM/UA, Jeffrey D. D'Urso has been named vice president of financial planning and operations. Ivers comes to MGM/UA Home Video from the Home Entertainment Group, where he served as corporate controller since 1983. Also at MGM/UA, Jeremy Kennedy has been appointed southwestern regional sales manager. Kennedy previously served as video sales consultant for Metro Video. Prior to that, Kennedy served as general manager of Nickelodeon for five years. Prism Entertainment has announced the appointment of Robert Lamb to the post of sales manager. Lamb has been appointed market development manager and Cyndi Fox has been appointed service manager.

The Release Beat

August is the month for the long-awaited release of Giorgio Moroder's reconstruction of the classic 1927 German science fiction film Metropolis. The tape retails for $19.95 and is available nationally August 14 from Vestron Video, director Fritz Lang's masterpiece features Moroder's added soundtrack by such recording artists as Pat Benatar, Queen, Billy Squier, Adam Ant and Moroder. The tape retails for $19.95 and runs 87 minutes. Also from Vestron this month is The Purple Rose of Cairo, directed and written by Woody Allen and featuring Mia Farrow (VHS and Beta, 84 minutes). Other titles from Vestron this month include: Elite (VHS and Beta, 90 minutes); Father Divine: Sarducci Goes to Winning Edge — John McEnroe/ian Lendol — Private Lessons With Pros (VHS, Beta, 45 minutes); Angkor: Cambodia Express (VHS, Beta, 96 minutes); Dalimont Schnebbe (VHS, Beta, 86 minutes); Starfighter One (VHS, Beta, 115 minutes); The Old Curiosity Shop (VHS, Beta, 72 minutes); Call of the Wild (VHS, Beta, 68 minutes); Jennifer (VHS, Beta, 90 minutes); Holocaust 2000 (VHS, Beta, 101 minutes); Being Different (VHS, Beta, 102 minutes); Tuck Everlasting (VHS, Beta, 101 minutes); The Secret World of Erotic Art (VHS, Beta, 51 minutes); plus the reissues of Sex On The Run and the Private Eyes. Vestron's Children's Video Library has a reissue of Mighty Mouse in the Great Space Chase (VHS, Beta, 68 minutes) and the CED Voddisk release of Rainbow Brite (46 minutes).
### MOST ADDED

Sheila E — "Sister Fate" — Paisley Park/Warner Bros.

### STRONG ADDS

You Look Marvelous — Billy Crystal — A&M
You Are My Lady — Freddie Jackson — Capitol
Smokin' In The Boys Room — Motley Crue — Elektra
Spanish Eddie — Laura Branigan — Atlantic

### PROGRAM ADDS

**U68 — Steven Leeds**
- Program Director
  - M. Jagger & D. Bowie
  - The Beach Boys
  - The Damned
  - Style Council
  - Con Funk Shun
  - Vitamin Z
  - Limahl
  - Prophet
  - Monro Rock
  - A. Field
  - L. Branigan
  - P. Bryson
  - A. Corley
  - Stereo
  - Fat Boys
  - Kool And The Gang
  - Q-16

**ROCK ON CHICAGO — Yaa Venson**
- Producer
  - Motley Crue
  - B. Crystal
  - New Order
  - 9.9
  - Dire Straits

**CATCH 22 — John Frost**
- Program Director
  - L. Branigan
  - S.S.
  - Mr. Mister
  - Lone Justice
  - Sheila E
  - Divine
  - P. Oakley & G. Moroder

### VIDEO PROGRAMMER'S PICK

**PD**
- Steven Leeds

**Program**
- U68

**Market**
- New York City

**Video: Eight Arms To Hold You**
- Artist: Goon Squad
- Label: Epic

**Comments:**
"A visually stimulating video. It's different, unique and colorful. This video attracts the viewers attention using stop motion photography techniques. The video works."

### TV59 WVEU — Lisa Roach — Playlist

- Information
  - The Motels
  - Beat Rodeo
  - Ratt
  - Idle Eyes
  - China Crisis
  - Belouis Some
  - F. Jackson
  - Vitamin Z
  - Sheila E
  - B. Crystal
  - Style Council
  - Katrina Jade
  - M. McDonald
  - The Adventures
  - Big Sound Authority

### CALIFORNIA MUSIC CHANNEL — Linda DeFiggio — Associate Producer

- The Adventures
  - P. Benatar
  - F. Jackson
  - Life By Night
  - Blue Nile

### NIGHT TRACKS — Bill Brummel — Program Director

- Candy
  - M. Jagger & D. Bowie
  - B. Crystal
  - P. Collins
  - J. Cliff
  - N. Mason & R. Ferr
  - O. Oakley & G. Moroder
  - F. Jackson
  - M. McFly
  - M. Carl
  - The Circle

### DANCE TV — Joe Caliro — Producer

- Katrina And The Waves
  - R. James
  - Go West
  - M. Steele
  - F. Jackson

### TOP 40 VIDEOS — Jeff Most — Producer

- L. Branigan
  - Katrina And The Waves
  - 'til Tuesday
  - Motley Crue
  - The Beach Boys
  - The Family
  - H. Alpert
  - Dead Or Alive
  - X
  - Cheap Trick
  - Sheila E
  - The Adventures
  - O.M.D.

### TOP 30 MUSIC VIDEOS

1. "Freeway Of Love" — Aretha Franklin (Arista) [DEBUT]
2. "Power Of Love" — Huey Lewis And The News (Chrysalis) [4 5]
4. "St. Elmo's Fire (Man In Motion)" — John Parr (Atlantic) [5 5]
5. "We Don't Need Another Hero (Thunderdome)" — Tina Turner (Capitol) [6 4]
6. "Never Surrender" — Corey Hart (EMI America) [3 5]
8. "Shout" — Tears For Fears (Mercury) [9 5]
9. "What About Love?" — Heart (Capitol) [13 3]
10. "Invincible (Theme From The Legend Of Billie Jean)" — Pat Benatar (Chrysalis) [15 3]
11. "Summer Of '69" — Bryan Adams (A&M) [12 3]
12. "Shame" — The Motels (Capitol) [14 2]
13. "Can't Get There From Here" — REM (IRS) [17 3]
15. "Sentimental Street" — Night Ranger (MCA) [10 3]
16. "People Are People" — Depeche Mode (Sire) [11 7]
17. "State Of The Heart" — Rick Springfield (RCA) [18 3]
18. "I Wonder If I Take You Home" — Lisa Lisa And The Cult Jam With Full Force (Columbia) [19 5]
19. "Get It On (Bang A Gong)" — The Power Station (Capitol) [21 2]
20. "Do You Want Crying" — Katrina And The Waves (Capitol) [22 1]
21. "Fright Night" — J. Geils Band (CBS) [19 3]
22. "Glory Days" — Bruce Springsteen (Columbia) [20 3]
23. "Life In One Day" — Howard Jones (Elektra) [27 2]
24. "A View To A Kill" — Duran Duran (Capitol) [23 12]
25. "Find A Way" — Amy Grant (A&M) [25 3]
26. "Smokin' In The Boys Room" — Motley Crue (Elektra) [26 1]
27. "Road To Nowhere" — Talking Heads (Sire) [28 3]
28. "Would I Lie To You?" — Eurythmics (RCA) [22 9]
29. "She's Waiting" — Eric Clapton (Warner Bros.) [26 3]

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

**TAYLOR TELLS ALL — Duran Duran And Power Station bassist John Taylor recently stopped by New York-based Radio 1990 to be interviewed by feature reporter Lisa Robinson on the nationally cablecast video show. Pictured on the Radio 1990 set (l-r) are: producer Stuart Shapiro; Taylor; Robinson; and producer Cynthia Friedland.**
FILM MUSIC

BUILDING THE PERFECT MARRIAGE — in the new Columbia Pictures release, The Bride, Sting portrays the famed Baron Von Frankenstein and Jennifer Beals plays the woman he creates, Eva.

OLD PALS — Big Bird is teamed up with Waylon Jennings in Sesame Street's first feature film, Follow That Bird. The RCA soundtrack of the film features cuts from Jennings, Jeff and Tim Alabmas and Ronnie Milsap.

The film, "The Bride," is a musical comedy about a circus director named Winslow-the one time music student of the great composer Petrus Jennings.

"Fantasy fun," film Forbidden Zone. It was released on July 21st and features songs and music by composer and singer John Rota and Barm Hartman. The film, which eventually enticed the interest of WBVA's director, Tim Burton. When the two met, however, "I would have been almost relieved not to get the job," Elton said. "I kept thinking, 'Well, I didn't get the job.'"

On the other hand, Burton said, "I'd been looking for the job ever since Elton's work. Though working closely with Elton's songs, "Steve Bartek, Elton found himself with a huge challenge; to compose over 50 minutes of music for the film. The film, which was a two-hour long feature, was directed by Elton's brother, the director of "The Bride." Burton, however, was not able to contribute to the film's music because he discovered the torture of timing comedy music, particularly in "The Bride," which required occasional "Mickey Mouse" scoring. The first two weeks were hell," Elton commented. "I had to really learn a great deal about writing for film, as well as my own voice."

Elton, however, got along well with the composer. "The project was a huge success," he said. "I felt ready to take on any kind of score. I've already offered to score other films since the release of "Wee.""

Elton was very happy with the project. "I had this chance," he said, "I was working on a new album, which was scheduled for release in the fall." The album, which was recorded in São Paulo, Brazil, was released on September 1st.

In a recent interview, Roddum discussed his film and the casting of Sting in it. "The inspiration for "The Bride" came from Mary Shelley's novel of Frankenstein," the director commented. "She based her character on Lord Byron, who was a very aristocratic and beautiful young man. When we made the film, we went back to the original style and wanted someone who was like Byron. I thought Sting would be perfect. He's a bit aristocratic, tortured personality."

Unlike other rock artists who have been cast in rock musicals despite a lack of musical experience, Sting had already achieved something of a veteran actor when "The Bride" was offered to him. Other than "Quo vadis?" he had performed in several NBC series, "Brimstone and Treachery" and, most recently, in "Dune." On the other hand, he had never been a rock musician, but I didn't want to be branded. When I'm in a film, I want to act. I tend to choose roles that are interesting facets of my own personality, the darker side of myself. Music may have given me the confidence that somewhat prepared me for being in front of the camera."

Sting's dedication to and ultimate mastery of the craft of acting hardy went unnoticed by Roddum. "He's greatly improved as an actor since "Quo vadis?"" the director said. "I realize that he's made some initial readings that he was just right for this role." On a more pragmatic level, he added, "Sting also gives the film a great commercial potential. Jennifer Beals (who plays Frankenstein's creation, Eva) makes a perfect visual opposite to him. With these two talented, recognizable performers, and the complete support of the studio (Columbia Pictures), I was able to make the film I wanted to make."

Roddum elaborated on Sting, the actor, saying, "He's a total professional. He's truly achieved what he wants to in film. Yet, he's a good enough critic of himself to know he wants to do better. He's thoroughly professional and a real workaholic, though. Remember all the rock stars who destroyed themselves because they were unable to handle their success and fame? Sting didn't really make it until he was 26 or 27, which in rock terms is fairly late. He was already married, a schoolteacher... well adjusted, mature."

On "The Bride," I found he knows what he's doing and wants to do the best he can at all times. He's stable and not at all tempestuous."

Having a top rock performer as his lead actor was, in a sense, a test of Roddum's directorial integrity. Faced with "a lot of pressure to get Sting to write and perform a song for the film," Roddum instead went with what he considered an appropriate score. "It would have been beneficial in a promotional way," he said, "but totally wrong for this film, which is a period piece."

"We didn't want to do an electronic score, perhaps. In the end, though, I decided on a big, Star Wars type of score, and for that reason, went with Maurice Jarre. As it turned out, he wound up recording the score with the London Philharmonic Orchestra. Varese Sarabande Records will release the soundtrack within the next few weeks."

Praising Sting further, Roddum added, "He's completely supported my decision not to use his music for the movie. He's very eclectic in terms of what he does. He knew what kind of score the film called for, and understood how out of place a contemporary song would be in the soundtrack. He has an instinct for doing not only what's right for his own career, but what's right overall artistically. That's why he is where he is, both as a musician and now, as an actor."

BMI HONORS GRELLENS — BMI film composer Jerry Goldsmith was honored recently with a BMI Top Crossing Film Award for his score to last year's film, Grellens. Pictured here (l-r): Doreen Ringer, executive, motion picture and television, BMI; Goldsmith, Ron Anton, vice president, California, BMI.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Songwriter</th>
<th>Label</th>
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<td>RCA</td>
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<td>Dream Of A Lifetime</td>
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**898 - August 1985**

**CASH BOX TOP 200 ALBUMS**

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

**- Available on Compact Disc**

**= Platinum (RIAA Certified)**

**Gold (RIAA Certified)**
**Rock Musicians To Aid Greenpeace**

By Stephen Padgett

**LOS ANGELES —** Another in a growing list of rock star charity efforts, one that has received this week by A&M Records. Entitled “Greenpeace,” an LP featuring some of the world’s biggest stars will aid Greenpeace’s international campaigns against the destruction of the planet’s resources. Known for their efforts to stop the whaling trade, Greenpeace is involved in a number of ecologically oriented campaigns aimed at preserving the world’s delicate natural balance. They have been in existence since 1971.

Peter Gabriel, Tears For Fears, Kato Bush, Nik Kershaw and George Harrison among others have contributed songs and donated the proceeds of one of the LP to Greenpeace. Pete Townshend donated use of his Eel Pie recording studio and Abbey Road Studio’s producer/engineer Hayden Bendall contributed technical expertise.

A&M Records joins Deutsche Grammophon in Germany, Phonogram in Holland, and Elektra Records in Japan to effect widespread distribution of the record.

In addition to the hit songs from other artists, Hozel O’Connor and Chris Thompson have written and performed a specially recorded song for the LP. The song, “Push And Shove,” will be released in both 7” and 12” formats.

“Greenpeace” follows on the heels of the very successful Band Aid-U.S.A. For Africa and Live Aid projects which have raised millions for famine relief. Rock and roll seems to be coming of age and flexing its muscles in the aid of worthy global concerns.

**Bernard Edwards’ View From The Top**

By Peter Berk

**LOS ANGELES —** With all his previous success, it was a chance meeting slightly over a year ago at New York’s Madison Square Garden between Bernard Edwards and Duran Duran’s John and Andy Taylor. The pairing of artists and producers was to result in a landmark recording project and a new project for the Power Station was only the name of a local recording studio, and a View To A Kill was just one of dozens of films in production.

As the multi-faceted co-founder and bassist for Chic, Edwards had already established a lofty niche in the industry. When the ensemble broke up, he had little reason to fear unemployment. Through several diverse projects, many with Nile Rodgers, Edwards’ career began to re-merge more and more around producing. It was during that period when he decided to seek as many challenges as he could as a producer and expand his musical horizons.

“I’ve always sought challenges in my career,” Edwards explained in a recent interview, “I try to keep pushing myself to the edges as much as possible soundwise and stylistically. I need to try different musical approaches whenever I get bored.” For Edwards, the 80’s have offered up to be the perfect decade to do just that. Inspired by such notable talents as Quincy Jones (“my idol”), Phil Collins and Philip Bailey, Edwards is encouraged by the noticable breakdown of musical barriers and the creative opportunities in the industry right now. “I love that musicians can get together and wipe away unnecessary boundaries. Any true musician wants the freedom to play in various styles. Now, everything’s completely open and I think that’s great.”

The Madison Square Garden meeting led to a further rendezvous and talk of forming a new band, the plans were flimsy and the expectations minimal. It only had to be the perfect rhythm section that would maybe turn out to be a mediocre hit.

“As it turned out,” Edwards continued, “we ended up as close friends who changed each others styles a bit. It was a learning experience for us all.” Having brought in singer Robert Palmer, the group went into the Power Station Recording Studio, and soon after emerged with a group not really had the chance to get out front as a rock and roll guitarist. The band was a casual group, the Power Station is still an active rhythm section that would maybe turn out to be a mediocre hit.

“His vision set,” Edwards recalled. “We grew to really care about each other. John and Andy realized I wasn’t taking advantage of their fame by making another Duran LP. We all became more and more excited with the songs, and when it was all done, we knew we had something there.”

Reported buyers found something there as well when Capitol Records released Power Station’s self-titled debut album. The LP not only spawned the hit singles, “Some Like It Hot” and “Get It On (Bang A Gong),” but also quickly captured the charts itself. Promoted as a once-only ‘super’ group, the Power Station was really an active entity, having outlined everyone’s expectations. In the midst of the band’s growing popularity, Edwards, John and Andy Taylor and Capitol Records were the most once more and the results again proved explosive.

“When Duran Duran brought me in as producer of “A View To A Kill,” Edwards said, “It was a dream come true, not only to make a James Bond theme song, but to meet (composer) John Barry.” Although the merging of Duran’s light pop sound with Barry’s lush, moody music seemed a dubious undertaking at first, the writing and recording of the song wound up as an exercise in teamwork, Edwards said. With everyone working together on the song’s melodic, lyrical and instrumental structure, the song was completed in less than a week.

According to Edwards, “We always kept

(Continued on page 96)

**BMI To Toast New ‘Million-Airs’**

**LOS ANGELES —** An unusual group of new “Million-Airs” will be honored at three different invitation-only luncheons hosted by BMI (Broadcast Music Inc.). The affair will pay tribute to those writers and publishers whose songs have been broadcast over one million times in the United States.

The first luncheon will take place at BMI’s offices in Nashville on Tuesday, August 20. The southern region’s “Million-Airs” will gather under a big top tent at BMI.

On September 11, BMI’s New York office will honor the northeastern and central region’s “Million-Airs” at the Parker Meridian Hotel in New York City. One week later, on September 17, BMI’s California office will honor their “Million-Airs” at the Beverly Hills Hotel in Los Angeles.

Among the songwriters being honored at these three luncheons are Paul Simon, Peter Allen, Billy Joel, Sting, John Lennon, and Fred Ebb, Willie Nelson, Dolly Parton, Roger Miller, even Stevens, Mark Gray and J.P. Pennington, Brian Wilson, Jack- son Browne, David Foster, Stevie Nicks, Barry Manilow and Lamont Dozier.

**FRIENDS —** While in Los Angeles finalizing the release of his new solo album, “A Cappella” for Warner Bros., Todd Rundgren was fêted by friends and fans at a special party hosted by his manager Eric Gardner. “A Cappella,” scheduled for release later this month, is an all-vocal production featuring performances by Rundgren on 10 new original songs. The album is Rundgren’s first under a new, exclusive contract with Warner Bros. Records. Pictured (l-r) are: Warner Bros. recording artist J.D. Souther, Laraine Newman and Todd Rundgren.

To be included in this exclusive roster means that a song, of an average length of three minutes, has been broadcast at least 50,000 hours — or five years, seven months and eight days of continuous airplay. Performance figures are totalled for a 24-month period in the United States on both AM and FM radio and network and local TV.

**WHITTAKER SITS WITH HER —** Roger Whittaker had a surprise visitor backstage during his recent appearance at the Ravinia Festival. Pictured above are Roger and Karen Marie Moncrieff, “Miss Illinois,” the personification of the “Chicago Girl” from Roger’s new RCA single.
RETAIL
A survey of product sales in the nation's leading retail outlets

HOT NEW SELLER
Dire Straits — Brothers In Arms

STRENGTHEN SALES
Tears For Fears — Mercury
B. Springsteen — Columbia
M. Crue — Elektra
P. Collins — Atlantic

STORE REPORTS
City One-Stop — Los Angeles
Tears For Fears
Talking Heads
Dire Straits
Sling
B. Joel

G.A.M. — Minneapolis
Dire Straits
Melody Crue
Tears For Fears
Sling
B. Joel

Sound Video Unlimited — Chicago
Dire Straits
B. Springsteen
Talking Heads
W. Houston
L. Vandross

Hommer’s Records — Omaha
Dire Straits
Tears For Fears
B. Joel

Karma Records — Indianapolis
Dire Straits
Tears For Fears
B. Adams
P. Collins
Ratt

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

NRIM — Pittsburgh
Dire Straits
B. Springsteen
Melody Crue
P. Collins
Tears For Fears

Elroy’s — New York
Dire Straits
P. Collins
Sling
Tears For Fears
B. Joel

J & R — New York
Talking Heads
P. Collins
B. Adams
Place
Power Station

Tower Records — Sacramento
Tears For Fears
W. Houston
P. Collins
Sade
Cameo

Scott’s Wholesale — Indianapolis
B. Adams
P. Collins
Tears For Fears
Money Crue
Dire Straits

Cavages — Buffalo
Tears For Fears
Dire Straits
P. Collins
Madonna
H. Adams

Lieberman — Dallas
Tears For Fears
B. Adams
Sling
B. Joel

The Record Theatre — Cincinnati
F. Jackson
Dire Straits
A. Frankin
B. Adams
J. Waite

Mainstream Records — Milwaukee
Dire Straits
G. Throgood
Cheap Trick
Money Crue
L. Vandross

Tower Records — Campbell
P. Collins
Dire Straits
Tears For Fears
Sling
B. Joel

Benson Records — Los Angeles
Tears For Fears
Prince
Hatt
Sling
Melody Crue

Round-up Records — Seattle
Dire Straits
B. Adams
Tears For Fears
Money Crue
B. Springsteen

Seaport One-Stop — Portland
Dire Straits
Tears For Fears
B. Adams
Money Crue
Sling

SHOP TALK

THE RECORD FACTORY, SAN FRANCISCO — Tim Elias, assistant manager of the Geary Street Record Factory location reports the great success of a recent promotion involving Columbia Records, Translator, KKCY (99FM) and Marin Motor Sports. An enter-to-win contest features a grand prize of a Honda “Elite” scooter provided by Marin Motor Sports, which is on display at the store. Translator’s new 415/Columbia LP is on sale. Thousands have entered the contest, and according to Elias, this is the best promotion, in terms of consumer interest, that the Record Factory has sponsored in recent memory.

THE WAREHOUSE, LOMITA, CA — The Warehouse offered its “Video-Print Your Kid” service free to community members on Saturday, August 31 at its new Lomita store. The service is co-sponsored by Paramount Home Video.

THE RECORD BAR, DURHAM, NC — A report by the Store Planning Department showed recently that renovating older Record Bar stores resulted in increased sales at those locations. In fact, 23 renovated stores showed revenue weekly sales increases up 33 percent over the previous year, compared with 15 percent increases for other stores in the chain,” reported Elisabeth Stagg in Off The Record, an in-house publication of the Record Bar. A few of the innovations included in up to 65 stores this year include 65-inch high record display fixtures and shattered cassette display racks. Both fixtures result in greater product visibility and display and are proving successful in merchandising.

MUSIC PLUS, LOS ANGELES — Music Plus and PolyGram are teamed in a summer cross-promotion involving a baseball theme. With the tag, “PolyGram All Star Power Hitlers Never Strike Out”, a full-page ad in the Los Angeles Times depicts a baseball diamond with PolyGram’s hit albums. They are all on sale for $6.99 and feature PolyGram’s big summer records by Tears For Fears, Bon Jovi, Scorpions, Yngwie Malmsteen, Cameo, Animation, Rccs & Angelo, Con Funk Shun and Kool & The Gang.

ALLSOP CORPORATION — The Allsop Corp. has announced that big plans are under way for the holiday buying season. Makers of audio and video care products, Allsop will be rolling its 1985 campaign at the upcoming VSFA. All products for video, records, cassettes and compact discs will be included. Keep an eye out for further details.

Stephen Pedgitt
Information for Shop Talk should be sent to Stephen Pedgitt, Cash Box, 6363 Sunset Bl., Suite 100, Hollywood, CA 90028.

RETAILER PROFILE

Store: Texas Records
Market: Santa Monica, CA
Manager: Mike Meister, Susan Farrell

In a world of traditional retail options, it is refreshing to come across the truly unique Texas. A record store in Santa Monica, Texas has a very unorthodox mix. Owned by Mike Meister and Susan Farrell, the store specializes in new and developing music by largely unknown artists. The inventory is more of a reflection of Meister’s and Farrell’s taste. It is the Top 100. Even so, they have been at it for a little over a year and are still afloat.

As far as what motivated their decision to take such a different approach, Meister responded, “Well, basically, just a lot of love for music.” Indeed, the operation of Texas is a labor of love. Not only are they热爱的 store, but Meister and Farrell are personally impressed by, but the decision to carry something has a lot to do with wanting to help developing new bands. “There was so much great music out, and people just weren’t getting it. It was a very nice, unique way to go about the world, and the world knew.”

A list of the artists supported by Texas gives an indication of the alternative status of the store. Bands like Zeitgeist, The Smiths, Lloyd Cole And The Commotions, R.E.M., Scritti Politti and The Woodentops are not exactly on the lips of his mainstream lingo. Yet, at Texas, records by these groups sell as well. There are windows in the store. The Smiths has a lot of love for music. Indeed, the store is a labor of love. Not only are they love the store, but Meister and Farrell are personally impressed by, but the decision to carry something has a lot to do with wanting to help developing new bands.

The word on Texas is circulated mostly by its clientele. On occasion, advertising is done in the local weekly or the L.A. Reader. Co-op ads run on local radio stations KCRW and KKXU. But for most part, the fact that this is the only store in town to get some of these records makes the word travel fast among those who desire to stay ahead of the breaking music scene.

Texas extends their typically avant garde attitude to the new CD technology. With only a few exceptions, most of Texas’ CDs are imported. Where else but Texas could someone get New Order or The Kinks Gang CDs?

A frequent occurrence at Texas are the many in-stores and live shows held in the past. Recent in-stores have been done by Lloyd Cole And The Commotions, Scritti Politti, Section 25, Xmal Deutschland, The Hips and Husker Du. As a way of presenting new bands, an atmosphere is kept away from the bar scene, Texas often invites groups to play right in the store. In a short few months Texas has seen The Fall, Billy Bragg, The Del Fuegos and The Pontiac Brothers, among others, give shows.

Co-owner Meister is hopeful that a new underground music scene similar to that existing at the bar of FM will begin to emerge. Even the college stations, according to Meister, are beginning to sound like commercial radio. The only way to save that atmosphere, creative musical bands continue challenging the mainstream. Meister believes, is if a healthy underground scene develops to support new music. With stores like Texas doing this kind of business, perhaps we are seeing the beginnings of this new scene right in southern California.

Cash Box, August 24, 1985
REEL TAPES — Audio-Technica U.S.A., Inc., recently added audio cassettes to its Sound Guard audio and video accessories line. Shown are the Model 50800 two-pack of C-60 cassettes and the Model 52800 two-pack of C-90 cassettes, both packed in poly bags. The tapes carry a suggested retail price of $3.49 and $4.29, respectively.

**WHATS IN STORE**

GOOD INSTRUCTION — Queen’s Brian May learned how to play the guitar by copying licks off of the radio, which can be quite a difficult task. May, whose group Queen has sold more than 80 million records worldwide with 13 albums, is making it easier for today’s guitarists by his involvement with two instruction projects. First, he has written a chapter on rock guitar for a Guide For Guitar Teachers which is to be published by the Oxford University Press. Edited by Michael Stimpson, the book features chapters on guitar styles as diverse as jazz, folk, flamenco and classical, and is directed toward teachers already practicing in schools and colleges. “It’s very much an establishment thing for people who have probably been teaching classical guitar for years, but now are involved in producing a rock guitar course because there is such a demand for it,” said May. “The first thing is to persuade people that it actually is a different instrument, rather than just an acoustic guitar with a pickup on it. You have to get beyond the block that a lot of people have about electric guitar, and show it’s an instrument that has its own self-confidence and its own voice in the same way that a violin does.” The other instruction project that May has participated in is the Star Licks Master Series, a series of video cassettes which feature lessons in different lead guitar styles. Accompanied by booklets of notation and tablature, the first nine video feature lessons by May, Carlos Cavazo of Quiet Riot, Steve Lukather of Toto and Tony Iommi of Black Sabbath on lead guitar; also Al McKay of Earth, Wind & Fire on the rhythm guitar, Louis Johnson of The Brothers Johnson on bass guitar, Albert Lee on country styles, and Los Angeles studio musician and classical guitar virtuoso Leo Hendrix, set to rare and unreleased film footage. Although these videos are aimed at the more advanced player, Los Angeles guitar teacher Wolf Marshall provides a program on beginning lead guitar power building. The video cassettes, ranging from 30 to 40 minutes long, retail for $44.95. An audio cassette version is also available for $14.95, both are being marketed via musical instrument stores. For more information on either of Brian May’s latest instruction projects please contact Bryan Bredenthal, Bredenthal Public Relations, at (213) 395-2955.

CLASSICAL NEWS — Berlioz’s Requiem, a monumental work that exploits the full space of the recording location, is now available on compact disc from Telarc Records — apparently the first CD version available. Robert Shaw conducts the Atlanta Symphony Orchestra and Chorus in the performance, with tenor John Aler (CD 80109-2; LP DG-10109-2). The compact disc also contains Bollino’s Prologo to Mephistopheles and Verdi’s Te Deum, both of which were previously released on Telarc digitally mastered LPs. The large-scale orchestral forces include eight pairs of timpani and four additional groups of brass players. The brass choirs were deployed in close approximation to the composer’s instructions; they were positioned antiphonally in four different locations within the hall. The hall itself was modified for greater reverberation. Berlioz’s use of immense wind and percussion forces derived from a style of outdoor ceremonial music common in Revolutionary France. The work posed many difficulties for the performers and recording team. “Without a doubt, this recording demanded more effort from everyone involved than any other Telarc project,” said producer Robert Woods. “It required extraordinary effort and patience on everyone’s part.”

LABEL WATCH — Retailers who cater to record buyers of non-mainstream music should check out A Beginner’s Guide to COMA, a collection of some of California’s best avant-rock/pop artists. Recorded on the Rotary Tolem Records label (RTLP-003), 7600 Manchester Ave. #1101, Playa Del Rey, CA 90291, the LP’s highlights include an odd-metered rocker from Los Angeles-based Dogma Probe whose music is in the same vein as King Crimson. Rotary Tolem Records welcomes inquiries by distributors and retail outlets, and a wholesale price list can be obtained by writing to them at the above address.

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**STUDIO CITY WELCOMES WHEREHOUSE** — Local VIPS joined in ribbon cutting of new Wherehouse store in Studio City at the Grand Opening recently. Pictured (l-r): Meeker, president and CEO of Wherehouse Entertainment, Inc., Donna Hart, assistant manager of the Studio City Wherehouse store; Mark Baldwin, manager of the Studio City Wherehouse store; Howard Raphael, deputy of Los Angeles City Councilman Joel Wachs; Irwin Stanton, president of the Studio City Beautification Committee; and Jerry Hays, president of the Studio City Chamber of Commerce. Wherehouse Entertainment, Inc., presented a check to the Studio City Beautification Committee to contribute to its efforts.
**T. G. Sheppard Co-Promo Launched**

NASHVILLE — The flurry of activity at CBS following the recent signing of T. G. Sheppard to the Columbia label has increased. Sheppard, who recently returned from his first CBS radio/account tour in the Atlanta area, will now be the subject of a first-of-its-kind national promotion involving the record company, the K-Mart Corporation and The Nashville Network.

According to Roy Wunsch, vice president of marketing for CBS Records, and David Hall, president and general manager of TNM, a “T. G. Sheppard’s Sweepstakes” will debut this week. There will be 20 commercial spots per week run on The Nashville Network during the promotion; Sheppard will provide details on the contest, the theme of which is taken from the artist’s current video, “Fooled Around And Fell In Love.” The commercial spots will be tagged with announcements advertising K-Mart record departments as the source for sweepstakes entry blanks. According to Wunsch, “Easel back, four-color posters including the entry blanks and incorporating Sheppard’s “Living On The Edge” album graphics will be distributed to 7,100 K-Mart record departments.” The “Fooled Around” video, including the contest promo, is also being sent for air in the recording departments, added Wunsch, “Print ads in 29 regional TV Guide, reaching 37 million households, plus

Don Williams Signs With Capitol

NASHVILLE — Don Zimmerman, president of Capitol Records, and Jim Fogle-song, president of the label’s Nashville division, announced the signing of Don Williams to a long-term recording contract on July 29. Williams formerly recorded on the MCA label.

In making the announcement, Fogle-song commented, Don Williams is ‘special’. He is truly one of our finest singers. He is an exciting songwriter. I have the greatest respect for him, both as a person and an artist. Capitol Records and the entire EM Music Group worldwide enthusiastically welcome him to our company.”

Williams originally came to national attention as a member of the Pozzo Secco Singers, a folk trio that enjoyed the success of a Top 10 hit called “Time” in 1965. After that group disbanded, he released six singles and two albums on the JMI label as a solo act. As an artist for ABC/Dot following the demise of JMI, Williams’ efforts had not been the success that he had hoped. His most recent chart success was “Walkin’ A Broken Heart,” which hit number one on the Cash Box country singles chart in early April of this year. Williams’ new affiliation with Capitol restores his professional relationship with Fogle-song, who had previously worked with Williams. His most recent recording agreement with Capitol originally signed the singer to that label.

Under his new recording agreement, Williams will continue to co-produce his material with his long-time associate, Garth Fundis. Williams’ first record for Capitol Group is set for the fall of this year; additionally, a live concert taped Aug. 8 at the Sioux Falls, SD Arena will be included on the ABC Entertainment Network’s “Silver Eagle” radio series this fall.

**The New York Connection** — CBS top brass visited Nashville July 31 for a day-long planning session to discuss cross-promotion efforts between the label’s major divisions – A&R, Sales, promotions and marketing. The annual “divisional off-site” was attended by A&R vice president and district manager, CBS/Nashville; Wayne Zimet, vice president and general manager, CBS/New York; Bill Brown, vice president, CBS Records Group; Al Fee, president, Columbia Records; Mickey Eicher, VP & CTO, Columbia; Mary Ann McCready, director, product development and marketing, CBS/Nashville; Arma Andon, VP, product development, CBS/New York; Phil Sandhous, product development development; Marilyn Laverty, director, Columbia publicity, CBS/New York.
COUNTRY RADIO

MOST ADDED

WLWI — Greg Mozingo
Montgomery
Alabama
Exile
E. Raven
Staller Brothers
J. Anderson
R. Kearney
B. Bare
M. Bandy
V. Gosdin
B. Mandrell
T. T. Hall
G. Morris
M. Gilley

WKNK — Curtis King — Rockford
J. Anderson
J. Schneider
M. Bandy
B. Burnett
Carlette
Alabama

WJLM — David Hurst — Roanoke
G. Morris
J. Anderson
L. Mandrell
B. Mandrell
D. B. McClintock
Staller Brothers
V. Gosdin
B. Burnett

KWOC — Dennis Casey — Poplar Bluff, MO
J. Anderson
B. Mandrell
G. Morris
J. Schneider
J. King

WATM — Chuck Hinman — Providence
Exile
W. Nelson/N. Young
J. Anderson
Staller Brothers
C. Dillingham
T. T. Hall
B. Mandrell
L. Blanton
M. Martin
R. Travis

KWWH — Kitty Lodbetter — Sheveport
Alabama
V. Gosdin
M. Gilley
L. Mandrell
N. Felts
T. Jones
R. Travis
Staller Brothers
G. Morris
T. T. Hall
J. Anderson
R. Charles

WPXK — Greg Cole — Washington
G. Jones

COUNTRY PROGRAMMER’S PICK

Programmer  Station  Market  Song: “Can’t Keep A Good Man Down”  Artist: Alabama
Dan Hollander  WDXE  Lawrenceburg, Tennessee

Comments:
“We were playing it off the LP as a cut and got great response to it. . . . It was already strong before the single ever got here. . . . It’s just a good, up-tempo song by a group that’s one of the hottest acts out. . . . I haven’t found anything bad about it.”

THE COUNTRY MIKE

STATION PROFILE — “Community involvement — just getting out there.” was music director Kris O’Kelly’s explanation of the success that WOWW/Pensacola has enjoyed since its turn to country in 1980. WOWW has swept the #1 position for the last four years, racking up a 30.7 cure in its target demo of 25-54 and a 20.4 share in 12+ in the spring 1985 Arbitron book. The station is highly visible in its coverage area which, including Mobile, Alabama and Fort Walton Beach, Florida, has a population well in excess of one million. The station keeps busy with a variety of promotions ranging from walkathons to remotes and regattas. Two annual promotions are the Dixie Darlin’ swim suit competition and the Veen Drain blood donation drive in which artist Sylvia participates regularly. The 100,000-watt WOWW provides its diverse audience with a wide range of contemporary country, programming approximately a three-to-one-ratio of current hits to gold. The Colonial Broadcasting station fields a six-person news staff and is affiliated with the United Stations Programming Network. In addition to O’Kelly, WOWW is staffed by general manager Jim Colley and program director Jay Christopher. The on-air lineup consists of Luke McCoy from 6 to 10 a.m., Kris O’Kelly from 10 a.m. to 3 p.m., Jay Christopher from 3 to 7 p.m., C.J. Whitmore from 7 p.m. to midnight, and Kim Cafferty from midnight to 6 a.m. Weekenders include Jeff Weeks, Dave Night and Steve Ryan.

STATION CHANGES — Mark Williams has assumed the responsibilities of music director at WCKI/Louisville, Kentucky . . . Bill Warren, formerly with KJBS/Bastrop, Louisiana, is now serving as music director for KLIC/Monroe, Louisiana. Bruce McDonald was named program director for the station . . . Mason Dixon, music director for KRDR/Gresham, Oregon, is moving to KIT/Yakima, where he will fill the afternoon drive.

Cash Box/August 24, 1985
WHO'S GONNA FILL THEIR SHOES

George Jones — Epic FE 35959 — Pro-du-cer: Billy Sherrell

With the title cut taking off like a rocket, Jones' new album will get a lot of early attention at retail outlets. The sound is vintage Possum, and two duets are included—one with Lacy J. Dalton and one with Lynn Anderson. The LP follows the path of most of the artist's recent efforts: there are several solid cuts which would make good singles and the rest of the material is saved only by that incred-ible voice.

COUNTRY COLUMN

ROUNDTABLES AND RACING CARS — were some of the things occupying the Country Music Association's board of directors during the CMA third quarterly meeting July 16-18 in Charlotte. Broadcasters from six states and the District of Columbia met with the heads of the six major record labels in Nashville in a roundtable dialogue put together by the CMA marketing committee. The thrust of the discussions was public perception of country music and, reportedly, an air of optimism characterized the session. During the three-day meeting, the international committee reported on the status of CMA plans for a country music tourist outlet, which should be operational very soon. In addition to the proposed chart, other UK efforts for the near future are a merchandising campaign styled after the CMA/NARM "Country's Brightest Stars" push, and expanded consumer advertising for country music, including television. Also, the London CMA office has initiated a proposal for a BBC radio series tracing the influence of country music on rock 'n' roll. The next country targeted for intensive CMA promo-work is Germany, and the board plans to form advisory committees in both Australia and New Zealand as a result of its April meetings in those coun-tries.

The international committee also reported that CMA membership in the international category has increased 27 percent to a total of about 500 members. A reception is planned for international board members during the October awards period. In other busi-ness, the board ratified a proposal to split the "audio/video communications" category of board membership into two categories — "radio" and "television/video." The division is to be presented to the CMA membership in October for approval. Also, the legislative affairs committee reported on plans for an October forum for the Nashville music community to "increase awareness of the problem of home taping and the status of current legislative action." The board reviewed the upcoming point-of-purchase campaign (to be conducted with NARM) for the CMA Awards show. Activities to help the board members loosen up after talking business included a birthday party for board chairman Sam Marmaduke, and a barbeque at the Charlotte Motor Speedway with live music and the opportunity for the directors to take a few laps around the track with NASCAR drivers.

CANADIAN COUNTRY MUSIC WEEK — The country music industry of the Great White North will be convering Sept. 2-8 in Edmonton, Alberta, Canada's Country Music Week '85, sponsored by Labatt's beer and Yamada of Canada, and hosted by the Alberta Association of Country Entertainment, will bring together artists, radio personnel, label executives and other industry representatives for the annual meeting of the Academy of Country Music Entertainment (ACME), a round of seminars, lots of live music and the Canadian Country Music Awards Show, which will be televised special on the CBC network broadcast from Edmonton's Jubilee Auditorium on Sunday, Sept. 8. Events during the week include a Meet-The-Stars barbeque, a golf tournament, a New Talent show, record label receptions, an all-night dance and the President's Banquet. Keynote speaker for the banquet is Jim Fogleong, Nashville head of Capitol/EMI. Capitol's Anne Murray is once again nominated in multiple categories of the awards show, including Entertainer of the Year. Co-hosting that production will be Canadian stars Carroll Baker and Dick Damron, along with Charley Pride, and Don Willard, who recently announced the termination of his association with RCA Records, citing a lack of interest on the label's part in his style of music. Pride is reportedly looking for a label that won't neglect established talent such as his in favor of younger acts, a change he leveled at RCA upon his departure. In Canada, Pride has earned four gold, one platinum and one triple platinum album, and he is the first American "superstar" to co-host the Canadian Country Music Awards.

Bill Fisher

ALBUM RELEASES

SINGLE RELEASES

OUT OF THE BOX

HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)

This Ain't Dallas (242) (Bechus—BMI) (H. Williams, Jr.) (Producers: Jimmy Bowen, Hank Williams, Jr.)

The second single from Williams' "Five-
O" album is a lighthearted commentary on some of the differences between the good life of Televisionland and the real life of a "two-job workin' family." A chiming steel guitar provides most of the instrumental interest, but the chief focus, of course, is Williams' singing. Millions of people per week tune in to the TV shows that Williams originated, and you can bet that a lot of them are country fans who'll request this song repeatedly.

KEITH WHITLEY (RCA PB-14173)

I've Got The Heart For You (2:36) (Make Believe/ASCAP) (L. Boone, J. Grennebaum) (Producer: Blake Mevis)

A brand new musical direction for Whitley, the song matches his fluid vocal style with a pophall production that includes a sax track.

ALLEN FRIZZELL (Epical 34-05567)

Where The Cheaters Go (2:45) (Window Music—BMI) (L. Kingston) (Producer: Pete Drake)

A woman uses her birthday celebration to confront a wayward husband in this second single from the Frizzell/Drake team. Good singing and top-drawer production.

BOBBY BLUE (Nite Tao 112)

Blue Light (3:36) (Sancho—ASCAP) (L. Blue) (Producer: Randall Kirk Nite)

Clean production and the singer's deep vocal make this record a candidate for country play lists.

DANNY DARST (Warner Bros. 7-28930)

Heartland (3:55) (Al Gallico—BMI) (D.D. Darat) (Producer: Jerry Kennedy)

Darst is like the region he describes in this song — to appreciate both, you have to get out of the car and look around, so to speak. It's a pleasant, leisurely walk.

LOY BLANTON (Soundwaves SW-4760-NSD)

Sailing Home To Me (2:31) (Cross Keys—ASCAP, Warner-Tamerlane—BMI) (D. Kirby, D. Morrison) (Producer: Joe Allen)

This melodic number is well-treated by Blanton's baritone and the lyric is interesting and rather innovative.

NUMBER ONE WRITERS — The members of Alabama are shown above presenting a commemorative album to Don Schlitz, Dave Loggins and Lisa Silver, the writers of "40-Hour Week," the title cut of the group's platinum album and the single that became Alabama's 17th number one. Front (l-r): ASCAP associate director Martin Littlefield; Silver; Randy Owen. Back (l-r): Bob Doyle, ASCAP representative; Loggins; Schlitz; Jeff Cook; Teddy Gentry; Mark Herndon.

FEATURE PICKS

T.J. THE DEEJAY — in support of his new single, "Not another Heart Song," Mercury/PolyGram artist Tom Jones made a guest DJ appearance recently on New York WHN. Jones, whose next album is due in September, is shown above with WHN's Dan Taylor.
<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Weeks at #1</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>REAL LOVE</td>
<td>Dolly Parton (duet with Kenny Rogers)</td>
<td>RCA PB-1406</td>
<td>13</td>
<td>14</td>
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<tr>
<td>2</td>
<td>SHE'S SINGLE AGAIN</td>
<td>Janie Fricke</td>
<td>Columbia 35-0486</td>
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<td>16</td>
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<td>3</td>
<td>LOVE IS ALIVE</td>
<td>The Judds</td>
<td>RCA/Curb PB-14003</td>
<td>4</td>
<td>12</td>
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<td>4</td>
<td>I DON'T KNOW WHY YOU DON'T WANT ME</td>
<td>Rosanne Cash</td>
<td>Columbia 35-0489</td>
<td>6</td>
<td>12</td>
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<td>5</td>
<td>THE FIREFMAN</td>
<td>George Strait</td>
<td>MCA-25620</td>
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<td>6</td>
<td>MODERN DAY ROMANCE</td>
<td>Nitty Gritty Dirt Band</td>
<td>Warner Bros. 7-2907</td>
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<td>HIGHWAYMAN</td>
<td>W. Nelson, K. Kristofferson, J. Cash, W. Jennings</td>
<td>Columbia 38-0461</td>
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<td>USED TO BLUE</td>
<td>Sawyer Brown</td>
<td>Capitol-79477</td>
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<td>I WANT EVERYONE TO CRY</td>
<td>Dayl Williams</td>
<td>RCA PB-14065</td>
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<td>HAVE I GOTTEN A DEAL FOR YOU</td>
<td>Mac Davis</td>
<td>RCA-50712</td>
<td>12</td>
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<td>11</td>
<td>I NEVER MADE LOVE (Till I Made It)</td>
<td>Janie Fricke</td>
<td>RCA-7654</td>
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<td>12</td>
<td>CAROLINA IN THE PINES</td>
<td>Michael Martin Murphey &amp; Emi America</td>
<td>B-8155</td>
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<td>13</td>
<td>DRINKIN’ AND DREAMIN’</td>
<td>Waylon Jennings</td>
<td>RCA PB-14034</td>
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<td>14</td>
<td>FELL IN LOVE AGAIN LAST NIGHT</td>
<td>The Highwaymen</td>
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<td>BETWEEN BLUE EYES AND JEANS</td>
<td>Conway Twitty</td>
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<td>CRY JUST A LITTLE BIT</td>
<td>Glen Campbell</td>
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<td>YOU CAN’T RUN AWAY FROM YOUR HEART</td>
<td>Lacy J. Dalton</td>
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<td>COLD SUMMER DAY IN GEORGIA</td>
<td>Gene Watson</td>
<td>Epic 34-01047</td>
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<td>19</td>
<td>MY TOOT-TOOT</td>
<td>Rockin’ Sidney</td>
<td>Epic 34-01040</td>
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<td>DON’T LEAVE ME HANGIN’</td>
<td>Hank Williams Jr.</td>
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<td>21</td>
<td>MEET ME IN MONTANA</td>
<td>Marie Osmond (duet with Dan Seals)</td>
<td>Capitol B-5479</td>
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<td>LOVE TALKS</td>
<td>Ronnie Milsap</td>
<td>Epic 34-01044</td>
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<td>YOU MAKE ME WANT TO MAKE YOU MINE</td>
<td>Juice Newton</td>
<td>RCA PB-14139</td>
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<td>24</td>
<td>I WANT YOU</td>
<td>Eddie Rabbitt</td>
<td>Warner Bros. 7-29097</td>
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<td>BANDY BAND</td>
<td>Charlie Daniels</td>
<td>Warner Bros. 7-29087</td>
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<td>26</td>
<td>HELLO MARY LOU</td>
<td>The Statler Brothers</td>
<td>Mercury 885-685</td>
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<td>19</td>
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<td>27</td>
<td>EVERYDAY PEOPLE</td>
<td>Margo Smith and Tom Grant</td>
<td>Bermuda 311</td>
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<td>28</td>
<td>DOWNING IN MEMORIES</td>
<td>G.T. Graham</td>
<td>Capitol B-54598</td>
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<td>29</td>
<td>TWENTIETH CENTURY FOOL</td>
<td>Kenny Rogers</td>
<td>Liberty 12525</td>
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<td>30</td>
<td>PAINT THE TOWN BLUE</td>
<td>Robin Lee and Lloyd</td>
<td>Evergreen (EA-1033)</td>
<td>54</td>
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<td>BARROOM ROSES</td>
<td>Bobby Bare</td>
<td>Columbia 38-05438</td>
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<td>FORGIVING YOU WAS EASY</td>
<td>Willie Nelson</td>
<td>Columbia 38-04641</td>
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<td>LASSO THE MOON</td>
<td>Gary Morris</td>
<td>Warner Bros. 7-29028</td>
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<td>BETY CALLA CAN’T MAKE ME LOVE</td>
<td>Jada King</td>
<td>Evergreen (EA-1033)</td>
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<td>YOU’VE GOT SOMETHING ON YOUR MIND</td>
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<td>36</td>
<td>FOOLING AROUND AND FELL IN LOVE</td>
<td>Billy Sheppard</td>
<td>Columbia 38-04890</td>
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<td>37</td>
<td>I’LL BE YOUR FOOL TONIGHT</td>
<td>Jim Glass</td>
<td>RCA/MCA (Noble Vision-52619)</td>
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<td>IT AIN’T GONNA WORRY MY MIND</td>
<td>Hay Charles (with Mickey Gilley)</td>
<td>Columbia 38-04860</td>
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<td>SHE’S A MIRACLE</td>
<td>Exile</td>
<td>Epic 34-01046</td>
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<td>40</td>
<td>DIM LIGHTS, THICK SMOKE</td>
<td>Vern Gosdin</td>
<td>Country Club 142</td>
<td>68</td>
<td>17</td>
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<tr>
<td>41</td>
<td>IT’S A SHORT WALK FROM HEAVEN TO HELL</td>
<td>Johnny Schell</td>
<td>MCA-52567</td>
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<td>42</td>
<td>JUST AS LONG AS I HAVE YOU</td>
<td>Gus Hardin and Dave Loggins</td>
<td>RCA PB-14159</td>
<td>75</td>
<td>21</td>
</tr>
<tr>
<td>43</td>
<td>AIN’T IT JUST LIKE LOVE</td>
<td>Bily Burnett</td>
<td>MCA/Curb (52626)</td>
<td>75</td>
<td>21</td>
</tr>
<tr>
<td>44</td>
<td>DOWN IN THE FLORIDA KEYS</td>
<td>Tom T. Hall</td>
<td>Mercury 884-017</td>
<td>70</td>
<td>19</td>
</tr>
<tr>
<td>45</td>
<td>I’M NOT LEAVING (I’M JUST GETTING OUT OF YOUR WAY)</td>
<td>Ray Price</td>
<td>Step One SCR-344</td>
<td>70</td>
<td>19</td>
</tr>
<tr>
<td>46</td>
<td>SAVE THE LAST CHANCE</td>
<td>Johnny Lee</td>
<td>Warner Bros. 7-29021</td>
<td>71</td>
<td>16</td>
</tr>
<tr>
<td>47</td>
<td>SHE KEEPS THE HOME FIRES BURNING</td>
<td>Ronnie Milsap</td>
<td>RCA PB-14139</td>
<td>72</td>
<td>21</td>
</tr>
<tr>
<td>48</td>
<td>HE BURNS ME UP</td>
<td>Little City Band</td>
<td>A&amp;M-52046</td>
<td>74</td>
<td>16</td>
</tr>
<tr>
<td>49</td>
<td>DON’T MAKE ME WAIT ON YOU</td>
<td>Shelly West</td>
<td>Warner Bros./Nixa 7-30897</td>
<td>75</td>
<td>12</td>
</tr>
<tr>
<td>50</td>
<td>MAYBE MY BABY</td>
<td>Louise Mandrell</td>
<td>RCA PB-14139</td>
<td>77</td>
<td>21</td>
</tr>
<tr>
<td>51</td>
<td>YOU DIME ME WRONG</td>
<td>Mel Tillis</td>
<td>RCA PB-14061</td>
<td>79</td>
<td>12</td>
</tr>
<tr>
<td>52</td>
<td>WHY NOT TOWN</td>
<td>Atlantic-America</td>
<td>Atlantic-America B-1525</td>
<td>81</td>
<td>10</td>
</tr>
<tr>
<td>53</td>
<td>UNWED FATHERS</td>
<td>Gail Davies</td>
<td>RCA PB-14059</td>
<td>82</td>
<td>9</td>
</tr>
<tr>
<td>54</td>
<td>THERE’S A FEELING IN THE WAY YOU CAN NEVER GO BACK</td>
<td>Bill Anderson</td>
<td>Warner Bros./Nixa 7-30897</td>
<td>83</td>
<td>8</td>
</tr>
<tr>
<td>55</td>
<td>HEART TROUBLE</td>
<td>Steve Wariner</td>
<td>RCA-S5262</td>
<td>84</td>
<td>20</td>
</tr>
<tr>
<td>56</td>
<td>SIZE SEVEN ROUND (MADE OF GOLD)</td>
<td>George Jones and Judy L. Dalton</td>
<td>Epic 34-01046</td>
<td>85</td>
<td>18</td>
</tr>
<tr>
<td>57</td>
<td>MAKE-UP AND FADED BLUE</td>
<td>Mere Haggard</td>
<td>MCA-52595</td>
<td>86</td>
<td>11</td>
</tr>
<tr>
<td>58</td>
<td>OPERATOR, OPERATOR</td>
<td>Eddy Riven</td>
<td>RCA PB-14044</td>
<td>87</td>
<td>19</td>
</tr>
</tbody>
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TINA TAKES JERSEY — Capitol Recording artist Tina Turner took some time backstage to great NJ radio personalities to share her sold-out appearance at Brendan Byrne Arena. The five-time Grammy award winner is currently on tour promoting the success of her multi-platinum LP, “Private Dancer,” pictured backstage at the Meadowlands are (l-r): Arthur Field, Capitol Promotion Manager; Phil Britain, WMJY-O, Paul Roberts, WMJY Music Director; Turner; Pat Gillen, WULK Music Director and Frankie Blue, Z100 Music Director.

MUNICIPAL AUDITORIUM, NASHVILLE — The original New York City Fresh Festival was a staging of the biggest acts in rap music and a host of top breakdancing in a massive rock-mosh show. This year’s version, called “Fresh II,” was bigger and better than its predecessor, the 10,000-seat D.M.C., Whodini, Kurtis Blow, The Fat Boys and Grandmaster Flash.

The action was nonstop throughout the evening, which opened with a spectacular laser/effects show featuring images of breakdancers in motion. The sound was crisp and well-mixed for the 10,000-man sell-out arena. Opening the event was a thunderous dance beat that heaved the crowd for the first of several breakdancing acts. The latest trends in the world of breakdancing were exhibited on a second stage situated about 30 yards in front of the main stage where the bands performed. One of the most unique dancing groups was the Double Dutch Women. These five women used two-and-sometimes three-jumps to perform in different combinations. The result was a dazzling array of visual gymnastics set to a couple of smash hits from Prince’s “Purple Rain” album.

On the other stage the New York City rap scene unleashed an all-out assault on Nashville with Grandmaster Flash informing the audience of “The Sign Of The Times” and “Tha Message.” Whodini performed its big hits of the past year such as “Big Mouth” and “Five Minutes Of Funk.” The tune that brought the house down, however, was “The Fockers Come Out At Night.” With the premium assortment of talent assembled, it was difficult to determine the crowd’s favorite act, but the Fat Boys were certainly contenders. The three economy-sized rappers used their own brand of nonstop comical rapping and vocal contortions to create a show full of laughs and surprises.

RUN D.M.C. demonstrated that it may be the hardest rocking rap group in the business with its performance of “King Of Rock.” The duo blazed through other hits, leaving the audience gasping for more. Judging by the crowds reaction, there is a sizeable group in Nashville which would welcome the regular appearance of rap. Hip hop acts on package shows such as this one.

Tina Turner

MADISON SQUARE GARDEN, N.Y.C. — It was one of the black nights the expected is the rule, when everything you know is supposed to happen happens, and a performer leaves a new test of his/yours more for more secure in the knowledge that they have seen the very best there is to see. Tina Turner is living proof that even in rock and roll the truth wins out. Leading a charmed life and a Hollywood-style comeback since the release of the first single from “Private Dancer” over a year and a half ago, Turner brought the Private Dancer tour to New York and something to outdo herself, the only living performer with the elegance of Diana Ross, the grit of Janis Joplin, the charisma of Elvis and the survival instincts of Auntie Entity.

Turner’s stage show has made a miraculous transformation from her days with Ike and Tina Turner Revue, in the process acquiring all the class and sophistication that soul revues always claim to represent, with none of the pretense. Her costumes, even her street outfit from “What’s Love Got To Do With It” possess a theatrical elegance that ties in perfectly with the material. The collaborators of “Private Dancer” accomplished an amazing feat in bringing Turner’s new material to life. Turner herself arrived at the 80’s without compromising her own blustery brand of soul. Those who have put her stage show together have accomplished the same feat, avoiding show business trappings while providing rock and roll grit and sophistication in the same show.

As a singer, Turner is capable of more than even her most rabid fans may have known. If there is a weak spot in Turner’s repertoire it would be her avoidance of material associated with the best of contemporary black music. The evening chorus of “Who cares?” now sounding, it must be pointed out that as fine as much of Turner’s new material is, it still has yet to seriously challenge her. That’s how fine a singer she is. Although Turner’s Acid Queen image is perhaps the most important element that makes her the best known black performer of the year and a move away from her massive white audience wouldn’t make much sense, it is still true that her voice, as the awesome emotive instrument it is, may never be fully showcased. As flashy as Turner’s former bands have been, her current one is as “musically.”

John Lentz

Rudy Cutchin

Lee Jeske

TOM AND MARIA — Tom Petty and The Heartbreakers’ “Southern Accent Tour” recently made a stop at the Pacific Amphitheatre in Costa Mesa, Ca. Lone Justice was the opening act on the tour. Pictured during their performances at the Pacific are Tom Petty and Lone Justice’s Maria McKee.

Lisa Domingo

MADISON SQUARE GARDEN, N.Y.C. — A few days after Tina Turner’s two Madison Square Garden performances, a show rolled in with larger sets, wilder dancing, trickier costumes and a lead singer several years younger than the diva of rock. Placido Domingo, the housed-face tenor, returned to his roots with a two-night Garden stint with Jose Tomayo’s “Antologia de la Zarzuela.” A lavish version of Spanish light opera, it’s rarely performed stateside, so for his Garden debut Domingo embraced the mixture of popular arias and love songs that his counter tenor star, Luciano Pavarotti, can no longer do. Domingo opened with last August, for an evening of the music of his parents, both professional Zarzuela performers.

The evening was sort of a “Zarzuela’s Greatest Hits,” with 21 selections being performed. Domingo was in fine fettle — singing beautifully, emoting tenderly, and winning his battle with the Garden’s crackly sound system. He poured himself fully into the music, and while his numbers were, for the most part, the simplest productions of the evening, they were far and away the most musically satisfying. His work on a segment of “La Tabernera del Puerto,” By Frederico Romero, Guillermo Fernandez-Shaw, and Pablo Sorozabal, was pure enchantment. Unfortunately, however, the tenor was featured in only six numbers, and the remainder of the program was spotty indeed.

Zarzuelas are big, schmatzy operetas and perhaps it would have been best if Tomayo’s company performed one entire Zarzuela. By running through so many different set pieces — some three hours worth — the show seemed to aim for spectacle: costume changes — the 150 member cast wore some 800 costumes through the evening; cracky costumes to matadors to sailors — came fast and furious. The singing, though, was not always gripping, the sets frequently suggested Spanish travel brochures, and the entire spectacle was not always spectacular. The best moments were reserved for the dancers: the Ballet Espanol Antologia whipped up the audience with sizzling bits of flamenco accompanied by cracky castanets. In the final piece, Jose Feliu Condina and Tomas Betero’s “La Dolores,” a rousing jota, everything came to a close. In the singing was powerful, the dancing was uplifting, the spirits were raised. If this Antologia had been tighter and leaner, the entire evening may have had the same effect.

John Lentz

FRESH Festival II

A LOVERLY BUNCH — Kid Creole was feted by WEA after he and the Coconuts’ performance at London’s Hammersmith Odeon. HypoX are Paul Conroy, WEA Director of Sales; August Darnell, the Kid; and Phil Straight, WEA director of International National Product Management.

Tina Turner

Placido Domingo

Lee Jeske
Ashford & Simpson

WILTERN THEATRE, L.A. — Ashford & Simpson have developed a reputation for opening their concerts with unusual and striking entrances. Friday night (8/9) was no exception. Emerging from beneath the drum riser in an elaborate Art Deco model of a powder box vanity, the husband/wife duo proceeded once again in delighting many loyal fans. A solid and grooving 10-piece rhythm section kept pace with energy created by the powerhouse "songwriter/performers."

The 12-song set was highlighted by gems from Ashford & Simpson’s illustrious past as writers and later performers in their own right. One thing Ashford & Simpson excel in is writing love songs that, in the hand of lesser talents, would border the banal. But in songs like “Found A Cure,” “Send It” and “Say Over And Over A Million Times,” simple truisms are elevated to a level of profundity by the honesty and emotional integrity with which they are crafted. Part of this is due to the genuine love that the couple shares for each other, which is so evident in their performance — at one point Nicholas Ashford says to the crowd, “You know, the greatest passion I feel in my life is for that woman standing right over there,” pointing to his wife. The transparency is irresistible.

A highlight of every Ashford & Simpson concert are the medleys they do of hits from their Motown writing days. The list of songs they could pick for this segment is nearly endless, but on this night they chose “Your Love Is All I Need,” “Heaven Must Have Sent You From Above” and “ Ain’t No Mountain High Enough.”

Earlier in the day, Mayor Tom Bradley of Los Angeles had declared the day officially “Ashford & Simpson Day.” Valerie Simpson, enthused by the thought, felt like strutting in a dress and changed the order of the set saying, “I’m supposed to do a ballad now, but let’s do something hot.” The crowd roared and the band jumped into a dizzying version of the Ashford & Simpson-penned Diana Ross hit, “The Boss.”

The group encored with what has become an anthem for modern lovers, “Solid.” The Capitol Records single and LP were certified gold earlier this year. Communal feelings generated by this song come close to utopian, as everyone on their feet, arms waving, shouts “Solid, solid as a rock.”

Stephen Padgett

DANCETERIA, N.Y.C. — The title of The Mosquitos’ Valhalla EP “That Was Then, This Is Now” couldn’t be more appropriate.

Close your eyes and listen to the rich harmonic overlays, jangly guitars and bouncy Merseybeat rhythms and you’d swear you were in a time warp. Open your eyes and you realize the five musicians who are so perfectly recreating the British Invasion sound are too young to even remember the phenomenon. But they’ve got style. Lead singer/songwriter Vance Brescia has captured the ’60s hallmark cadences so well you’re likely to think his originals are covers. They’re not; they’re just finely crafted pop tunes paying homage to a sound way before the advent of fancy synth effects and click tracks. With those tunes, The Mosquitos prove that even now you don’t need electronic doo-dads to make an impact. Squally clean musicianship and romantic teenage innocence can be quite sufficient, thank you. Not to mention loads of fun. From the hand guitar strums and clipped arpeggiated notes of Paul Revere & The Raiders’ “Kicks” to Brescia’s own buoyant advisory “Put Your Foot Down,” it’s clear this band is doing more than paying tribute; it’s working in a vein it loves. And that kind of enjoyment is contagious — for those who want to indulge in a little nostalgia and for those simply interested in having a musical good time. Like the insect after which they’re named, The Mosquitos leave you with an itch. But a good one.

Like The Mosquitos, Sussan Lawrence box cleverly from the past, but their slices of tribute have been run through a blender, spiked with sass and garnished with ’60s slick. The sound that emerges is almost-but-not-quite identifiable and can only be described as Sussan Lawrence pop. Sometimes the references are sustained — like the Bo Diddley chug-a-chug guitar that runs through “House On Fire” and the Motown horn strings that color “Listen Up.” More interesting, the morsels fly by so fast it’s impossible to catch them up; it’s easier to sit back and smile while “L.A. Woman” and Hendrix riffs, rock ’n roll breakdowns, scream and Elvis Costello chokes bounce from tune to tune. With all that trickling, Sussan Lawrence’s set could have been annoying. Instead, it was amusing, thanks in large part to frontman Pete Himmelman’s wacky way with a crowd. It takes quite a bit of nerve to pull a Tina Turner-coiffed black woman on stage with the proviso “You’re the only one here who looks like they’ve got supersonic soul!” As their indy-released “Pop City” LP and their live show attest, Sussan Lawrence are somewhere between a novelty act and a polished bar band. But they’ve got moxie, write well, and are energetic as hell. So what if you feel like you’re sitting at a cocktail bar in a strip mall, on the Sussan Lawrence rollercoaster? Buckle down and enjoy the ride.

Robin J. Schwartz

RAPPIN’ WITH RODNEY — Columbia Recording artist Rodney Franklin was recently in Los Angeles to headline a performance at the Beverly Theater, in support of his latest album “The OSI Chronicles.” Franklin is also vice president of Creative Operations, CBS Records, and the recipient of Gold Tone Music, Inc./Music Makers Award.

Almost all of which drew cries of elation from the crowd.

Playing various electric guitars, Metheny affects the classic tone of all jazz guitarists, rounded, muted and treble-less sound — but he transforms it into a thoroughly modern voice with rock intensity and soulful phrasing.

At a time when jazz is running on empty, young audiences are hungry for adventurous, raw talent. Metheny is one of the few instrumentalists who seem chameleon-like in his ability to please many different audiences, from “new age” music fans to hard core fusion followers.

Peter Holden

IrvinE AmphiTheatre, irvinE, Ca — The Metheny group has added another facet to its music. Pat Metheny has put together a jazz-inspired band. The group is composed of electric and acoustic guitars, bass, keyboards, percussion and saxophone. For the first time, Metheny has used his new sound to perform with his band.

Metheny had been working on a new album with a different sound, and the group was used to play on the album. The result was a completely new sound, and the group has been touring with the new album since.

Metheny's sound has evolved over the years, but this time he has added a bluesy sound to his jazz. The new band is called "The Metheny Group," and they are one of the most popular groups on the west coast.

SATURDAY HE GOES OUT TO PLAY — Planet Records artist Greg Phillipson, recently appeared on Dick Clark's American Bandstand TV show where he performed and discussed his career move from his current band to solo artist. Greg's LP "Pulse," distributed by RCA.

35

Cash Box/August 24, 1985
in making the music and the songs work for us. The songs on 'Red Sails' are really about universal issues, but they are specifically about the situation in Australia. For instance, on 'Best Of Both Worlds,' we are saying that Australia is still a young country, and though we have done some horrible things, a lot of the ecology is still intact, the beaches unspoiled, the uranium still in the ground. We still have the opportunity to have a country which is not fixated by the nuclear race of the superpowers. I guess I can't look at the world from the point of view of just a lot angrier than most Australians because we have had the opportunity to see what the alternatives are. We've seen the concrete jungles in Tokyo, the unemployment in Birmingham and the smog in L.A.

Similarly, CD Presents' Billy Bragg addresses the specific issues of his country and takes direct political action to help further the causes and issues he illustrates in his songs. During his last American tour Bragg explained, "Commercial success isn't really the point of what I'm doing, the idea of a man going around with his guitar singing songs and communicating ideas is a very old one. But I don't rely on record sales for my income. Selling lots of records and topping the charts is succeeding on other people's terms. It's more important to me to be happy and get across my ideas. Touring here in America, I'm trying to get across an English point of view, I'm trying to reflect a part of England that you don't read about in the newspapers."

Political Rock With Bragg, Oil

Bernard Edwards (continued from page 27)

in mind that this was a Bond song. We wanted to preserve the Bond feel, but modernize the sound at the same time."

This was accomplished by having Barry record the string and horn sections with an orchestra and then by sampling those tracks through a Synclavier. "I was worried whether John would like the effect, but he loved it," Edwards said. "Although John Taylor is a big James Bond fan, it was John Barry I wanted to please most. After all, he's been scoring the series from the start."

As before, Edwards had little inkling of the tremendous success his production was about to achieve. "I knew it would do well because of Duran Duran, but who knew it would just go crazy?" he said.

Currently, Edwards is working on Robert Palmer's next album and on a soundtrack for Rod Stewart. In October, he plans to return for a while to performing, probably in a trio with Eddie Martinez and Tony Thompson. Sometimes down the line, he would "take the time to slow down a bit. This has happened so fast, I need a chance to just sit back and really enjoy it all."

Bernard Edwards (continued from page 7)

MARCHING OUT FOR YNGWIE — Heavy metal hero and Polydor/PolyGram recording artist Yngwie Malmsteen recently rocked the New York area with a series of performances at the Beacon and Capitol Theaters. The shows featured Malmsteen's band Rising Force, which appears on the guitarist's just-released LP "Marching Out." Pictured backstage at the Beacon are (l-r): Andy Trueman, manager for Yngwie Malmsteen, Brian Copeland, producer; Richard Nelson, Malmsteen's lady; Yngwie Malmsteen; Franz Auffray, vice president, A&R, Polydor International; and Joern Johnsen, vice president, marketing, Polydor International.
**Robinson Leaves Island Records; Puts Focus Back On Stiff**

**By Chrissy Iley**

LONDON — Dave Robinson, Island Records’ managing director, is to leave the company this week to return to his native United States. Robinson has been at the helm of both companies since the beginning of last year; he will continue now to sit on the Island in the role of consultant to various television and marketing projects. Robinson has been responsible for considerable success in publishing and marketing, and its new "Legend" campaign and the Frankie Goes To Hollywood campaign.

Robinson believes the move because of his success at Island — 1984 was its most successful year to date. He divested his energies from Stiff, which he co-founded in 1976, and is now looking to devote both energy and success back to Stiff. Under Robinson’s guidance.

**Live Aid Spurs UK Retail Explosion**

**By Chrissy Iley**

LONDON — The sales boom caused by the mammoth Live Aid concert is set to continue for several weeks. According to estimates, the additional 26.5 million arrests sold at the various Live Aid concerts may have doubled the ―UK media consciousness has tuned in to music and record buying. In the first week alone, the tour has generated £3.5m in sales, with an estimated 20 percent of product selling well on all days of the week.

During the first week of the dramatic rise in album sales from bands whose set was particularly well received — U2’s album quadrupled in the week after the show and all five of the band’s LPs entered the album chart. Sales of Queen’s Greatest Hits” went up by a factor of five, Freddie Mercury’s solo album sales tripled as did that of Hall and Oates and Eric Clapton.

Rust commented, "I’ve never seen an album that has experienced a release in sales like this before. It has turned the chart upside down.”

The only problem stemming from this situation is that some of the record chains are finding some difficulty in actually holding the product. A spokesman for Virgin Retail said, “I suspect the record companies have been caught out a bit by the demand. There has never been a reaction to a television program quite like it. It’s quite unbelievable.”

**Argentina**

BUENOS AIRES — Alberto Caldeiro, Commercial director of EMI, is traveling to Madrid to attend an international meeting in that city, Sorgio Garcia, in charge of International A&R, is jetting to London this week after the transfer of Caldeiro to Madrid. The company is currently promoting the new album by Alberto Cortez and first one of this artist on EMI. After the transfer of the artist to EMI, the album was purchased in Spain.

“Argentina Es Nuestro Hogar,” the album launched by the record industry to help the local artist and countries, was released in Buenos Aires. A healthy start after a special TV program was made for the release. The program gathered many of the artists available for the recording, and there was a speech by Nestor Sasselso president of the local Chamber of Record Producers, explaining the idea. The album is distributed by RCA and contains a tunes specially recorded, plus several tracks by some of the leading melodic artists in this market.

More about RCA: top artist Valeria Lynch has extended her series of appearances at the Astros Theatre due to the SRO crowds that greeted her shows at the same dates at last year. Valeria has already recorded her second album of solo work and will tour Argentina in September or October and intended to be one of the hottest items of the season.

This Friday, the label and industry leaders will tour the successful CBS discography of the year. After a long string of underground performances, the group was inked some months ago and his first album has been very well received by the teen crowds. The group has been heading the bill at the Esquina del Sol nitery, playing the music from the album, and receiving good airplay on FM radio.

PolyGram artist Teresa Parodi has recently toured the North Eastern part of the country and will start a short season at the Presidente Alvaro theatre. Cuarto Zupay recently returned from the Soviet Union and will also perform at the same stage with the music from their brand new album "Love Songs.” Also released recently on PolyGram are two folk music LP’s, one of them by Antonio Tarrago Ros and the other one by traditional chanter Cesar Isella.

Interdisc exec Edgardo Larrázabal reports increasing sales for local artist Alejandro Lerner, and the re-issue of the Amadeus soundtrack, in this case formatted to one LP instead of the two-LP set previously marketed. Amadeus had been selling well but seemed too expensive for the average customer; the single album will probably make inroads to the charts in the near future.

Miquel Smirnoff

**Japan**

TOKYO — Yasuhiro Nakasone, the prime minister of Japan has pledged to make an effort to solve many difficult problems in the music industry of this country is now having among which are the home-taping problem and Japan’s affiliation to the treaty of neighbours.

Nakasone made his speech before about 700 members of JASRAC (Japan’s Association of Rights of Authors and Composers), JIPRA (Japan’s Phonograph and Record Association) and JPCO(Japan’s Council of Performers Organisation) at “The Day of Music, Performance and Culture” held on July 4, 1985 in Tokyo under the auspices of the “United Councils of Three Associations.”

According to the JIPRA, the total sales of disc and tapes in May, 1985 were 20,133,000 million yen ($85,500,000) a drop of 5 percent and 15,900,000 copies (units) in volume, a drop of 8 percent from the comparable month of the prior year respectively. Breaking them down, discs were 13,076,000,000 yen ($52,500,000), almost the same as the comparable month of the previous year. However, CDs were 1,482,000,000, 14 percent of all sales of discs. At the same time tapes indicated 7,075,000,000 yen ($28,200,000), a drop of 14 percent from the comparable month of the prior year.

Mr. Seiyro Nakamura, president of Jujiya Co., Ltd. (one of major record distributors in Tokyo), has been elected as the chairman of the board of directors of AARDJ (Association of All Record Dealers of Japan) on June 26, 1985 succeeding Minoru Sasaki who has resigned his office by the expiration of his term.

Kozo Otsuka

**INTERNATIONAL BESTSELLERS**

**Italy**

**TOP TEN 45s**

1. A View To A Kill — Duran Duran — EMI/Parlophone
2. Paul Hardcastle — RCA/Chrysalis
3. We Are The World — USA For Africa — CBS
4. Duet — Propaganda — Record/ZTT
5. L’estate Sta Finendo — HighHeels — CDC
6. You Spin Me Round — Dead Or Alive — CDC/Epic
7. Se Nasco Un’Altra Volla — Poch — CDC
8. Samurai — Michael Cretu — Virgin
9. Don’t Say — Simple Minds — Virgin

**TOP TEN LPs**

1. Paradise — Various Artists — CBS
2. FM USA Vol. 4 — Various Artists — Music Hall
3. Argentina Es Nuestro Hogar — Various Artists — RCA
4. Front Row — Various Artists — CBS
5. Quarter — Various Artists — CBS
7. Anonymous — Various Artists — RCA
8. On Top Of The World — Style Council — PolyGram/Phonogram
10. Daydreams — Various Artists — CBS

**TOP TEN 45s**

1. Into The Groove — Madonna — Geffen
2. Holiday — Madonna — Sire
3. Got You Babe — UB40 with Chrissie Hynde — DEP International
4. There Must Be An Angel (playing with my heart) — Eurythmics — RCA
5. White Wedding — Billy Idol — Chrysalis
6. We Don’t Need Another Hero (Thunderzone) — Tina Turner — Capitol
7. Money For Nothing — Dire Straits — Vertigo
8. Don Quixote — Nik Kershaw — MCA
10. Life Is Like — Opus — PolyGram

**TOP TEN LPs**

1. Brothers In Arms — Dire Straits — Vertigo
2. Born In The USA — Bruce Springsteen — CBS
3. Be Yourself Tonight — Eurythmics — RCA
4. Songs From The Big Chair — Tears For Fears — Mercury
5. Like A Virgin — Madonna — Sire
6. No Jacket Required — Phil Collins — Atlantic
7. The Secret Of The World — Paul Young — CBS
8. The Dream Of The Blue Turtles — Sting — A&M
9. Now That’s What I Call Music 5 — Various — EMI/Virgin
10. The Unforgettable Fire — U2 — Island

Melody Maker

**United Kingdom**

**TOP TEN 45s**

1. It’s A Sin — Various Artists — CBS
2. Cosa Scede In Citta’ — Vasco Rossi — Casaro
3. New Kids On The Block — Various Artists — RCA
4. Olle Nolla Detelle — Renzo Fonto — Fonit
5. Where The Streets Have No Name — U2 — CBS
6. Born To Be Wild — Various Artists — CBS
7. Boys And Girls — Bryan Ferry — PolyGram/EG
8. Man With The Headlights — Toyah — PolyGram
9. Innocence — Various Artists — EMI

**TOP TEN LPs**

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3. Be Yourself Tonight — Eurythmics — RCA
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7. The Secret Of The World — Paul Young — CBS
8. The Dream Of The Blue Turtles — Sting — A&M
9. Now That’s What I Call Music 5 — Various — EMI/Virgin
10. The Unforgettable Fire — U2 — Island

Melody Maker

**Cash Box/August 24, 1985**
RIAA Replies On Label Issue

"The companies need no such guidelines as the PMRC has not needed guidelines to pinpoint these tunes with lyric passages. It has widely identified in its media campaign. Exposed and explicit, no star panel is going to make endless laundry lists on unacceptable words and characters. ... The music industry refuses to take a first step toward censorship and creating a master bank of good or bad words, phrases, thoughts or concepts. ... In response to Howar’s appeal that different standards among different companies will create confusion among consumers in deciding what is appropriate, Gortikov replied, “In their labeling activities, recording companies never intended to help anybody decide what is appropriate.” Such decisions are strictly individual.

While the major record labels would clearly comply with the basic labeling system devised by Gortikov and asserted label execs, there is a feeling of caution regarding Howar and the PMRC’s demand for a panel of industry figures to help decide on the nature of explicit lyrics.

Behind the Bullets

In listener recognition created by the view of the program, programmer’s at Q104 and KUBE, along with WFM, WLOL, WGTZ, KOKO, WZUU, Q104, KHTR, KKRD, KSET, WOKI, KMMQ, WYSS, K107, ZBG, K2G, K101, B97, KKZR, KBQ, KRQ, KSI03, Q103, KMIN, KUBE and KITS added this single.

COMING FULL CIRCLE — The Pat Metheny Group recently was presented with an award by Richard Wakefield, chairman of the board, the Wakefield Company in recognition of their group’s 1984 Grammy album, “First Circle.” The surprise presentation was made after the July 24 SRO concert performance by the jazz group at the Pyramid (formerly Newhall). The dog-eared and worn out album was one actually used by the Wakefield Company to press the “First Circle” album for the ECM label. Picture (l-r): Angela Woelker, account executive manager Wakefield Company, Richard Wakefield, Pat Metheny and Roger Seibl, master engineer for Wakefield.

POLICE BEAT — ABC correspondent Larry Jacobs recently interviewed Stewart Copeland of the Police to discuss Copeland’s new album and video, “The Rhytmthman.” Picture (l-r): Jacobs, Copeland.

Hot Summer For Pirates

counterfeit tapes and business records indicating that these stores have purchased thousands of tapes in the past year.

The New Mexico State Fair Flea Market in Albuquerque, New Mexico, was raided by the Albuquerque, New Mexico division of the FBI on June 29, 1985. Approximately 4,500 alleged counterfeit tapes were confiscated. A raid was also conducted in one out of the store operated by John E. Montgomery, Little Barba, Fernando Badillo, Lawrence Chavez, Margie Perez and Pearl Torres.

The Neville Brothers

The band is currently slated for a west coast tour, which is to be a part of the upcoming Record Store Days on the soundtrack to the film, “Voodoo Queens,” starring Rae Dawn Chong, James Earl Jones and Klaus Kinski. The band will also be appearing at the Beverly Hills Jazz Festival. Art noted that there is plenty of new material for the future, some already recorded, but an agreement with a label has yet to be finalized. Until a new record comes out, the Neville Brothers will keep touring and keeping their base of fans. That base keeps expanding at its present rate, widespread commercial success cannot be far behind. Bill Bentley of the L.A. Weekly perhaps best described a Neville Brothers concert: “The night was business as usual. i.e. they came, they played and they conquered.”
The Great Screen Test Of 1985

By Jay Carter

There has been so much written about the demise of video games that it’s no small feat to find an ongoing stream of new models which are hoping to recapture some of that lost magic. Unfortunately, we have reached a stage where success is measured in the thousands rather than the tens of thousands and at these levels a great deal of the intensity has been drained from the marketplace.

Certain subject themes (sports, racing, combat and so on) still tend to lead the way so far in this calendar year as the remaining manufacturers are apparently willing to stick to coin-op basics so as to not further alienate any more players. The result is that video as an art form is being put to its most severe test since the mid-’70s in an effort to keep as much of an audience as it can get, both near term and long range.

What may be the most interesting development in the industry as a whole is the almost complete upheaval of the once-prevalent power structure. No longer are the American manufacturers king of the hill in production or even design. It is, instead, the Japanese who have emerged as the dominant forces to deal with in the future. Many of the companies, once content to license outright almost all titles, have seen that this interim step isn’t mandatory in gaining a strong foothold domestically statewide. So rather than the Williams, Bally’s, etc., we’re witnessing the maturation of such growing giants as Konami, Nintendo, Namco, Nichibutsu, Data East, Tekno and a legion of others.

Besides providing the underbelly for the major portion of the growth and popularity gained from video games, the Japanese manufacturers have continued to build upon past advances to such a degree that we have seen the likes of a viable conversion system — namely Nintendo’s Vs. lineup — and the upcoming introduction of Konami’s Bubble Memory concept. Together these two leaders are responsible for much of the current growth in the marketplace, although Data East has really set the stage, with the company’s last three games, for the trends and directions we might be seeing adapted by others.

Data East

Here is a coin-op company anyone has to admire given the ups, downs and ups it has experienced over the years. Far ahead of its time with something called the “deco cassette system,” which was unveiled as a handy solution for converting old equipment, the only other major accomplishment along the way was the ability to capitalize on such efforts as BurgerTime and Lock ‘n Chase, as well as Bump ‘n Jump.

Then suddenly there was Cobra Command,
The Great Screen Test Of 1985

Coin Machine

The Great Screen Test Of 1985

(continued from page 39)

an animated laserdisc that garnered its fair share of plaudits and success. Tag Team worked with one of the bandwagon's aluminum-colored cases to earn a larger share of the market and then came Karate Champ and the rest, as it is said, was history. Not only did the strength of this genre propel the industry forward but the spotlight also opened up the door for a selection of variations on the kung fu/karate theme. Even Duke Kahanamoku East to the rescue with the heavy hitter Kung-Fu Master (under license from Irem) and now the buzzing is echelon, with the camera rolling on its hands with the brand new Commando acton combat game that just beginning to get more full-fledged distribution.

Konami

Keeping its hard-earned position of prominence in the competitive wars, Konami is no longer sharing the spotlight with a Stern or Centuri. Under the direction of long time industry favorite Ben Har-Ell, the company's major push in the States has been subtle and dramatic. So far for the spring there has been the introduction of the arcade Kung Fu and Road Fighter while, on the horizon, looms the breakthrough of a Bubble Memory system that will flood the market.

The potential for such a technology is limited only by imagination and execution and shows the allure of the sweepstakes for gaining entry into the resort and vacation beach areas around the country.

Nintendo

Another contender for the video game throne is this giant that rode the success of some dynamic movie business and then channeled that energy into a single game system that features an already expansive library that just keeps growing. Riding the coattails of the company's creative attention has shifted to Excitebike and Ice Climber along with the shoot-'em-up action of Hogan's Alley. In addition, there appears to be a quiet plan to put an equal effort based on Raid On Bungling Bay from home computer software power Broderbund to round out the Nintendo roster.

Namo

For Pac-Man alone, this company deserves a very unique place in the coin-op annals. But there have been other ideas and concepts from the creative forces at Namo that helped shape Bally's fortunes during the early 1980s and it's really hard to say. Well Namo is now back, although it would be easy to think that its presence is almost transient.

There was a simple trade press headline that heralded Namo's apparent commitment to the industry and, especially, the United States. Controlling interest in Atari was the surprise announcement and, although we have yet to witness the impact of this combining of forces, it is difficult to ignore the potential power such an alliance can represent.

If anything the groundwork has been well set for any movement ahead based upon the performance of Atari's two conversion system packages. One leads off with Marble Madness, the other Paperboy. In the wings we have The Empire Strikes Back and an arcade ready to rope-lie-in introduced at the AOMA last fall. It is a starting point and we should see more of the direction in which many will be taking before the spring is over and summer is in full swing.

Nichibutsu

It has been a long, long time since this company first showed products at the AOMA when this showcase was held at the old Chicago打下了. The splash that was made on the main floor and the big news at the time were the number of companies exhibiting their wares. In those years, Nichibutsu's offering was Radiancecope, and they've, indeed, come far in the years that have passed.

Now it's something akin to a rebirth for the manufacturer based upon recently returns for Roller Jammer. And, if the recently unveiled MagMax can hold its own in the next few months ahead, we might well be looking at a new company as it attempts to join the ranks of the leading forces shaping the industry's present and future.

One of the real "secrets" of the business is this has been Far East power which had previously relied on the licensing out of its properties to foreign manufacturers. No longer. Tehkan has dramatically shed its low profile image with its two latest efforts, namely Football and Fight. Based on the essential elements originally found on Atari's old classic Football (which brought the track-ball controller to the arcade for the first time), the updated version has everything from full color screen action to glowing track-balls and a full selection of defenses and strategies that will stir up some head-to-head competition when the school semester ends and the kids investigate their summer holiday challenges and excitement.

Universal

From the recognition and success of a video clown character Kelsi, Do noticed a company that might some remember from another age when they offered a booth at the AOMA and only not only did they have two different pinball machines. One model was called Harem Cat and the novelty interest would be the use of a video screen in the backglass. Despite the less than overwhelming response to that concept, the company has persevered and has now brought heights with a series of Mr. Do games. However, the time has come to pass on to different companies and groups who will about that Universal has brought to life Indoor Soccer, hoping to further take advantage of the company's overall preocupation with sports games.

The Cutting Edge

The depth and breadth of the Japanese approach probably can best be measured today since so many companies are still basically coming strong on a game at a time without a great deal of fanfare. Many are depending upon the conversion kit entry via ventures with a number of smaller firms such as Magic, and others. This lower cost, and hence lower risk, has led to a positive has led to a open window through which we are finding extremely capable games that are helping to round out the revolutionaries and new locations that are gearing up for the warmer season.

Getting more varied organizations the likes of a Kitecorp which has ridden the crest of a Crown's Golf, Chinese Hero and some familiar industry faces, and the battles are quickly developing as well. But people are coming into the fold. Another entrant into the fray was the reemergence of Sega of Japan which, seemingly, is ready for a new push apart from the relationship previously forged with Bally.

The fact that these and so many other manufacturers are still actively producing products of all types in the video area should help to silence some of the outrages bemoaning the state of the industry and this equipment energy. These recent events have been Cramer of life and room for improvement in the further development of video games as an important aspect of the market, and in time it will take the combined efforts of manufacturers straight through to the operator and, eventually, the public.

Homeward Bound

Not having given up the ghost by a long shot, the remaining United States manufacturers are making the best of the situation with some innovative video game products that are proving to be more than a match for the Japanese entries. Although there have been a number of familiar names, which for all intents and purposes, have dropped out of the competition directly, it is not uncommon to currently see some efforts to revitalize that portion of the business. Williams comes to mind immediately within this grouping and the company's licensed conversion, 1942, has, at least, kept the firm's name alive and beyond raising their name in the video area.

Bally/Midway/Sente

It would be easy to assume, based on some of the creative coverage and analyst forecasts, that this coin-op corporate giant is just this side of getting out of the business completely. However, any arcade player would be hard-pressed to back up this prediction from what is being seen in one location after another.

While Bally's company's ongoing influence on the market has been the positive reception to the Sente system and its stability in the industry, there are signs and screen action. The most recent addition to the library of titles is Hat Trick — a hockey theme effort — that has been at odds to a far greater extent of its fair share of earnings. And now there's a follow-up to that heavy hitter that should draw from the strength of a coin-op staple car — racing. Stocker keeps the B/M/S family in the fast lane and is even amply supported, and complemented, by the appearance of a Bally/ Midway multi-player called Demolition Derby.

The Last Roundup

After Bally, the pickings have become fewer and farther between and the closely held general market conditions. This is easy to understand, regarding the video game issue, and it's all the more so for Bally's image on the market and, in essence, kill the golden goose. However, this isn't to suggest that the current products and energies aren't there elsewhere to revive and breathed out new life into the productivity category.

Companies such as Digital Controls are market wide a degree of climate with a variety of games that truly cover the gamut of creative design and programming disciplines. In other words, the products that have been able to make the necessary transitions and cutbacks in order to economize operations without sacrificing end goal. This firm's Crossbow and Chameleon are perfect examples of this type of alternative approach which has proven to be the right solution for the near term.

As for the rest of the players in the manufacturing arena, the video game fan should take comfort from the knowledge that there has been a diversity of products coming out of places not normally associated with the Chicago or California strongholds.

In the final analysis, the true test of the industry's players still facing uncertainty of players to the games in the next three months. The returns from this period of time will be of great importance to both the players and the manufacturers. The critical test that the direction being taken in the area of video are, in fact, on target. If the outlook doesn't measure up to expectations and investment dollars at the street level then we may be in line for a very long fall and winter that, ultimately, may determine the role of video in the overall scheme of things.

On balance, what is readily noticeable about coin-op entertainment is that the tide has turned to allow for almost any kind of endeavor — whether based on an old concept or something totally out of the ordinary. As a result, there's been passed back to pinball machines and a host of arcade, novelty equipment, but video isn't out of the door yet.

Taking a view from where the players are and will be, seeing in the next few months, the lack of options has got to produce some welcome relief from those days when everything tended to look, feel and sound alike.

It is a world that has much more balance, a healthier range of video products that can only be seen as being the best approach for attracting today's generation of players who are still in the upward climb in the weather heats up, too will the action in game rooms, arcades and fun centers everywhere.
**Discwasher Shipping Industry's True Radial Compact Disc Cleaner**

**LOS ANGELES —** The Discwasher® Compact Disc Cleaner offers a proven "high tech" radial cleaning design. The cleaning system employs a cleaning fluid which is sprayed directly onto the compact disc, and a cleaning surface which rotates in a true radial pattern around the disc in the cleaning unit.

"Our research has convinced us that our radial system is more effective than standard circular or spiral type methods of cleaning," stated Paul Peters, president of Discwasher. "Our radial system is most effective on the plastic surface of the disc."

"Despite its state-of-the-art design, the Discwasher Compact Disc Cleaner will be less expensive than many compact disc cleaners currently on the market," Peters noted. "Our target price is $19.95 suggested retail, which offers distributors and dealers a comfortable margin while providing consumers with a quality product at a reasonable price point representing real value."

According to Peters, who heads the supplier of record care products, "the need for compact disc care is becoming more and more apparent to the industry as well as consumers, despite early claims by hardware and software manufacturers that the compact disc system was dirt and dust-proof — indeed, was impervious to dust and grime and virtually indestructible. The truth is, it is not, and to optimize performance compact discs must be cleaned on a regular basis. This is true today more than ever because lasers used in many current and new CD players are simply not as powerful as those in original high end players."

"The laser, therefore, might be enough to prevent the laser from 'reading' through it to the music encoded and embedded below the disc's surface. The result can be audio dropouts, even with error correction circuitry, or a distorted signal.

Peters predicted that Discwasher and the Discwasher Compact Disc Cleaner will quickly become leaders in the compact disc market. "Brand awareness and our reputation in record care products will carry over to our CD cleaner. And we'll be looking to set the pace in the CD market now begins to take off."

Peters estimated some 650,000 CD players would be sold in 1990, joining an installed base at the end of 1984 of 300,000 players. An estimated 15 million CDs will be sold this year and the record industry has projected sales of 550 million compact discs a year by 1990.

And now, even Detroit is seriously looking at installing CD players in cars. The format is quickly gaining consumer acceptance and growth in popularity," Peters commented.

The Discwasher Compact Disc Cleaner removes surface contaminants with a unique, patent pending design. The computer-aided design of the glass system ensures true radial cleaning of the compact disc.

The company's CD-1™ cleaning fluid is formulated to lift and suspend contaminants as the cleaning pad easily and safely removes debris from the compact disc labels, unlike some other cleaners available.

Discwasher's compact disc cleaning system includes: Compact disc cleaning unit, CD-1 cleaning fluid, cleaning pad gromming brush, replacement cleaning pads, and fluid and pad refills available.
I Wish He Didn't  
Trust Me  
So Much

The Debut Single From  
So Many Rivers

Bobby Womack