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BEHIND THE BULLETS: UB40, OMD CLIMBING THE CHARTS
ARTISTS UNITE AGAINST APARTHEID
"EVERYBODY DANCE"

The Debut Single From

TA MARA

AND THE SEEN

Produced by Jesse Johnson

ON A&M RECORDS AND BASF CHROME CASSETTES

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GUEST EDITORIAL

"Extortion, Pure And Simple . . ." An Open Letter To The Music Industry

By Frank Zappa

With all due respect to Stan Gortikov and the RIAA, I would like a few moments of your time to express my personal feelings regarding the unfortunate decision to bend over for the PMRC on the issue of album identification.

First, let me say that I appreciate the difficult position the RIAA is in, and sympathize fully with the organization’s struggle to move legislation through Congress. The problem seems to be the Thurmond Committee. This is where the industry’s proposed legislation will live or die. It is no secret that Mrs. Thurmond is a member of the PMRC. What is apparently happening is a case of extortion, pure and simple: THE RIAA MUST TAP DANCE FOR THE WASHINGTON WIVES ON THE INDUSTRY’S BILL WILL FEEL THE WRATH OF THEIR FAMOUS HUSBAND.

It is to the RIAA’s credit that the bulk of PMRC’s demands were rejected, however capitulation on the sticker issue will cause more problems than it will solve. The PMRC makes no secret of its intentions to use “special relationships” to force this issue. In an interview on an Albany radio station, Mrs. Pam Howar made reference to Mr. Fowler at the FCC, suggesting that some intervention by this agency might be in order, should the PMRC’s other nefarious technique fail. Did somebody rewrite the FCC charter while we weren’t looking? It is going on here.

These cultural terrorists are attempting to create a hostage situation. It is time to bring in the Delta Force . . . with a friendly reminder that extortion is still an illegal act, that complicity to commit extortion is an illegal act, and that this issue goes beyond First Amendment considerations. We are witnessing a type of corrupt practice that must end. No person married or related to a government official should be permitted to waste the nation’s time on ill-conceived housewife hobby projects such as these.

The PMRC’s case is totally without merit, based on a hodge-podge of fundamentalist frogwash and illegitimate conclusions. Shrieking in terror at the thought of someone hearing references to masturbation on a Princeton record, the PMRC’s membership purports to be guardian of the people’s costumes and the media comes running. It is an unfortunate trend of the ’80s that the slightest impropriety from a special interest group (especially when it has friends in high places) can cause a knee-jerk reaction of appeasement from a wide range of industries that ought to know better.

If you are an artist reading this, think for a moment . . . did anyone ask you if you wanted to have the stigma of ‘potential filth’ slapped onto your next release via this ‘appaeasement sticker’? If you are a songwriter, did anyone ask you if you wanted to spend the rest of your career modifying your lyric content to suit the spiritual needs of an imaginary eleven-year-old?

The answer is, obviously, NO. In all of this, the main concern has been the business agenda of the major labels versus the egos and sexual neuroses of these vigilant ladies.

A record company has the right to conduct its business and to make a profit, but not at the expense of the people who make the product possible . . . someone still has to write and perform THE MUSIC. The RIAA has taken what I feel to be a short-sighted approach to the issue.

The ‘voluntary sticker’ will not appease these creatures, nor will it ease the churlish through the Thurmond committees. There are no promises or guarantees here; only threats and intimidations from the PMRC.

The RIAA has shown a certain disregard for the creative people of the industry in its eagerness to protect the revenues of the record companies. Ladies and gentlemen, we are all in this together — when you watch the hostages on TV, don’t you sort of mumble to yourself, “Let’s nuke ‘em . . .”? The PMRC deserves nothing less (and the same should go for any other ownership group with a broadcast blacklist in its back pocket).

For the elected officials who sit idly while these public servants dance with anti-sensual pseudo-Christian legislative forebear, there lurks the potential for the same sort of dumb embarrassment caused by Billy Carter’s fascinatingexploit. I do not deny anyone the right to their opinions on any matter . . . but when certain people’s opinions have the potential to influence my life, and the lives of my children because of their special access to legislative machinery, I think it raises important questions of law. Ronald Reagan came to office with the proclaimed intention of getting the federal government off our backs. The secret agenda seems to be not to remove it, but to force certain people to wear it like a lamplight at a D.C. Tupperware party.

Nobody looks good wearing brown lipstick. These creatures can hurt you. Their ignorance is like a virus. Get mad. Fight back. The Goldwater committee is hearing this matter on September 19. Use the phone. Use the Texas, Demand that Congress deal with the substantive issue of conubial ‘insider trading’ and power-brokerage. Demand censure for those elected officials who participate. Demand fairness for the record industry’s legislation in the Thurmond Committees. Remind them that they have a duty to the people who elected them that takes priority over their domestic relationships.
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**ALPHABETICAL LISTING ON INSIDE BACK COVER**
WEA Video Charge Begins Nov. 1
By Gregory Dobrin
LOS ANGELES — Warner Bros. Elektra, Atlantic and Geffen Records (WEA) have announced plans to begin charging for their video music clips as of November 1, 1985. Programmers were informed of the label's intention in a statement issued last week.

The WEA group is the second family of labels to begin charging for music video clips, following the lead of CBS Records, which began charging late last spring. And while details of WEA's new policy remain undisclosed as of press time, the company's approach is considered less aggressive than CBS, according to industry sources.

WEA calls its price tag "hit" and "certain video "modest," and considers its fee encouraging to the programming of new and developing acts, while other charges are designed to cover WEA's expenses in the duplication, tape stock and handling of its video music. No specific price points have been released to programmers or producers as of press time, though the labels claim their video policy to contain a "high degree of flexibility and sensitivity to the needs of programmers."

Market size, duration of video programming and the promotional value of a program's format are some of the considerations WEA says it will take into account before arriving at fees, which will be doled out on an outlet-by-outlet basis. WEA's policy is reported to be less expensive than CBS (which reportedly charges between $500 and $2,000 a month) at roughly $150 per month for half-hour and 90-minute weekly shows.

While no spokesman was available from the labels at press time, sources within and close to the group have said that charges will most likely occur on a yearly, rather than monthly, schedule, although WEA has yet to inform them any further. Clip-by-clip payments as well as flat fees for all "hit" releases are thought to be options.

WEA's new policy was engineered by Mark Schulman, Atlantic Records' vice president of advertising and video; Gary Lueftner, Braun Bros. vice president of business affairs; David Altichner, Warner Bros. Records vice president of business affairs and Geffen Records president Ed Rosenblatt.

MHE To Launch New Video Label
By Gregory Dobrin
LOS ANGELES — Los Angeles-based Media Home Entertainment (MHE) will launch a new video label in October, according to company execs. The new line is called The Cinematheque Collection, and has been devised to give MHE, a company known for its horror films, an edge on the foreign and "art" film market in home video.

"We wanted to create a concept of recognition that gives 'Cinematheque' a distinct identity," said MHE executive vice president Jack Bernstein. In doing so, the company plans to market the new line specifically to "fine-art" film buffs, with each title chosen with label identity in mind.

Both foreign and domestic films will be featured in The Cinematheque Collection, although the label's first releases include mostly foreign titles. They are Luis Bunuel's The Discreet Charm of the Quarterback (which won the Academy Award for Best Foreign Language Film in 1972); Eric Rohmer's Pauline At The Beach; Emirici (written by Nobel laureate Gabriel Garcia Marquez); and, as the only domestic release, the PBS American Playhouse production of Who Am I This Time?, based on a short story by Kurt Vonnegut, Jr.

These films will be followed by three more releases in November and four others in January, 1986. According to the company, all titles in the new line are being chosen either on the merits of its director, or by any special acclaim accorded the film itself. High-brow marketing value is absolutely the most important aspect of each acquisition.

"WEA recently acquired the movie with its in-house production of the top-grossing box office hit A Nightmare On Elm Street. The film is one of its first foreign releases, and has firmly established the independent manufacturer and distributor of home videos as a leader in its field, especially on the East Coast," said Bernstein. "This summer, MHE released A Nightmare On Elm Street to the home video market, where it has also proven a top seller. Given the film's content, which is high in gore, MHE has pursued the horror market further with titles such as Evil To Alive Or Die."

The Cinematheque Collection is a vast departure.

Behind The Bullets
UB40, OMD: Brits Find Stateside Chart Success
By Stephen Padgett
The British reggae band UB40 is charging up the U.S. charts with a mini-album and single that could become its best domestic effort to date. Meanwhile, the veteran synthesizer band, Orchestral Manoeuvres In The Dark, relying less on synthesizers and more on songs these days, is making its first stab at success with "Crush." Both groups, ironically, record for A&M.

UB40
With a little help from an unlikely companion, none other than The Pretenders' Chrissie Hynde, UB40 is enjoying the pop success of its remake of the Sonny & Cher hit, "I Got You Babe." The single jumps six points to 46 bullet, closing in on the Top 40. "I Got You Babe" proves its chart-making credentials by debuting this week at WGFM, WKIZ, WHTT, WPRK, KXKZ, KQMX, KSKD, KWDF and KF95. This indicates just how well the single researches in the markets in which it is tested.

The mini-LP from which this single comes is "Little Bagdadiddum." The $6.98 list no doubt is influencing the brisk early sales. This week, "Little Bagdadiddum" climbs 10 notches to 66 bullet. The mini-LP is Top 15 at Tower Records in Campbell, CA, The Harpoor Co in Boston and Lechmere in Massachusetts. It is Top 25 at Peaches in Kansas City, Litorice Pizza in Los Angeles, Strawberries in Boston, Tower Records in Los Angeles, Tower Records in Fresno and Scott's Wholesale in Indianapolis. The record is breaking out at QMI Fill-in Stop in St. Louis, Source Video Unlimited in Chicago, Wharehouse Entertainment Los Angeles and Peaches in Miami.

OMD
"Crush," OMD's second A&M and sixth career LP, takes a seven-point leap from 95 to 88 bullet. OMD has distinguished itself as one of the premier synthesizer bands, instrumental in forging the new genre. However, with "Crush," OMD moves a little closer to mainstream pop, abandoning synthesizers in some places for acoustic guitars and horns. It seems to be paying off — a new single, "So In Love" is a strong rock radio and college radio track. It has just been released to pop radio, and is perfect for that format. The album is beginning to break out nationally; for example, J&R Music World in New York.

RCA/Ariola International Announces Management Team
LOS ANGELES — John K. Mangini, has been appointed vice president, international operations for RCA/Ariola Internati-

nal, the newly-formed joint venture of RCA and Bertelsmann, A.G.'s record, music publishing and music video units. Mangini will report to Joseph Menendez, executive vice president, operations of RCA/Ariola International.

In his new post, Mangini will oversee the ventures operations in Latin America, the Far East and in Europe, except in Germany, Austria and Switzerland, where Monti Lundtner has operational control as chief executive officer of Ariola/RCA Musik.

Mangini has distinguished himself throughout his seven years with RCA Records, Kiener was senior vice president, international for the Ariola Group in Europe. Davies, Schnabel and Sosa held positions as RCA Records division vice presidents for their respective territories. Sugura was senior vice president, Latin operations for Ariola. Gorman was director operations systems and planning for RCA Records. Mangini has also served as A&M's chief financial officer and as senior vice president of the company's international marketing division.

Mangini has distinguished himself throughout his seven years with RCA Records," said Menendez. "He has played an important role in the company's strong international growth over the last several years. We are pleased to have someone of John's demonstrated management capability to provide the leadership we need in RCA International.

CULTURE MEETS CULTURED — Sting chats with Boy George backstage following his perf-omance in the Greek and his first appearance in Los Angeles away from The Police. The audience also included Don Rickles, Herb Alpert, The Bangles' Susanna Hoffs, Vicki Peterson and Michael Steele, Burt Bacharach, Carole Bayer-Sager, Sergio Mendez, Mickey Rourke and Diane Lano.
CRUZADOS CRUISE TO ARISTA — Arista Records has signed the L.A.-based band Cruzados "for a debut album recording," scheduled for release this September, which will be produced by Rodney Mills, who has to his credit the four platinum albums by 38 Special. Shown at the Cruzados signing in Los Angeles are: Tito Lariva, Cruzados, David Gerber, Side One Management; Charlie Quintana, Cruzados, Rodney Mills; Clive Davis, Arista president; Jamie Cohen, director, west coast A&R, Arista; Steve Hufteter, Cruzados; John Mrvos, director, east coast A&R and Tony Marsico, Cruzados.

BUSINESS NOTES

CBS Records Named Winterland Distributor To Music Retailers

NEW YORK — CBS Records has been named exclusive distributor for all Winterland Productions merchandise to the U.S. music retail community, effective immediately. The announcement was made by Paul Smith, senior vice president and general manager, marketing, CBS Records and Dell R. Furano, president and chief executive officer of Winterland Productions.

CBS Inc. acquired an interest in Winterland, a privately held San Francisco-based corporation engaged primarily in the design, printing and marketing of merchandise for the music and entertainment industries, in late June. Winterland will continue to license merchandising rights from CBS and non-CBS recording artists.

U.S. music retailers can now order through their regular CBS Records sales representatives the full line of Winterland products, including apparel and related rock fashion throughout the United States and also offer a new series of exclusive artist posters, the first of which will feature Bruce Springsteen, Tina Turner.

"CBS Records brings to the music retailer a level of distribution and dependability that has never before been available in this area of merchandising," Paul Smith said. "We expect many retailers will seize this opportunity to build a new and profitable segment of their businesses."

"We are very excited at this opportunity to work with the premiere sales and distribution company in the music industry," said Dell Furano, "and we are confident that we can now achieve the same dominance at retail that Winterland already enjoys in the concert marketplace."

MTV Establishes Licensing Procedure For Owners Of Home Earth Stations

LOS ANGELES — MTV Networks Inc. has established a marketing system to license owners of earth stations, also known as TVRO satellite antennas, to receive its programming signals. These licenses are available only to single-family homes for private viewing within the United States and its territories.

The procedure requires that TVRO antenna owners immediately purchase a separate license for any of the company's three programming services, MTV: Music Television, VH-1: Video Hits One and Nickolodion, which they wish to receive. All licenses must be obtained by written application to MTV Networks Inc. and will expire on September 30, 1986. Licenses are uniformly priced at $19.95 per service, plus applicable sales tax, payable in advance with the written application.

Upon the company's receipt of a properly completed TVRO application, the company will issue a license which expires on September 30, 1986. In addition, TVRO subscribers will be entitled to limited-time offer of a premium, available while supplies last.

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

NEW YORK — The NY Chapter of NARAS will salute Ahmet Ertegun, Tom Frost, Mitch Miller and the late Goddard Lieberson at its second annual A&R producers luncheon, Oct. 2. The Audio Engineering Society's 78th Convention will take place Oct. 12-16 at the New York Hilton; contact them at 60 E. 42nd St., New York, NY 10016, or by phone at (212) 661-2055, for details. Ralph Oman has been named the new register of copyrights at the Library of Congress. "Video Management and Technology" is the name of a fall certificate program being offered by NYU, with numerous courses available; contact them at P.O. Box 1206, Stuyvesant Sta., New York, NY 10009 for info. Omni Records has opened a new office: it's now at 33 Rock Hill Rd., Bala Cynwyd, PA 19004 (215-667-7050). The Atlanta City Council named August 19 "LimeLight Day," calling the club "one of the top tourist and convention attractions in Atlanta." Speaking of the home of the Braves, Stave and Rufus Thomas have signed worldwide recording contracts with Atlanta-based Icibian Records. The Moore Entertainment Group has just penned singer/songwriter Kuz. the DIS Company and Barbara Shelley are teaming to handle the local heavy metal act Sleazy Tusks new single due on MCA. Now on the bookshelves: Anthony Heilbut's The Gospel Sound: Good News and Bad Times, updated and revised (LimeLight, $9.95), and Mike Evans' picture-filled The Art of the Beatles (Beech Tree, $17.95).

EXECUTIVES ON THE MOVE

Reisman
Hilltholz
Foin
Willet

Goldstein
Hughes
Tyler
Winkler

Reisman Joins — I.R.S. Records vice president of promotion Michael Pien has announced the appointment of Larry Reisman as the label's new director of west coast promotion. Reisman will be stationed at the company's main office in Universal City.

Ritholz Appointed — Adam E. Ritholz has been appointed records counsel in the records section of the CBS law department. Ritholz has been director of business affairs, CBS Records International since September 1983. Prior to joining CBS, he was associated with the law firm of Grubman, Indursky & Schindler and was an attorney with Arista Records.

Foin Named — Harold Foin has been appointed director, marketing, United States, CBS Masterworks. He will be responsible for the direction of all marketing, sales and promotion activities for Masterworks releases in this country. He has been manager, marketing, eastern region, for Masterworks since 1982. Foin joined CBS Records in 1981 as a sales rep in the New York branch. He had previously held regional and promotion management positions with MCA Records and London Records.

Willet Named — John F. Willett has been appointed ASCAP station relations representative for the northeastern United States. It was announced by ASCAP managing director Gloria Messinger. Willett will report directly to Leo Gruba, customer service manager/radio department. He will be functioning as ASCAP's representative with broadcasters in the northeastern United States.

Goldstein Named — Sal Licata, Arista Records' executive vice president and general manager, has announced the appointment of Ron Goldstein to the position of vice president, marketing for the label. Under Goldstein's supervision in this capacity, will be the area of creative services, including merchandising, advertising and packaging, as well as a new marketing management unit currently being formed. Prior to joining Arista, Goldstein most recently served for four years as president of Island Records in the U.S.

WEA Names Hughes — Edward J. Hughes has been promoted to vice president, management information systems of WEA Manufacturing Inc., according to an announcement by Richard C. Marquard, WEA's president and chief executive officer.

Tyler Appointed — W. David Tyler has been named general manager of TMC Concept Sales, a new division of TM Communications, Inc. The move was announced by Patrick S. Shaugnnessy, TM's president, and becomes effective immediately. Tyler served most recently as a regional manager for TM Communications, responsible for library sales in 18 states in the west. Prior to TM, he worked for Jones Communications group as vice president, broadcast services division.

Chase Appointed — A top-to-bottom Audio-Technica sales and marketing reorganization involving one key appointment and two major staff promotions was announced at the semi-annual national sales meeting by A.T.U.S. president Jon R. Kelly. Manager of professional products marketing and sales will be Charlie Winkler. Mark D. Taylor was named the company's national sales manager for music products; appointed marketing manager, studio products, was Greg Silsby, formerly of Electro-Voice, Inc., where he was market development manager for professional products.

Barackman Appointed At EMI

LOS ANGELES — Michael Barackman has been appointed to the newly created position of vice president artist & repertoire, east coast, EMI America Records. The announcement was made by Neil Portnow, vice president, A&R for the company, to whom he will report. In his new position, Barackman will be specifically responsible for EMI America's east coast A&R activity and also serve as its key executive in New York.

Prior to joining EMI America, Barackman served as director of A&R, Arista Records, for three and one half years, and previously for Planet Records for two and one half years. He began his career in the music industry as a rock journalist writing for such publications as The Los Angeles Times and Rolling Stone.
NEW YORK STATE OF MIND — Ex Go-Go and one-time Textones member Kathy Valentino and Holly Vincent (formerly of Holly and the Italians) turned out to congratulate the Textones on their east coast debut at Irving Plaza in New York city. Word has it that Textones leader Carla Olson has written a new song with Valentino, ‘We Can Laugh About It Now,’ which describes the ups and downs of their journey from Austin to Los Angeles a few years ago. It'll be on the Textones' next album, “Picture backstage at Irving Plaza: Olson, Vincent and Valentino.”

Jon Butcher Finds Happiness With New Producer, Label

By David Adelson

LOS ANGELES — “We approached this album as if it was our first release,” said an upbeat Jon Butcher. “It’s really the first time my personality has been able to get on a record.”

The Jon Butcher Axis has embarked on its second career with a new label, a new producer and a new enthusiasm. “Along The Axis” is Butcher’s debut effort for Capitol/Pasha and the first official collaboration between the artist and producer Spencer Proffer.

“We started making a record and I ended up playing at his wedding,” said Butcher. “Every now and again you meet someone who is so in tune with who you are as a person. Working with Spencer has been a unique and incredible experience,” said Butcher.

Proffer has a reputation for delivering a rich, “visual” sound and “Along The Axis” continues that tradition. “I’ve always tried to make albums where you can close your eyes and feel yourself part of the experience,” said Proffer. “And Jon is a multidimensional, textural artist.”

Proffer and Butcher set out to deliver an album that accented his songwriting, vocals, and most importantly, his guitar playing. “The guitar stamp is there on all the songs,” said Proffer. “The intelligent, textured lyric is there on all the songs. You really get a homogenous feel to the LP. Jon and his guitar were the key elements that tie the sound together and made this a unified album.”

“I look at myself as a guitar player first and a singer/songwriter second,” Butcher remarked. “Though Spencer may not agree.”

Butcher likened his new effort to his previous efforts for PolyGram and noted, “the one thing that is missing from those albums is the simple fact I’m a guitar player. I spent years honing my craft and now I’m getting a personal touch.”

On one album I think you can see that. My personality through the instrument is the one thing that I’m glad has finally been realized.”

(continued on page 38)

NEW YORK — “Sun City,” a song protesting apartheid is to be the next all-star music industry benefit recording. Written by Little Steven Van Zandt, the song focuses on Sun City, the Las Vegas-type resort in Bophuthatswana, one of the South Africa-created “homelands” where many Western performers have appeared over the objections of black freedom groups. The recording will be produced by Little Steven and Arthur Baker.

While still awaiting word from many artists, leading figures in the worlds of jazz, rock, rap, reggae, soul and Latin music have already agreed to perform as Artists United Against Apartheid: Afrika Bambaata, Ray Barretto, Stiv Bator, Big Youth, Pat Benatar, Ruben Blades, Kurtis Blow, Duke Boogie, Jackson Browne, Bono, Jimmy Cliff, Clarelson, George Clinton, Miles Davis, Peter Garrett, Grandmaster Melle Mel, Nana Hendrix, Linton Kwesi Johnson, Eddie Kendricks, Klassi, Little Steven, Darlene Love, Michael Monroe, Bonnie Raitt, Joey Ramone, Lou Reed, David Ruffin, Run DMC, Peter Wolf and Bobby Womack.

There will be African participation, too. The Malopoets, a South African band from Soweto, has agreed to perform. Additionally, the artists involved have cabled Major General Buhari, head of the state of Nigeria, to seek the release of the current imprisoned creator of the Afrobeat, Fela Anikulapo-Kuti, so that he might participate. Fela’s son Femi will perform if the Nigerian government decides to free Fela.

“Our song targets Sun City,” explains Little Steven, who visited South Africa, “but we use it as a symbol of the whole apartheid system with its programs of forcibly relocating Africans into barren areas, stripping them of their rights and economic sustenance. Just as many of us sang out on behalf of the victims of Africa’s famine, we are singing out also for those for hunger for freedom.”

The artists will donate their royalties to anti-apartheid groups. “Sun City” is slated for release in late September to coincide with the New Music Seminar in New York.

ITA Looking To Improve Cassette Quality

LOS ANGELES — The International Tape/Disc Association (ITA) has announced it is conducting a series of tests designed to improve the quality of the plastic shells used in prerecorded cassettes themselves.

The tests involve 10 suppliers of plastic cassette shells (referred to as C-Os) and six tape duplicators. The objective is to reduce angle error in the cassette shells which causes a loss of signal, thereby reducing the play level, high frequencies, or short wavelengths. The proper angle, or azimuth, is when the tape travels parallel to the playback head; any deviation from that parallel path is the angle error.

The tests began almost a year ago, largely as the result of prerecorded cassettes having surpassed the sale of LPs to become the dominant format in the recording industry. Record companies became more concerned with cassette quality than they had been in the past. However, suppliers of C-Os found that one record company might approve its shipment of cassette shells, while another would reject the identical merchandise because it did not pass their azimuth test.

At first, ITA sought to determine whether the six tape duplicators, each using his own methodology and equipment, would arrive at similar test results in measuring the angle error for the various brands of C-Os. When it was found that there was no correlation in the findings among the ten users companies, a new series of tests was initiated with all duplicators using the same equipment and same methodology in order to arrive at the same brand of tape identically recorded.

KOOL IN ATLANTA — The President of the World Conference of Mayors in Washington, D.C., Mayor Johnny Ford of Tuskegee, Ala., presented Robert “Kool” Bell of Kool & The Gang a certificate expressing appreciation for the band’s contribution to the world society, for promoting peace and good will, and for efforts at encouraging young people to stay in school.

PUBLIC AUCTION SALE
THURS., SEPT. 12 AT 11:00 A.M.
AT 220 BROADWAY, HUNTINGTON STATION
LONG ISLAND, NEW YORK
WELL MAINTAINED, TOP OF THE LINES EQUIPMENT
STUDIO, MASTERING & RECORDING EQUIPMENT
MOBILE EQUIPMENT
STUDIO EQUIPMENT: PROFESSIONAL SCREWS & RECORD DISCS
MOBILE EQUIPMENT: PORTABLE VIEWING SYSTEMS
MOBILE AUCTIONEERS: PORTABLE SYSTEMS
STUDIO EQUIPMENT: PORTABLE SYSTEMS
MOBILE EQUIPMENT: PORTABLE SYSTEMS
AT THE BOARD — Spencer Butcher (c), president of Pasha Records and producer of the new Jon Butcher album mixes it up with Jon Butcher (r) as Thom Gimbel of the Jon Butcher Axis looks on.
While guitarist Malmsteen's first solo effort "Rising Force" (over a year old as an import) has made a mark as a domestic release in the past few months, the material on "Marching Out" is more radio oriented as is the production. Look for this LP to be a retail burner and for AOR to get extensive play on various cuts.

FREAKY STYLEY — The Red Hot Chili Peppers — Enigma/EMI America 817168 — Producer: George Clinton — List: 8.98 — Bar Coded
George Clinton gives this band just what it needed: real funk to go along with its outrageous antics. While the songs are somewhat uneven, Clinton's work in the studio highlights the bands natural feel for zaniness. Lyrics like "I'm a jungle man/ I get all the bush I can" pretty much sum up what you can expect from The Chills. Madonna isn't the only pop star to bare all these days, the Chili Peppers can be seen au naturel as well in the current issue of Playboy — that oughta sell some records!

SAV YOU LOVE ME — Jennifer Holliday — Geffen 24073 — Producer: Various — List: 8.98 — Bar Coded
The powerful vocals of Jennifer Holliday are here given an expressive and sophisticated backing from the techno-funk of "What Kind Of Love Is This?" to the smooth-as- silk title track. An excellent B/C and crossover LP.

GUN — Simon F — Chrysalis 41496 — Producer: David Motion-Steve Stevens—Simon F-William Wittman — List: 8.98 — Bar Coded
This American debut from the U.K.'s Simon F is an accessible new music AOR package which can rock hard ("Baby Doll Love") and churn ethereally ("Perfect World").

DURELL COLEMAN — Island 7-90293-1 — Producer: Various — List: 8.98 — Bar Coded
A varied debut from vocalist Durell Coleman which plays host on the single "Somebody Took My Love" and "Take Me Back To My Love In China."

MONDO ROCK — Columbia 40143 — Producer: John Sayers-Mondo Rock-Mark Mollfatt-Peter Molan — List: 8.98 — Bar Coded
Modern rock in all of its sonic splendor which works especially well on the first single "Come Said The Boy," "The Modern Bop" and "Marina."

Longtime punk standard-bearers, D.O.A.'s brand of thrash-rock is here captured in its finest form with cuts like "Dance O' Death," a murderouc cover of "Singin' In The Rain" and the title track. Sure to be a top college radio pick.

RUNNING WILD — Girlschool — Mercury 824 611-1 — Producer: Richard Harte — List: 8.98
The blend of heavy metal and girls has been a favorite of hard rock fans, and Girlschool has refined these benefits of that association for some time with its no-nonsense delivery. "Running Wild" is another in a line of superior LPs.

GREENPEACE — Various Artists — A&M 5091 — Producer: Matthew Davis — List: 8.98 — Bar Coded
An amazing collection of artists and new/old material (the Pretenders, Thomas Dolby, Depeche Mode, Howard Jones, Tears For Fears, etc.) with all proceeds going to the Greenpeace organization. Should be a hot retail seller with various singles possible.

ETOSHA/PRIVATE MUSIC IN THE LAND OF DRY WATER — Sandor Pondor — Private Music 1101 — Producer: Sandor Pondor — List: 11.95 (cassette) 16.95 (CD) — Bar Coded
Natural sounds filtered through a Fairlight is the hallmark of composer/keyboardist/programmer Pondor's minimalist "new age" pieces, well-recorded by this non-vinyl label.

Mission Of Burma's avant garde/thrash sonics have long baffled and astounded, and this compilation of live takes illustrates its best grooves and most out-there performances.

ANTHOLOGY OF TOM WAITS — Tom Waits — Asylum 9 60416-1 — Producer: Various — List: 8.98 — Bar Coded
The best of Waits from his Asylum years, including "Jersey Girl," "I Never Talk To Strangers" (with Bette Midler) and "The Piano Has Been Drinking (Not Me)."

IN THE BEGINNING . . . — Malice — Atlantic 7 81250 — Producer: Michael Wagener — List: 8.98 — Bar Coded
Another from Atlantic's substantial stable of metal acts, Malice sounds sure of themselves and have already re-established something of a national following. A head-bangers delight.

FAIRCHILD — Gold Mountain 5043 — Producer: Ritchie Cordell — Glen Kolotkin — List: 8.98 — Bar Coded

CULTURE SHOCK — Chain Reaction — Elektra 60408-1 — Producer: John Luongo — List: 8.98 — Bar Coded

SILENT MOVIES — Columbia 40083 — Producer: David Kahne — Bar Coded

BEHAVIOUR — Saga — Portrait 40145 — Producer: Saga-Peter Walsh — List: 8.98 — Bar Coded

THESE PEOPLE — Dicks — Alternative Tentacles/Virus 43 — Producer: Klaus Flouride — List: 8.98

ANTHOLOGY OF HARRY CHAPIN — Harry Chapin — Elektra 9 60413 — Producer: Paul Leka - Jac Holzman - Fred Kewley — List: 8.98 — Bar Coded

ANTHOLOGY OF BREAD — Bread — Elektra 9 60141 — Producer: David Gates — List: 8.98 — Bar Coded

Helping out on Lisa Lisa and the Cult Jam's smash DOR hit "I Wonder If I Take You Home" introduced Full Force to the national scene, but this group has been active for a long time in the New York area. With a reply cut, "Girl, If You Take Me Home" leading the way, this debut LP on Columbia should deliver its sound to an even greater audience. Also check out "Alice, I Want You Just For Me."
MORRIS DAY (Warner Bros. 7-28699)
The Oak Tree (3:54) (Ya D Sir Music/ASCAP) (Day) (Producer: Morris Day)

With a typically theatrical intro, former Time-leader Morris Day begins his solo career with this straight-ahead dance rocker from his upcoming LP "Color Of Success." In the same hard funk vein as "The Bird" and other Time classics, "The Oak Tree" has definite crossover appeal and Day's inimitable appeal is apparent throughout. Look for soft adds on both B/C and CHR.

DARYL HALL & JOHN OATES (RCA B-14178)

For years Hall & Oates have been borrowing heavily from the 60`s soul sound of Motown and Philadelphia, in what has turned out to be a perfect partnership, the two apprentices here team up with two journeys from the era, for White & Robinson`s singer David Ruffin and Eddie Kendricks.

SISTER SLEDGE (Atlantic 7-89520)
Dancing On The Jagged Edge (3:34) (Andruev Music-Yellow Brick Road Music-Song Of The Lorelei/ASCAP) (Bryant-Herring-McBroom) (Producer: Nile Rodgers)

A thoroughly contemporary mix and sound courtesy of producer Nile Rodgers lifts this cut to a superior level which should again bring Sister Sledge to the forefront of urban music.

TIL TUESDAY (Epic 34-04930)

Til Tuesday here follows its surprise hit, "Voices Carry." The moody verses give way to an infectious, effective chorus. Alene Mann`s vocal from the point of view of a wishful-thinking lover is strong and similar in intensity to her previous outings. A certain pop hit.

JENNIFER HOLIDAY (Geffen 7-28856)

Resounding production compliments Holiday`s signature vocal soar on this sensitive dance tune. With a well funk rhythm and moving instrumentation, "Hard Times For Lovers" is a sure-fire B/C hit with possible crossover potential.

EDDIE AND THE TIDE (ATCO 7-99817)
One In A Million (3:47) (Tidewater West, Ltd/BMI) (Rice) (Producer: Bobby Carone)

"One In A Million" is a melodic rock tune lead by a driving vocal. Musician ship is especially strong here, with a wailing rock guitar lead that executes slicing riffs.

THE ROMANTICS (Nemperor ZS4 05587)

Sparking bare-bones rock `n` roll is featured on this cut from these favorites of college rock. A nimble tune with rockabilly influences, "Better Make A Move" is rock radio fare with a danceable edge.

CANDY (Mercury 880 919-7)
Whatever Happened To Fun ... (3:41) (Dear Jonathan Songs/ASCAP) (Daniel) (Producer: Teeth)

Teen rockers Candy debut with this infectious pop cut which combines the Bay City Rollers teen appeal with a streetwise edge.

ABC (Mercury 880 626-7)
Be Near Me (Neutron Music-10 Music/BCAP) (Fry-White) (Producer: Martin Fry-Mark White)

Long a dance club favorite as an import 12", this new release from England`poptunk group ABC taps modern sensibilities with classic orchestration and a decidedly pop flair. Moving this week to #61 on Cash Box`s Pop Singles chart, "Be Near Me" is a sure bet to move into the Top 20 or higher.

HUSKER DU (SST 051)
Makes No Sense At All (2:35) (Cesium Music/BCAP) (Mould) (Producer: Bob Mould-Grant Hart)

Infamous purveyors of the other "Minneapolis sound," Husker Du`s latest is typically rivialing and features a better mix/production than past work, and the 7" is highlighted by a cover of "Love Is All Around" on the B-side.

KATE BUSH (EMI America B-82885)

The enigmatic and visionary writer of such classics as "Wuthering Heights" and "Them Heavy People" is back with her first record in two years. In a twist of the old "walk a mile in my shoes" theme, Bush is making a deal with God to get Him to exchange her place with her lover.`s. The song of unrequited love is rich in texture and production and a distinctive addition to Bush`s repertoire.

THE BOOMTOWN RATS (Columbia 36-05590)
Drag Me Down (4:25) (Hot Rats Music/BCAP) (Galdor) (Producers: The Boomtown Rats-Pete Walsh)

A punching rocker with smooth production musicians, "Drag Me Down" is a rock dancer that`ll certainly appeal to CHR. Energized lead vocals by famed relief leader Bob Geldof are biting and vital.

RENE AND ANGELA (Mercury 884 009-7 D)
I`ll Be Good (4:35) (A La Mode Music/ASCAP) (Moore-Winbush) (Producers: B. Watson-B. Swedien-Rene` & Angela)

Gliding funk from this silky duo has a simple danceability that is sure to do well in the clubs. Vocals are sensual and rich here, with an insistent bass calling the shots. A likely B/C hit.

DATA (Sire 7-28932)
Step (2:43) (Pub. Pending) (Kajanus) (Producer: Georg Kajanus)

FLASH KHAN (Capitol 9-5509)
Special Girl (2:42) (Gear Pub./ASCAP) (Kahan) (Producer: Greg Edward)

WILL KING (Total Experience)
Backed Up Against The Wall (4:03) (Temp Co./BMI) (Hill-King-Spears-Young) (Producer: Victor Hill)

NOLAN THOMAS (Mirage 7-99615)

LATIMORE (Malaco 2119)
Good Time Man (4:00) (Malaco Music/BCAP) (Gibson) (Producer: Benny Latimore-Walt Stepenson — Tommy Couch)

LEGENDARY STATUS (Veeblitronics 4)
Getting Under Skin (2:25) (Frabe Music/BCAP) (Beeson) (Producer: Frank Beeson)

ARMAND ZONE (Recca 2004)
Stay Cool (3:40) (Ozone Music-Pizza Publ/ASCAP) (Zone) (Producer: Armand Zone)

DWAYNE OMARR (Criticule 713)
Save The Children (3:37) (Solid Smash Music/ASCAP) (Omarr) (Producer: Dwayne Omarr)

THE DEUCE (Columbia 38-05582)
Earthquake (3:46) (Last Colony-Jolley Bros./BMI) (Minor-Beard-Jolley) (Producer: Bill Beard-Nick Mann — The Deuce)

J.J. JOHNSTON (Big Apple 705)
PLAYING FOR THE FARMERS

Peter Dylan is the performers who will play the annual QO Concert Sept. 22 at the University of Illinois.

GO-GOING ALONE — The first of the Go-Go’s to go solo this project together is Jane Wiedlin, who split from the band last year. The self-titled LP set to be out on S.R.S. in late September features production from Vince Ely (on one side) and the team of Russ Kunkel, Bill Payne and George Massenberg (on the other). The band’s single/video “Blue Kiss” will be released as a 7-inch single at a tour and will also be featured in the motion picture Clue currently in production.

RHINO SIGNS, CONT. — Rhino Records, famous for its compilation and anthology packages as well as its distinctive logo designs, has added another classic to its roster with the singing of Mamie Van Doren. Van Doren, the “blonde bombshell” of the 50s who resurfaced last summer with the local dance single “State of Turmoil,” should have a new single and LP ready in October. The single will be a 12” dance cut entitled “Queen Of Pleasure” (penned by Julie Brown, Charles Galley and Sterling Smith) the B-side will be “Young Dudes” by Rob Simpson. The title of the LP will be “The Girl Who Invented Rock’n’Roll,” the song which sang in the 1965 Doris Day/Claire Gabel film The Thrill of It All.

WHO’S GOT THE NAME? — The Suite Beat Music Group — home of both the Eptaph and Posh Boy labels, is starting a new label, and is looking for a name. The label will focus on punk, psychedelic and alternative music; you’d have got an idea for a groovy label moniker contact Suite Beat at (213) 452-5949 — 1201 Olympic Blvd., Santa Monica, CA 90403.

SPEAKING OF NEW LABELS — Ready to capitalize on the surge in “New Music,” buying (Windham Hill releases and music of the like) Vanguard Records has announced the formation of a new subsidiary label Terra Records. With a roster which includes Clyde Criner, Ben Tavera King, JKuka Tolonen and others, the label’s first music from forthcoming artists as well as reissues from the Vanguard catalog including “Music Of Another Present Era” from Oregon, “Regula” from John Fahey and “E Pluribus Unum” by Sandy Bull.

BEGINNING OF THE END — A state-funded based anti-drug program for local youth Summerscapes has reached an end plans for a concert to be held August 31 at the Greek Theatre which will feature performances by Jeffrey Osborne, Dionne Warwick, Janet Jackson and others. Summerscape was created last year and is aimed at providing teens and pre-teens with organized sports and sports camps during the summer. The show sponsored by the Adolph Coors Co. and will also be highlighted by appearances from John Denver and Maria Gibbs and Isabel Sanford from The Jeffersons among others.

RED CAYMAN IS A BASTE — While Jamaica’s Sunsplash Festival just ended and the local Splasch-Splasch was a (guarded) success, two other reggae scenes highlight the late summer here, the first of which is the Mauiopes at the Palace August 28. This roots-oriented band whose latest disc is out via Enigma is a South African group which rarely plays the States. The timeliness of this visit with regards to the current South African political situation should help make this show especially memorable. Another coming up next week is the return of the Black Uhuru. Though lead vocalist Michael Rose has gone his own way (replaced by the veteran Winston Reedy), Uhuru is still dynamic and vital to the current reggae scene. With a high charging single “Fit You Haffe Fit” out on the Jamaican Taxi label, the band should be in top form, especially with the always powerful Sly Dunbar and Robbie Shakespeare backing the band.

CLOSE TO THE EDIT — Songstress Natalie Cole is set to sing the title tune for the new Aaron Spelling production series Hollywood Beat which will be produced by Matti Sharron and Gary Skardina (Cole’s “Dangerous” and the Pointer Sisters’ “Jump”).

ORCHESTRAL MANOEUVRES IN THE DARK — Picture (1-1): Paul Humphreys and Andy McCluskey.

ODM Manoeuvres for U.S. Push

By Stephen Padgett

Orchestral Manoeuvres In The Dark. The band’s latest, and perhaps most thought provoking, release, is a departure from the synthesizers, cold, machine steel alter ego to technology. Nothing, thought, could be further from the truth. Paul Humphreys and Andy McCluskey are not robots or mad scientists. They are two warm blooded Liverpudlian lads that play synthesizers and drum machines more from convenience than an overarching aesthetic.

“So much for technology. I mean, the stuff we had on stage ... I had a second hand bass that cost 25 pounds, his keyboards were like an organ that was 30 pounds, an actual piano that was like 25 pounds. For the first 10 OMD gigs we didn’t even own a synthesizer,” said Andy McCluskey of the humble beginnings of 1978’s “are we not human?” album featuring with Humphreys “It was hardly high-tech; he added.

The music of Kraftwerk provided a much-needed shot in the arm to the 70s rock bands and became OMD’s earliest influence. “It was simple and melodic music that we could play ourselves as 16-year-old kids,” said McCluskey. Keyboards, bass and tape machines were the easiest available means for them to realize their desire to write and play their own songs. After kicking around in unfurling bands between 1976 and 1978, Humphreys stated, “We set out as a two-piece and a tape recorder in 78.”

“There was a great vibe happening in late 78, early 79, in Liverpool particularly,” said McCluskey. Humphreys stated, “It was the punk clubs that were opening to lots of different bands. Eric’s was a club in Liverpool, it was a very prestigious place to play. On certain nights of the week they would put local bands on. We managed to get on to one of those nights.” McCluskey added that, “After the punk explosion, the music industry did decentralize for a while. There were independent record labels, the press was prepared to go around the country to see bands play there were in the right place at the right time.”

Being in the right place at the right time meant getting a recording contract from
Cover Story
Lisa Lisa And The Cult Jam: Breaking Open The Dance Charts
By Peter Holden

LOS ANGELES — Once every few months, a song surges onto the national charts seemingly out of nowhere. Often times it is simply a novelty cut which catches the public’s imagination and spreads like wildfire, yet sometimes such a single heralds the entrance of a new force in pop music. “I Wonder If I Take You Home” falls into the latter category. Sung by Lisa Lisa, performed together with Cult Jam and produced by Full Force, the single was an import 12” hit for some time in the dance clubs of New York before it ever gained notoriety on the national scene, but once Columbia picked up the cut, the song’s distinctive beat and nursery rhyme melody could be heard everywhere and on both B/C and CHR radio.

Certain rap songs seem to have established the pattern for such fast-breaking records. Examples such as Run-DMC’s “Rock Box” and more recently the “Roxanne, Roxanne” entries (the original was produced by Full Force) laid down the groundwork for “I Wonder . . . ” yet Lisa Lisa’s single has more vocal substance to it, and in fact seems but an introduction to the many vocal talents of its lead singer. This girl is not just a rapper.

Originally singing in church and naming Patti LaBelle as her top influence, Lisa Lisa was chosen as the lead singer for a new group, Cult Jam, by the band’s two founding members last year. Percussionist Mike Hughes (formerly of the writing/producing/recording collective called Full Force) and Alex “Snapper” Moseley had met through the vast New York dance music network, hanging out at the famed Funhouse to keep on top of the latest DOR trends, and initially decided on starting their own group. With material but no lead vocalist, the duo chose Lisa Lisa to front the project. With production help from Full Force the group went into the studio and cut the single — which as of this date has sold over 400,000 copies in both 12” and 12” configurations — as well as other tunes which are included on its debut Columbia release.

Currently touring with other dance music performers such as Kurtis Blow, UTFO and the Force M.D.’s, the group stopped by Los Angeles recently, and Cult Jam’s Hughes explained how the clubs in NY helped keep the single alive. “A lot of the club jocks had gotten hold of the import version of the single, and they just kept playing it. Finally, some of the radios started playing it and it became a radio record when it got released over here.”

With such heavy crossover attention being given to the single and its reply by Full Force — “Girl, If You Take Me Home,” from Full Force’s own recently released Columbia debut — Lisa Lisa and Cult Jam’s debut LP should be one of the hottest selling dance records of the fall. Full Force’s sure hand behind the board is apparent on each cut, and Lisa Lisa is not limited to strict dance music. The record contains a ballad and some mid-tempo material which gives the young vocalist a chance to spread her wings.

“I don’t really consider myself just a rap singer, like a Roxanne, I was trained more as just a singer, but one of the things that we’ve done on the record is to combine the two and I think that’s one of the reasons why the single has been so popular,” says Lisa Lisa.

The page includes text about the musical career of Bruce Springsteen, mentioning his return to New Jersey and his stadium shows. It also discusses the success of the single “I Wonder If I Take You Home” and the rise of Lisa Lisa and Cult Jam. The text highlights the crossover appeal of the group's music and its impact on dance clubs across the country.
### Most Added

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<th>Station</th>
<th>Song</th>
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<td>P. Young</td>
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<td>San Francisco — Jack Silver</td>
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<td>WBBQ</td>
<td>Augusta — Bruce Stevens</td>
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<td>Classic Rock</td>
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<td>WBBO</td>
<td>Augusta — Bruce Stevens</td>
<td>WBBO</td>
<td>Classic Rock</td>
<td>Stevens</td>
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### POP Programmer's Pick

**Harv Blain**

**Song**: "Love Theme From St. Elmo's Fire"

**Artist**: David Foster

**Label**: Atlantic

**Comment**: "The movie is exceptionally strong, and the single is used many times throughout the movie. We just added it; it's a great adult balance record.

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### AIR CHECK

**Station**: WMKR

**Market**: Baltimore

**P.D.**: Ralph Wimmer

Baltimore’s K106 FM is a rapidly growing, increasingly popular 50,000-watt CHR station serving the Baltimore area. Owned by S&F Communications Corp., WMKR has operated under its current format since July of 1983.

Early last year, Ralph Wimmer assumed the position of program director. During his tenure, the station has continued to garner more listeners, as evidenced in this year’s spring Arbitron ratings, which showed WMKR’s rise in ratings from 3.2 to 4.8. "There were a number of reasons for that," Wimmer commented. "First, we’ve added more of what we consider the best artists, and we’ve increased our coverage of the concert and live music circuits. In addition, we’ve increased our focus on local events and attractions." Wimmer added. "We feel we’ve got a very strong core audience, and we’re doing our best to serve them."

**Programmer**

**Station** | **Market**
--- | ---
K107 | Tulsa

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**JAVA**

**Song**: "Love Theme From St. Elmo's Fire"

**Artist**: David Foster

**Label**: Atlantic
MANN ALIVE — ’til Tuesday lead singer Aimee Mann joins NBC Radio Entertainment’s Paul Shaffer and Rona Elliot on “Live From The Hard Rock Cafe.” Pictured (l-r): Mann, Shaffer, co-producer Andy Denmark and Elliot.

CBS Finalizes Purchase Of Five Stations

LOS ANGELES — CBS announced that it has finalized its agreement with the Taft Broadcasting Company to purchase five radio stations in Dallas, Houston, Tampa and Washington, D.C. The purchase was effective July 31, 1985.

The newly acquired stations are KTXO(FM) Dallas/His Worth, an Album Oriented Rock (AOR) station; KLTR(FM) Houston, programming Adult Contemporary; and WACR(FM) Los Angeles, a Country station; and WXYV(FM) and WCAO(WXYV) Washington, D.C., which broadcasts an Adult Contemporary format.

CBS also owns six AM and seven FM stations in New York, Los Angeles, Chicago, Philadelphia, San Francisco, St. Louis and Boston.

Malarie Boosts Revenues In First Half of ’85

LOS ANGELES — Malarite Communications Group (NASDAQ-MALR) has reported substantially increased revenues and profitability for the second quarter and first half of 1985.

Revenues for the quarter climed 12 percent to $22.3 million and profit from broadcasting stations, which the industry defines as cash flow, increased 15 percent to $6.6 million. Net income advanced 32 percent to $1.3 million, or 10 cents per share for the quarter, and 16 percent to $2.4 million, or 17 cents per share, for the nine months ended May 31, 1985.

Net income per share figures for the first half of 1984, adjusted to a ratio of one share of Class A Common for each 2 shares of Common stock effective June 27, 1985, to $9.3 million, and income before gain on disposal and taxes increased sharply by 57 percent to $1.8 million.

Malarite disposed of its Rochester, New York radio stations in the first quarter and realized a pre-tax gain of $5.7 million. Benefiting from that gain, net income for the half increased to $4.1 million, or 33 cents per share, from $481,000, or 4 cents per share, in 1984.

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ESCAPING THE HITS — It was 20 years ago today that it happened. I remember running into the kitchen to tell my sister they were all playing “Help!” at the same time. "They," in this case, were my three favorite radio stations – WABC-FM, Hartford's WNNM and WMCA, New York. I flipped the dial between the three signals, and as the Beatles sang, my sister and I felt that we were experiencing some great moment.

Actually, there was nothing remarkable about that at all. Those three protectors of the public airwaves were just doing their job — playing the hits. There is really no great mystery why radio stations insist on hammering out the hits. If you play those tunes often enough, more people will listen, the store can expect a couple of tenths of a point increase in the ratings, the sales department gets so excited that they actually show up for work on time, the general manager shows everyone that he or she hasn't forgotten to make radio programming, and they can keep their suitcases in the closet a little while longer. Two decades later, the programmer's job description remains the same — play the hits. Even though, these days, there are a greater number of radio stations playing contemporary music, not nearly any hits are on the air.

Lately, there have been so many crossover records, that it seems impossible to tell exactly what format you've stumbled onto when you tune in halfway through a song. The music alone doesn't seem to tell you whether that station's format: pop, AC, album rock, urban, adult rock, oldies, or beautiful rock. It gets so confusing that there are moments that you simply must escape from the hits.

You can find an all news or talk station, a ballgame, or shut off the radio entirely. Fortunately for adventurous music lovers, some forecasted FCC bureaucrats reserved 20 FM frequencies from 88.1 MHz to 91.9 MHz for noncommercial educational purposes. There are now over 1,000 stations, mostly run by colleges and universities, who have to this left end of the dial with jazz, new rock and roll, blues, experimental music and noise. These stations do not depend on ratings and sales staffs, so anything goes. Depending upon how much you want to be immersed in, the most interesting some of the most interesting sounds that you can imagine. Their unpredictability and uniqueness is what makes listening to them so great fun. One must be brave to program one of these educational outlets, and even braver to listen to them for any length of time. You can go days without hearing a hit.

Even more courageous than the college radio crowd are the few commercial outlets that somehow survive by defying the hits. On a recent road trip from San Francisco to Los Angeles, I didn't see a few of the gems. Fred Neil, who lives in San Francisco, which calls itself "The City." It's variety of music was breathtaking, anything from Billie Holiday to Dire Straits and it all seemed to work. I drove out of the bay area listening to its Saturday folk and blues show. Even though the disc jockey was a bit hung up on how great the '60s were, it was a treat to hear Lightnin' Hopkins and Fred Neil. When the signal faded out, I encountered KFRC (960 kHz) Holister. It was a free-form live music hour sponsored by the General Seed and Grain Company of Santa Cruz. I don't know who the performer was; the host mumbled his name once; but it was spontaneous, entertaining and contained the funniest dog food commercial I' ve ever heard. Later, I stumbled across an FM station that was sponsored by the Guadalupe. I think this was KOPR (94.3 MHz), or was it KOPR? (those don't sue know how to mumble). In 45 minutes, I heard three records start out at the wrong speed and a record so scratched that it sounded as if someone had played frisbee with it at the beach. Yet, somehow the choice of songs and the way they flowed, was magic. I didn't even know what half of those tunes were because, you guessed it, the dj mumbled when he announced his selections. I can't complain, besides these are the uncanny disc jockey heroes, who never get their pictures in the national trade magazines, or got taken out to lunch by a promotion person. They probably even have to buy the records that they play on the air. There must be other stations tucked away in little towns across America who don't fit the hit format description, haven't got a clue as to who occupies the Top 10, yet play great music. It would be a service to compile a list of such stations for the weary traveler whenever he gets that uncontrollable urge to escape from the hits.

When I finally reached Las Angeles, I heard Huey Lewis & The News on four stations at the same time. Somehow, I didn't feel like calling my sister to tell her of this coincidence.

Bob Shulman

AIR CHECK

Station: KBE
Market: Des Moines
PD: Ron Sorenson

Many people have dreamed of having radio stations in their houses, but for Ron Sorenson, the dream has been a reality for 10 years. He has operated KBE, one of the oldest FM cable radio stations in the country from his residence in Des Moines. Since November 15, 1975, KBE has been supplying auditory and rock via cable. The station now covers over 100,000 homes in six lowa cities. The target demographic is 25-40.

"On a musical level," says owner/programmer Sorenson, "we've anticipated what I feel is going to be a hit, and some of that's upper demo's album rock music that I've seen coming for six or eight years. We've essentially been targeting those people who grew up with album radio through the late '60s and early '70s throughout our existence. We offer a broader, more eclectic approach to music than do most broadcast AM/FM stations. We offer a wide variety of rock but it's probably 50 percent jazz and R 'n R, with a smattering of folk and blues. We play probably 50 percent current material and our oldest collection is much more vast than most stations'.

KBE is also unique in that it was the first cable radio system to be named to a national trade magazine. The station now reports to four. "The basic difference between us and over-the-air broadcast stations," continues Sorenson, "is that we have a lack of exposure available to automobiles. We are also unregulated and unscripted. However, advertising is sold exactly the same way it is on regular broadcast stations.

Comment:
I'm starting to see some good phone response and it's been a favorite of the staff. The record has lots of depth and we're also playing "When the World Turns Upside Down." We expect to expand airplay to other tracks."
ROCK ME TONIGHT Ⓒ FREDDE JACOBBY (PolyGram 814-092-1) 3 17
2 WHITNEY HOUSTON Ⓒ JIMMY RICKS (PolyGram 845-040-1) 6 14
3 SINGLE LIFE Ⓒ (Atlantic Artists/PolyGram 824-546-1) 3 9
4 THE NIGHT I FELL IN LOVE Ⓒ LUTHER VANDROSS (Epic FE-7684) 2 0
5 WHO'S ZOOMING WHO Ⓒ THE FRANKLIN (Atlantic Artists/AFL-8206-1) 6 7
6 AROUND THE WORLD IN A DAY Ⓒ PRINCE AND THE REVOLUTION (PolyGram 814-024-1) 5 17
7 READY FOR THE WORLD (PolyGram 824-607-1 M-1) 3 10
8 JESSE JOHNSON'S REVUE Ⓒ (A&M 8P-6524-1) 7 24
9 LETTIE MAE LOOSE ENDS (MCA 5587) 5 13
10 ROYALTY OF A LIFETIME Ⓒ MARYAN GAY (Columbia CF-39186) (PolyGram 814-039-1) 4 14
11 U.T.F.O. Ⓒ (De-Lite/PolyGram 822-843-1 M-1) 13 19
12 EMERGENCY 4 (PolyGram 814-085-1) 11 14
13 PATTI LABELLE (Philadelphia/Cluster/FZ 41007) 22 5
14 STREET CALLED DESIRE Ⓒ RENE' ANNA (Mercury/PolyGram 824-345-1 M-1) 12 11
15 GLOW Ⓒ RICK JAMIES (PolyGram 814-615-0) 14 17
16 ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824-345-1 M-1) 16 17
17 ONLY YOU FOUR Ⓒ MARY JUNE GIRLS (Goody/Motown 80027-1) 15 26
18 PERFECT LIFE Ⓒ (Deoxy/Portrait/CBS 85014) 21 29
19 SOME OF MY BEST JOKES ARE FRIENDS Ⓒ GEORGE CLINTON (PolyGram 814-030-1) 23 25
20 THE FAT BOYS ARE BACK Ⓒ (The Fat Boys (Suite 1016) 30 13
21 DIAMOND LIFE Ⓒ SADIE (Portrait/Clint 35014) 20 19
22 THREE OF MY BEST JOKES ARE FRIENDS Ⓒ GEORGE CLINTON (PolyGram 814-030-1) 25 21
23 KING OF ROCK Ⓒ (via PolyGram 815-100-1) 24 25
24 CONTACT Ⓒ PATRICK SHERWOOD (RIAA/RFTW) 34 25
25 BUSINESS IN THE LADIES (Columbia CF-39087) 34 27
26 WRAP YOUR BODY Ⓒ ONE WAY (MCA 8555) 29 6
27 MAKE IT BIG Ⓒ ™ WHAM! (Columbia CF-39085) 36 33
28 DANCIN' IN THE KEY OF LIFE Ⓒ STEVE ARIETTE (Atlantic 7-8215-1) 33 21
29 IT'S GONNA BE ALRIGHT Ⓒ CHERRY LYNN (Columbia CF-40057) 30 7
30 THE BOOGIE BOYS Ⓒ (Columbia 857-8211-1) 43 3
31 THE CREATIVE STORY OF ROXANNE...THE ALBUM Ⓒ (Commodore/PolyGram 87014-1) 34 8
32 KILLER BEES Ⓒ ORIG/CONTRIBUTOR (MCA 5541) 35 32

THE TOP 75 ALBUMS

Title, Artist, Label, Number - Distributor

- Available on Compact Disc
- Platinum (RIAA Certified)
- Gold (RIAA Certified)

Weeks on Billboard Album Chart

THE RHYTHM SECTION

ARE YOU READY FOR THE WORLD? — MCA Records Black Music Division, since appointing Jheri Busby as head, has been signing new talent at a rapid pace, and one of the projects which has done especially well for the label is the debut album for Ready For The World (RFTW). Hailing from the state of Motown, Ready For The World makes its home base in Flint, MI, but with release of its debut LP, it is truly, "ready for the world."

As the band's member's Gordon Strozer, Melvin Ross, Jr., Gregory Potts, John Eaton, Gerald Valentine and Wille Trippelt recently explained to Rhythm Section, "We got together after we graduated from high school, and we were able to put together a demo. We took it to a local DJ named Charles 'Mojo' Johnson, who, after the demo went into re-circulation, we did a show in Detroit. We introduced to these attorneys, who are twin sisters, Leonia and Leonia. The beginnings of Ready For The World were in a certain genre ("Tonight," "Deep Inside Your Love," "Human Toy" and "Slide Over") have a strong sexual slant. Mostly, we're the band's lead singer explains, "We write songs for the way they come to us..."

For several years, MCA tried to sign the band's management/producer, who were not interested in the band. Meanwhile, the label had been working with a number of various artists; RFTW convinced MCA that they could produce their own first record.

While the band seems almost totally self-sufficient, one person who provided the band with help is Bernard Terry. RFTW's Wille Trippelt comments, "Even though we produced the album Bernard was very helpful in engineering the sessions. He brought out the best sounds possible from the equipment we were tracking with. When MCA signed us, they were a little more organized than the band's, and we were happy to let them handle it. After we had some success with the single we put out, 'Tonight,' that proved it to them that we could handle it."

RFTW is set to go on tour opening for Luther Vandross, which should make their own tour look more appealing to new fans and potential new fans. Their latest single, "Tonight," made it to number one on the charts, but it is still worth playing if you want to hear a song that is on our radio in the record.

IN STEP WITH STEPHANIE — When Rhythm Section spoke to Stephanie Mills last year she had a new album, "I've Got the Cure," but the singer was still the year's best-sung, best-produced songs, "The Medicine Song." Unfortunately, the LP, like the Broadway recording of The Wiz, in which Mills was then touring the country, went nowhere. "They sat on it," Mills says of the doomed album. PolyGram was going through major internal changes at the time, but Mills thought the project was doomed, because she felt that really was probably one of the best albums I've ever done." But Stephanie, having no doubt in the power of the theatre, she went back to work, began working on her next album, and, like a hot single, "Bit By Bit," from the movie Blackie Chase Movie, she's now a major hit, and a role for herself: executive producer. Mills enters MCA's roster when the label is enjoying a very successful period under new black music chief Jheri Busby. With acts like New Edition, Pati Labelle, Ready For The World and Loose Ends, Mills becomes a jewel in a label crown of 11 current singles on the top 100 urban chart. How did she manage to become executive producer in such a successful period? For more information, please visit our website: www.mca.com.


For more information, please visit our website: www.mca.com.

"The fact that I'm an artist who's had success and I must know something about what I do. Jheri Busby is the greatest producer that I've ever worked with. He can have you do something that you can't do as difficult or hard to work with. But Jheri and his crew, the staff over there, they've really encouraged and exploited and checked out to the smallest detail that I might have had. I think because of that we're going to have a great amount of success."
HOT NEW SELLER

Cameo
J. Johnson's Revue

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

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

Shazada Enterprises — Charlotte, NC
— Jack Gordon
F. Jackson
W. Houston
Kool & The Gang
L. Vandross
A. Franklin

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

Hill's Stereo — Norwalk, CT — Mary Ann Saracino
A. Franklin
F. Jackson
Rene & Angela
Boogie Boys
Mad Max Beyond Thunderdome

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

H&W One-Stop — Dallas — Walter Jackson
Cameo
L. Vandross
A. Franklin
The World Class Wreckin' Cru
F. Jackson

Brown Sugar Records — New Orleans — Dallas Washington
Cameo
L. Vandross
W. Houston
Maze
Prince

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

Music Master — Chicago — Yvonne Mason
L. Vandross
F. Jackson
P. LaBelle
Sade
B. Withers

Music Liberated — Baltimore — Larry Jeter
W. Houston
L. Vandross
A. O'Neal
Cameo
F. Jackson

Importes Etc. — Chicago — Paul Weisberg
F. Jackson
Parker
G. Guthrie
L. Vandross
Pointer Sisters

Scott's Wholesale — Indianapolis — Cheryl Gregory
P. LaBelle
Cameo
Prince
W. Houston
Fat Boys

Tower Records — Sacramento — Jeanie Banvaar
W. Houston
F. Jackson
Cameo
Loose Ends
Prince

Birdland Records — Baltimore — Beverly Burstun
L. Vandross
Fat Boys
P. LaBelle
W. Houston

Giff's Records And Tapes — Houston — Gil Bultron
B. Paul
A. Franklin
P. LaBelle
Maze
Sugarfoot

CML One-Stop — St. Louis — Tim Coggeshall
Cameo
W. Houston
Kool & The Gang
A. Franklin

Gemini II Records — Chicago — Alonzo King
L. Vandross
A. Franklin
P. LaBelle
W. Houston
F. Jackson

Jones & Harris — Richmond, CA — Robin Harris
F. Jackson
L. Vandross
Fat Boys
W. Houston

BUDWEISER SUPERFEST BACKSTAGE — Capitol Records recording artist Frankie Beverly greets guest following the Maze performance at the Atlanta Budweiser Superfest. Among them was 10-year-old Li-Nie Wilson, the daughter of the late Jackie Wilson. Pictured (l-r): Dexter King, son of Dr. Martin Luther King, Jr.; Budweiser Superfest tour promoter Alani Hayman and Beverly. Also performing on the Atlanta concert were New Edition, Kool and the Gang and Jesse Johnson.

URBAN RETAILER'S PICK

Retailer
Greta McConnell

Store
Joe's Swing Shop

Market
Los Angeles

Album: "The Family"
Artist: The Family
Label: Paisley Park/Warner Bros.

Comment:
"It's a good mix of different types of music; it's a real mellow album. The 45 is number one this week, and the LP is a break-out. The album should continue to climb."
MOSNT ADDS

Stand By Me — Maurice White — Columbia
Single Life — Cameo — Atlantic Artists
Make Your Move On Me Baby — Charlie Singleton - Artists
I Want To Feel I'm Wanted — Maze — Capitol

WBXM-FM — Chicago — Margo Spoon — MD
Smoke City
C. Carlton
D. McGhee
C. Mayfield
B. Bar-Kays
D. Coleman
J. J. Johnson

WGWV — Charlotte — Wallace Coleman — PD
B. O. Shannon
M. Franks
Osborne & Gales
Windjammer

WDMT — Dayton — Linkford Stevens — PD
J. Holtidy
M. White
P. Bryson
Rene & Angela
D. Edwards
Maze
M. Lovesmith
V. Underwood

WCIN — Cincinnati — Steve Harris — MD
Cameo
D. O'Jays
M. White
C. Carlton
Dayton

WYLD-FM — New Orleans — Dell Spencer — PD
Juicy
Prince
J. Holliday

URBAN PROGRAMMER'S PICK

Programmer: Tony Wright
Station: WJIZ-FM
Market: Albany, GA
Song: Obsessions
Artist: Howard Hewet
Label: Elektra

Comments:
"Howard Hewet's single has a young adult appeal along with having a Jeffrey Osborne type sound (i.e., "Stay With Me Tonight"). The record has excellent crossover potential and it's currently good in all dayparts. Other artists mentioned were moving up the playlists are, "Stand By Me" by Maurice White and "Trapped" by Colonel Abrams.

LOU GOES WILD — Lou Rawls recently stopped by WILD in Boston to guest DJ on morning man Elroy R. C. Smith's show. Pictured (l-r): Angela Thomas, music director, WILD; Smith; Rawls; and station president Kendall Nash.

H. Harris
Deele
A. Bambaataa

KDKO — Denver — Jay Johnson — PD
Five Star
Loose Ends
Cameo
H. Alpert

WATF — Indianapolis — Kelly Carson — PD
C. Edwards
M. Franks
D. Coleman

DOM — Boston — Elroy Smith — PD
Rene & Angela
O'Jays
Five Star
C. Mayfield
H. Holliday

WRKS — "KISS 98.7" — New York — Tony Quarterone — PD
M. White

KJJM — St. Louis — Mike Stratford — PD
Doug E. Fresh
Grandmaster Flash
B. K. Starr
D. Edwards
C. Coleman
First Love
Windjammer
Madonna

K104-FM — Dallas — Terri Avery — MD
Doug E. Fresh
C. Mayfield
Goon Squad
Shannon

KSOL — San Francisco — Marvin Robinson — PD
Dazz Band
Maze
Rene & Angela
Crystal
Cameo
Loose Ends
P. Bryson

KDAY AM STEREO — Los Angeles — Greg Mack — MD
G. Clinton
Egyptian Lover
Jupiter
First Love

DUKE NIGHT — Elektra recording artist George Duke made a celebrity appearance recently at Tiberio's in Los Angeles in support of his album "Thief In The Night." Joining him was Ewart Abner, general manager, KJLH (left).
### Chartbreaker

**I'll Be Good**

RENÉ & ANGELA (Mury/Mercury/PolyGram 884 055-7)

DEBUT

### 1. Chartbreaker

**I Want to Feel I'm Wanted**

MAZE featuring FRANKIE BEVERLY (Capitol B-3577)

DEBUT

### 2. Chartbreaker

**The Sam & Dave Medley**

STARS on 45 featuring THE NEW SAM & DAVE REVIEW (SAM GAMES and DAVE PRATT, JR.) (12 Records/Atlantic 7-99632)

79 4

### 3. Chartbreaker

**Make Your Move on Me Baby**

CHARLES & SINGLES (Arista AS-19386)

DEBUT

### 4. Chartbreaker

**I Can't Forget You**

PATI LABELLE (Philadelphia Intl. 4-05468)

89 2

### 5. Chartbreaker

**Obsessions**

HOWARD HENNET (Sirekka 7-98620)

90 2

### 6. Chartbreaker

**This Time**

DAYTON (Capitol B-5 847)

83 3

### 7. Chartbreaker

**Private Property**

CARL CARLTON (Casablanca/PolyGram 880 454-7)

DEBUT

### 8. Chartbreaker

**Janet**

COMMODORES (Motown 1802 9F)

DEBUT

### 9. Chartbreaker

**The Show**

DOUG E. FRISH and THE GET FRESH CROWD (Reality/Town/Fantasy B-242)

DEBUT

### 10. Chartbreaker

**Single Life**

CAMEO (Atlantic Artist/PolyGram 884-010-1)

DEBUT

### 11. Chartbreaker

**Romeo Part 1 & 2**

THE REAL ROYALEX & HONEY TEE (Select 62205)

DEBUT

### 12. Chartbreaker

**Shout**

TENANTS FOR FEARS (Mercury/PolyGram 880 394-7)

DEBUT

### 13. Chartbreaker

**Girl If You Take Me Home**

FULL FORCE (Columbia 38-05368)

DEBUT

### 14. Chartbreaker

**Redd Hott Mama**

JONZON CREW featuring MICHAEL JONZUN (A&M AM 2756)

88 3

### 15. Chartbreaker

**I'm Not the Same Girl**

STACY LATTISAW (Columbia/Atlantic 7-99635)

66 8

### 16. Chartbreaker

**Sanctified Lady**

MARRIN (Giv/Mercury 38-09661)

67 19

### 17. Chartbreaker

**Into the Groove**

MADONNA (Sire/Warner Bros. 0-20335)

69 8

### 18. Chartbreaker

**Amanda**

DENNIS EDWARDS (Gordy/Motown 17990F)

78 9

### 19. Chartbreaker

**Russell & Phil Collins**

(Atlantic 7-98956)

71 15

### 20. Chartbreaker

**Cool, Calm, Collected**

ATLANTIC STARR (A&M 2742)

72 10

### 21. Chartbreaker

**Papa's Got a Brand New Pig Bag**

SILENT UNDERDOG (Profile Prod 7072)

76 6

### 22. Chartbreaker

**Break the Ice**

MICHAEL LOVESMITH (Motown 1794MF)

80 4

### 23. Chartbreaker

**All Night**

RADIANCE (West/Warner Bros. 7-28381)

82 4

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### Top 100 Black Contemporary Singles Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weeks On</th>
<th>8/24 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>FREEDAY OF LOVE</td>
<td>Aretha Franklin (Arista AS-19341)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SAVING ALL MY LOVE FOR YOU</td>
<td>Whitney Houston (Arista AS-19361)</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>ROCK ME TONIGHT (FOR OLD TIME'S SAKE)</td>
<td>Freddie Jackson (Capitol B 5435)</td>
<td>2</td>
<td>23</td>
</tr>
<tr>
<td>I WONDER IF I TAKE YOU HOME</td>
<td>LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>I WANT MY GIRL</td>
<td>JESSIE JOHNKSON'S REVUE (A&amp;M AM 2749)</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>CHERISH</td>
<td>KOCO &amp; THE GANG (De-Lite/PolyGram 880-867-9)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>WE DON'T NEED ANOTHER HERO (THUNDERDOME)</td>
<td>TINA TURNER (Capitol B-5491)</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>POP LIFE</td>
<td>PRINCE AND THE REVOLUTION (Polydor/Warner Bros. 7-28386)</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>DANCIN' IN THE KEY OF LIFE</td>
<td>STEVE ARFFINGTON (Atlantic 7-98032)</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>CANT I STIR IT UP</td>
<td>PATTI LABELLE (MCA 5217)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>FLY GIRL</td>
<td>THE BOOGIE BOYS (Capitol B-5498)</td>
<td>13</td>
<td>9</td>
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<tr>
<td>ATTACK ME WITH YOUR LOVE</td>
<td>CAMELO (Atlantic Artists/PolyGram 880 744-7)</td>
<td>5</td>
<td>11</td>
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<tr>
<td>MYSTERY LADY</td>
<td>BILLY OCEAN (Jive/Arista AS-19374)</td>
<td>16</td>
<td>8</td>
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<tr>
<td>WILD AND CRAZY LOVE</td>
<td>MARY JANE GIRLS (Gordy/Motown 17895F)</td>
<td>14</td>
<td>9</td>
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<tr>
<td>OH SHEILA</td>
<td>READY FOR THE WORLD (MCA 25368)</td>
<td>20</td>
<td>7</td>
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<tr>
<td>IF YOU WERE HERE TONIGHT</td>
<td>ALEXANDER ONFAL (Fabu/Epic 734-05418)</td>
<td>17</td>
<td>12</td>
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<tr>
<td>IT'S OVER NOW</td>
<td>LASHER VANDROSS (Epic 34 0044)</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>ALL OF ME FOR ALL OF YOU</td>
<td>DJ J (Capitol B-14002)</td>
<td>21</td>
<td>9</td>
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<tr>
<td>GLOW</td>
<td>RICK JAMES (Gordy/Motown 17990F)</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>THE DANCE ELECTRIC</td>
<td>ANDRE CYDNE (Atlantic 38-04348)</td>
<td>30</td>
<td>5</td>
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<tr>
<td>WHEN YOU LOVE ME LIKE THIS</td>
<td>BRIAN MIAFF (Capitol B-5484)</td>
<td>18</td>
<td>12</td>
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<tr>
<td>DARE ME</td>
<td>POINTER SISTERS (MCA RB 14126)</td>
<td>29</td>
<td>7</td>
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<tr>
<td>WHO'S HOLDING DONNNA NOW</td>
<td>DeBARGE (Gordy/Motown 17990F)</td>
<td>19</td>
<td>15</td>
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<tr>
<td>PADLOCK</td>
<td>GREG QUINNIE (Garage/Island 21)</td>
<td>26</td>
<td>9</td>
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<tr>
<td>THE FAT BOYS ARE BACK</td>
<td>FAT BOYS (Sutra O)</td>
<td>25</td>
<td>9</td>
</tr>
<tr>
<td>IF YOU LOVE SOMEBODY SET THEM FREE</td>
<td>STING (AM 2738)</td>
<td>24</td>
<td>13</td>
</tr>
<tr>
<td>YOU ARE MY LADY</td>
<td>FREDDIE JACKSON (Capitol B 5439)</td>
<td>37</td>
<td>4</td>
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<tr>
<td>HELLO STRANGER</td>
<td>CAROL LUCAS (Commodore/MCA 52502)</td>
<td>31</td>
<td>7</td>
</tr>
<tr>
<td>I'M LEAVING BABY</td>
<td>CON FUNK SHUN (Mercury/PolyGram 880 744-7)</td>
<td>38</td>
<td>8</td>
</tr>
<tr>
<td>I MISS YOU</td>
<td>KLYMAXX (Commodore/MCA 52506)</td>
<td>33</td>
<td>6</td>
</tr>
<tr>
<td>HOT SPOT</td>
<td>KAZ BAND (Motown 16004F)</td>
<td>41</td>
<td>5</td>
</tr>
<tr>
<td>HISS HE DIDN'T TRUST ME SO MUCH</td>
<td>BOBBY WOOLACK (MCA-52924)</td>
<td>39</td>
<td>4</td>
</tr>
<tr>
<td>YOUR PLACE OR MINE</td>
<td>BAR-KAYS (Mercury/PolyGram 880 960-7)</td>
<td>44</td>
<td>5</td>
</tr>
</tbody>
</table>
JAZZ

TOP 40

ALBUMS

* AVAILABLE ON COMPACT DISC

1. DANCING IN THE SUN
   Work On
   8/24/85

2. AMERICAN EYES
   Work On
   8/24/85

3. OPENING NIGHT
   Work On
   8/24/85

4. THE STRAIGHT JUNGLE
   Work On
   8/24/85

5. LA JUNTA DE TERRA
   Work On
   8/24/85

6. 18TH STREETSHADOWS
   Work On
   8/24/85

7. ORNETTE ON KEY
   Work On
   8/24/85

8. LOWDOWN
   Work On
   8/24/85

9. MY WAY
   Work On
   8/24/85

10. LADY AND THE TRAMP
    Work On
    8/24/85

11. WHEN THE BANKS COME DOWN
    Work On
    8/24/85

12. I Gotta Be Satisfied
    Work On
    8/24/85

13. DANCING IN THE SUN
    Work On
    8/24/85

14. AMERICAN EYES
    Work On
    8/24/85

15. OPENING NIGHT
    Work On
    8/24/85

16. THE STRAIGHT JUNGLE
    Work On
    8/24/85

17. LA JUNTA DE TERRA
    Work On
    8/24/85

18. 18TH STREETSHADOWS
    Work On
    8/24/85

19. ORNETTE ON KEY
    Work On
    8/24/85

20. LOWDOWN
    Work On
    8/24/85

21. MY WAY
    Work On
    8/24/85

22. WHEN THE BANKS COME DOWN
    Work On
    8/24/85

23. DANCING IN THE SUN
    Work On
    8/24/85

24. AMERICAN EYES
    Work On
    8/24/85

25. OPENING NIGHT
    Work On
    8/24/85

26. THE STRAIGHT JUNGLE
    Work On
    8/24/85

27. LA JUNTA DE TERRA
    Work On
    8/24/85

28. 18TH STREETSHADOWS
    Work On
    8/24/85

29. ORNETTE ON KEY
    Work On
    8/24/85

30. LOWDOWN
    Work On
    8/24/85

31. MY WAY
    Work On
    8/24/85

32. WHEN THE BANKS COME DOWN
    Work On
    8/24/85

33. DANCING IN THE SUN
    Work On
    8/24/85

34. AMERICAN EYES
    Work On
    8/24/85

35. OPENING NIGHT
    Work On
    8/24/85

36. THE STRAIGHT JUNGLE
    Work On
    8/24/85

37. LA JUNTA DE TERRA
    Work On
    8/24/85

38. 18TH STREETSHADOWS
    Work On
    8/24/85

39. ORNETTE ON KEY
    Work On
    8/24/85

40. LOWDOWN
    Work On
    8/24/85

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

FEATURE PICKS


Two generations of traditionalists in a close-to-the-vest swing session. Braff's cornet is one of jazz's liveliest sounds, and the breadth, fat tenor of Hamilton complements it well. Scott Hamilton's band (John Bunch, Phil Plaxton, Chris Flory, Chuck Riggs) lays down the cushion on these eight golden oldies.


It's not a coincidence that this LP is titled after Sonny Rollins' Contemporary classic, "Way Out West." Grossman has modeled his tenor sound, and the instrumentation here (Jamey Boothe, bass, Joe Morello, drums), after the great Rollins. Grossman has never sounded stronger on record, he's not just a Rollins shadow — he speaks the same language, but the dialect is all his.


A most intriguing trio: Jamala's vibes and marimba, Dorge's guitar, and Dyani's bass blend beautifully — the sound is often floating and exotic, but with a good deal of bite to it. These three gents — one Philadelphia, one South African, one Dane — know how to swing a stylish LP.

GOIN' AHEAD — Viny戈lia Quartet — Nine Winds NWO 117 (dist. by New Music) — Producer: Viny戈lia — Catalog: 6.98

Saxophonist Golja and his well-versed band of West Coast free-boppers (John Fumo, Wayne Peet, Ken Filiano, Alex Cline) in a solid set of Golja originals, including perhaps the first jazz piece written for Robert Michum, "Squirls."
| TOP 75 12" SINGLES | The Cash Box Top 75 12" Singles Chart is Based Solely on Actual Pieces Sold at Retail Stores |

<table>
<thead>
<tr>
<th>Weeks On Chart</th>
<th>8/24 Chart</th>
<th>8/24 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>FLY GIRL/CITY LIFE (EXTENDED VERSION) (6:46 &amp; 5:46)</strong></td>
<td><strong>THE DOBBIE BOYS (Capitol V-8445)</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>FREEWAY OF LOVE (ROCK MIX &amp; EXTENDED VERSION) (REMIX) (4:40 &amp; 2:48)</strong></td>
<td><strong>ARC II (Geffen 10-135)</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>BAD BOYS (VOCAL &amp; DUB MIX) (5:54 &amp; 5:44)</strong></td>
<td><strong>PABLO (Jive 60-1008) &amp; RABBI (Rabbi 60-030)</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>SHOUT (U.S. &amp; U.K. REMIX) (8:22 &amp; 7:41)</strong></td>
<td><strong>TEAMS FOR PEACE (Polish Pop)</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>I WONDER IF I TAKE YOU HOME (HAPPY JAM DUB &amp; EXTENDED VERSION) (10:28 &amp; 6:34)</strong></td>
<td><strong>Starr Jones (Starr Jones)</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>ANGEL/IN THE GROOVE (EXTENDED DANCE VERSION) (8:50 &amp; 7:45)</strong></td>
<td><strong>MADONNA (Virgin/Warner Bros. 30384)</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>THE FAT BOYS ARE BACK (EXTENDED DANCE VERSION) &amp; (INSTRUMENTAL) (10:46 &amp; 5:02)</strong></td>
<td><strong>FAT BOYS (Jive 60-034)</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>TOO TURNED ON (EXTENDED DUB VERSION) &amp; (INSTRUMENTAL) (6:17 &amp; 6:03)</strong></td>
<td><strong>ALIVE (Warner SPV 42)</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>THE SREAMS OF PASSION (EXTENDED VERSION) (6:45 &amp; 4:27)</strong></td>
<td><strong>THE FAMILY (Peyton/Rex/Warner Bros. 30380)</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>T THE ARMS OF THE WORLD) (EXTENDED &amp; DESTRUCTION MIX) (5:11 &amp; 7:35)</strong></td>
<td><strong>North Star (North Star)</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>IF YOU LOVE SOMEBODY SET THEM FREE - ANOTHER DAY (Jayden's Remake) (5:30 &amp; 3:34)</strong></td>
<td><strong>EMI (EMI)</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>DAVE ME/WE'RE THERE (EXTENDED &amp; INSTRUMENTAL VERSION) (6:16 &amp; 6:21)</strong></td>
<td><strong>POWERED SISTERS (JAC-PY 1427)</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>OH SHEILA (EXTENDED VERSION) &amp; DUBRETTENSLAT (4:46 &amp; 4:41)</strong></td>
<td><strong>JAYDEE (JAYDEE)</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>O POP LIFE/HELLO (FRENCH DUB MIX) &amp; (INSTRUMENTAL) (6:30 &amp; 6:36)</strong></td>
<td><strong>PRANCE AND THE REVOLUTION (Peyton/Warner Bros. 30390)</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>STIR IT UP (EXTENDED VERSION) &amp; (INSTRUMENTAL) (9:02 &amp; 6:30)</strong></td>
<td><strong>PANTHALAB/BLUE MOON (MIKEL 107)</strong></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>SISTER BERENICE HEAVENS ALWAYS IN MY MIND</strong></td>
<td><strong>PRINCE AND THE REVOLUTION (Peyton/Warner Bros. 30390)</strong></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>EIGHT PATHEMS TO HOLIDAY (2000) &amp; DUBRETTENSLAT (4:05 &amp; 3:30)</strong></td>
<td><strong>EMI (EMI)</strong></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>THE ROOFS ON FIRE (SCRATCHIN' &amp; JIVIN' 3:16 &amp; 16)</strong></td>
<td><strong>GOO GANDER (Capitol 20-0347)</strong></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>PIG PICK UP THE PIECES (EXTENDED VERSION &amp; DUB) (4:46 &amp; 3:28)</strong></td>
<td><strong>FOOTSTAMPERS (Foot Stampers)</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>IT'S NOT TOO LATE/NOT TOO LATE TO DUB</strong></td>
<td><strong>GENERIC (J nymph 60-1000)</strong></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>YOU SPIN ME ROUND (LIKE A RECORD) (MURDER MIX) MISTY CIRCLE (EXTENDED VERSION) (6:00 &amp; 5:00)</strong></td>
<td><strong>DUO OR ALIVE (Capitol 90-0208)</strong></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>FIZZ DANCE (EP)</strong></td>
<td><strong>VARIOUS ARTISTS (Sire/Warner Bros. 1-2027)</strong></td>
</tr>
</tbody>
</table>

**MOBILE ACTIVITY**

**TOP 12 REVIEWS**

**SCRITTI POLITTI** (Warner Bros. 2357)


An explosive remix of the current single from Scritti Politti’s masterful “Cupid & Psyche ’85” puts emphasis on syncopation and added percussion, though Green’s ethereal vocals are given added ambience.

**THE ADVENTURES** (Chrysalis 4V9 42901)

**Send My Heart** (6:15) (Gribben) (Rare Blue Music/ASCAP) (Producer: Bob Sargant) (Remix: Ron Fair)

A seamless production and a romantic pop energy forms this base of this cut which is here dynamically mixed by Chrysalis’ Ron Fair to provide the label with a potential dance chart breaker.

**HAMBO** (Tommy Boy 872)

**Hambo-First Rap Part II** (5:25) (Lynch/Halpin-Dimagio) (T-Boy Music/ASCAP) (Producer: Monica Lynch)

As parody-rock continues its commercial surge, vocalist Lou Di Maggio and T-Boy’s Monica Lynch score a direct hit with this Hambo take off this album that at times Lila Lisa, “Rappin' Duke" Roxanne and others make this one funny and seriously danceable.

**KURTIS BLOW** (Mercury 884 079-1)

America (6:17) (Blow) (Kuwa Music/ASCAP) (Producer: Kurtis Blow)

With both hard artist looks at the state of the union ("19") and “This Is Not America” among them) doing well, Kurtis Blow’s entry is topical and often biting. Should be a club winner.

**MOST ACTIVE**

**CLUB PICK**

"Money’s Too Tight (To Mention)" Simply Red — (Elektra)

Club: Facade
Disc Jockey: Michael Lee
Pool: Resource
Location: Los Angeles

Comments: "This record is an import, but is being released domestically this week on the Elektra label. This record has a similar feel to the Skysworth & Turner record. Has a nice R&B groove.

**RETAILER’S PICK**

"I’ll Be Good" — Rene & Angela (Mercury/Polysgram)

Store: LaGreen's
Manager: Steve LaGreen
Location: Detroit

Comments: "Every since the release of the album, there has been a demand in the local club scene for this song. Thus far it’s doing very well."
ONCE UPON THE TIME — there were three wise men who, anxious to continue their dream of the American way of life, joined forces and finances to buy a Spanish radio station in New York. All three had impressive credentials.

Raul Alarcon had been the owner of Radio Cadena Agramoto in his native province of Camaguey, Cuba. Once in the U.S., he became one of the prominent voices in WHOM, which, along with WADO was being broadcast in the city. Eventually, he opened his own recording studios, Latin Sounds. Rafael Diaz Gutierrez also came from WHOM, making further inroads into the business as an outstanding promoter, presenting acts of international caliber before it was fashionable to do so. He went on to establish his Tenth Avenue Studios, Audiorama Records, representing among other labels, TH, EMI and Velvet. Almost directly across from Audiorama stood A&G Records, a one-stop responsible for the distribution of all the salsa records and acts of the day, and it was at this moment that Alarcon and Adrian Garcia — the third wise man — entered the scene. He was also the “A” in SAR Records, the label that main claim to fame was the development and penetration of the African market as a distribution outlet for the label’s products, which averaged 100,000 units per release during its heyday. The station these gentlemen bought was WSKQ-AM. The initial broadcast went on the air with El Grito de Yara, October 10, 1963.

FILLING UN HEUCHO as big as a subway tunnel, SUPER KO hit the airwaves with an impact never felt in the city. One of the main reasons was its heavy emphasis in the international ballad sound: a format drastically different from WADO which catered to audiences from every Latin American country, whereas WJIT (formerly WHOM) concentrated in a salsa/merengue predominant format. Whether coincidence or luck, multinational labels, whose bread ‘n butter’ sound was the international ballad, started making their presence felt in the Big Apple around that time. Such as, KO, began to seriously consider a mode of promotional personnel to fall on their faces, eager to accommodate the promotional guidelines of the new superpower.

THERE COMES JUAN GABY AND THE S— The on-air personnel gathered for the occasion resembled a stable of unruly thoroughbreds: Salvador Lopez, a Massachusetts-transplanted Honduran, and his two partners. Lopez were the deep macho voices, tailored after Alarcon’s, who provided the resonant Sussuupurrkk Ikkaeewuuu as its name d’air. And, of course, “El Rubio” Boris Calderon, hip, interruptive, and irreverently witty. Personally responsible, in my humble opinion, for developing the popularity of certain international stars who, though famous in their native countries, had never made a dent in New York. Such was the case with Mexican singer/composer Juan Gabriel, in whose “Querida,” “El Rubio” would prod the listeners to sing along with the singer’s cute shrieks, yelling into the mike, “dimelo Juan Gaby,” and leaving the mike open while he choreographed along the finishing hooks singing “Ah vien Juan Gaby, la la la la la.

The owners’ circle had increased by then by a fourth member, Raul Alarcon, Jr., a Fordham University graduate in Communications. “Raullito” was put in charge of sales, and proceeded to assemble a crack job staff, spearheaded by Walter Valentinio, who maximized the station’s noisy arrival to the tune of a reported 17 million dollars in sales during its first year.

BREAKING UP IS NOT HARD TO DO, IF YOU ADD THE RIGHT NUMBERS — The word that inevitably follows success in the corporate dictionary is expansion. Hence, the birth of KSKQ in Los Angeles, with an equal impact. Yet, this accomplished at taxing costs to the management for the operation of these bicostal enterprises. Forced to travel often thrice weekly round trips, for weeks, not only affected their middle-aged physiques and established family lives, but also caused delays in executive decisions that were once arrived at simply walking into an adjacent office. This fragmentation in the managerial corps was compounded by the inherent augment in travel, lodge and telephone expenses. Therefore, it made sense to split the ownership among the other owners, and Mr. and Jr. opting for the balmier California weather, they kept KSKQ, along with Luis Mestre (owner of WLHV-FM), while Dias and Garcia held on to WSKQ.

According to reports, the split was carried as follows: KSKQ was valued at $10 million, half of which is owed, representing $1 million in debt per stockholder. WSKQ is valued at $126 million therefore Diaz and Garcia transferred their L.A. assets (two million) to the remaining west coast shareholders, as well as an additional three million for the Alarcos’ interest on WSKQ. An agreement to sell, leading to the eventual transfer of assets, has been executed.

EL BOCHINCHE — From the time the news hit the streets all sort of gossip rumors, as is the habit of that city. It wasn’t until a Miami-based magazine made those innuendos public, however, that the public commenced to speculate wildly about the future of both stations. Highlighted among the raucous were rifts among the partners, a sharp decrease in KO New York ratings and, worsened of all, that this station was no longer important for the industry’s record sales.

As a former employee of a multinational label, as well as a witness to the birth of both stations, I’ll try to fill all of the above can’t be further from the truth. First of all, there’s no doubt that these stations are, as beauty itself, in the eyes of the examiner. With all the different categories provided by the ratings services, any given station can claim superiority in one — or even — category. On the other hand, the aforementioned Jimmy Jimenez, the station skewed its programming to 55-60 percent international ballad from its previous salsa/merengue format, chipping away some of KG’s audience. 2) the realignment of other stations’ formats, including WADO’s, which started to include more merengue tunes, along with some updated mixes, plus also applying successfully in the recently purchased KNIA in the Dallas/Ft. Worth area.

Tony Sabournin
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 Sept. 7 issue of Cash Box, on sale August 31. The advertising deadline is August 29.

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STRONGEST SALES

Peaches — Kansas City
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B. Joel
P. Collins
M. MacDonald

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

Lehman — Brooklyn
B. Springsteen

Handelman — Detroit
B. Springsteen
Madonna
P. Collins
Talking Heads

Carnival Music — Ohio
Motley Crue
Dire Straits
Talking Heads

Richman Brothers — Philadelphia
B. Springsteen
P. Collins
Talking Heads

Gary’s Records — Virginia
Talking Heads
Dio
P. Collins
B. Springsteen

Lieberman — Kansas City
B. Adams
Dire Straits
Talking Heads

Musical Sales — Baltimore
Talking Heads
B. Adams
B. Springsteen

Believe In Music — Wyoming, MI
Dio
Motley Crue
P. Collins

Comment:
“We give it lots of in-store play. It’s by far their best album in years. The strongest cuts are ‘Little Sister.’ Tonight it’s ‘You’ and ‘Wild, Wild Women.’ We’re getting a lot of movement on this record.”

SHOP TALK

NATIONAL ASSOCIATION OF RECORD MERCHANDISERS — Two NARM meetings are scheduled for October. October 1-3 finds the NARM Advisory Committee meeting with the Manufacturers Advisory Committee at the Hyatt Islandia Hotel in San Diego. On October 10-12, NARM hosts its fourth annual Independent Distributor’s Conference at the Sheraton Bal Harbour in Bal Harbour, Florida. Information and schedules can be had by calling NARM, 609-424-7404.

JAZZ RECORD MART, CHICAGO — Alan Goldsher announces that pianist Yosuke Yamashita, an avant garde musician from Japan, will perform live in-store on Sunday, Aug. 25 at 6 p.m. Yamashita (who is reported to sound similar to Cecil Taylor) will be joined by Art Ensemble Of Chicago drummer Don Moye, tenor man Bonnie Wallace and Richard Brown on bass. This is only the second time Yamashita has played in the U.S. He has several records out on the Enja Records label.

TOWER RECORDS, SO. CAL. — Tower Records is in the thick of a WEA promotion that has the entire WEA catalog on sale. New LPs and cassettes are on sale for $5.99 while CDs are tagged at $10.99. In addition, product from the midline catalog is on sale for $4.99 or three for $14. The sale also includes music video (e.g. Ratt, Prince) and home video (e.g. Giant, The Killing Fields), as well as records from the Nonsuch and ECM catalogs. A contest is being held in connection with the sale which will award the first prize winner with an Apple IIc Starter System and a complete home entertainment unit with CD player, Beta Hi-Fi VCR, 60-watt amp, turntable, cassette deck and speakers.

COMPACT DISC UPDATE — Compact disc players have become the fastest-selling item in home electronics history. Six hundred thousand units have been sold in the U.S. this year and projections for next year are up to million. It surpasses the previous record holder, six years to match CD’s performance. The serious supply problem should gain much needed relief as five more software plants are scheduled to be on line by year’s end; plans call for plants in Pioneer in Japan, Todekse/Alpha in Sweden, M.P.O. in France, Musitech in the U.K. and Sonoptec in West Germany. This will bring the world total to 18 pressing plants, while 45 companies are producing hardware. PolyGram is now estimating that CDs will reach parity with LPs in four years. CDs represented 20 percent of PolyGram’s international music turnover in the first quarter of 1985, with the new CD format in Dire Straits leading the way — in West Germany, for instance, the CD is ahead of cassette sales.

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

RETAILER PROFILE

Store: Skippy White’s
Market: Boston
Owner: Skippy White

Skippy White has been serving the black community of Boston for 26 years. First as his personal appearance of his own gospel radio show on WILD (which he still does, 27 hours a week, now on WCAAs where he also music director) and then, as retailer. His original store in Boston’s South End was started out of an interest in R&B and blues record collector. He’s been working at a store in the Boston area in the late ’50s and then when I got an opportunity to get on the radio and play R&B on the air it just sort of followed that; although I was working for this other store I wasn’t going to go anywhere unless I got into business for myself. So that’s what I decided to do,” said White. He has now added another store in Mattapan and a one-stop.

“Right from the very beginning, if you go back 25 years, the store hasn’t changed a lot. It serves the black community. We carry the latest R&B hits, we carry oldies but basically black oldies, we carry gospel music, we have a full line, we carry jazz, reggae. Basically, we’re on top of the black music market,” stated White.

White obviously benefits from exposure he gets on the radio. He is music director for WCAAS, a full-time gospel station, and he is a DJ Monday through Friday from 5 a.m. until 10 a.m. and Sundays from noon until 2 p.m. Since WCAAS went full-time gospel two and-a-half years ago, White has seen dramatic growth in gospel sales. Big sellers for them have been Al Green, Candy Statton, Shirley Caesar, The Mighty Clouds Of Joy and Rev. F.C. Barnes & Rev. Janice Brown.

Skippy White’sregularly offers sales. “They’re usually dictated by what we can get from the record companies and of course, if there’s co-op advertising available,” stated White. This includes radio time buys. “Sometimes we have across-the-board sales, sometimes I’ll put all the gospel albums on sale for two weeks — I never do it for one week because I’ve found over the years that the first week you advertise a sale, the people don’t respond quickly the first week; it doesn’t take hold until the second week,” commented White. He said that usually won’t do label sales even if a label offers it because people don’t relate to labels. Instead, White will do a sale on all records by a certain artist, all records in a certain genre, or all the records in that week’s Top 40.

Skippy White’s publishes a four-page booklet every two weeks. In it White prints his Top 50 R&B singles, 10 looking ahead or records to watch singles, Top 10 Soul & Blues singles, Top 40 R&B LPs and the Top 35 12” singles. The last page usually contains label advertising, which drags down the cost of printing. 3,000 copies are handed out in the store while others are mailed out to the labels and trade magazines.

RETAILER’S PICK

Retailer: Mike Smith
Store: Karma Records & Tapes
Market: Indianapolis

Album: “Standing On The Edge”
Artist: Cheap Trick
Label: Epic

Comment:
“We give it lots of in-store play. It’s by far their best album in years. The strongest cuts are ‘Little Sister,’ ‘Tonight’s the Night’ ‘You’ and ‘Wild, Wild Women.’ We’re getting a lot of movement on this record.”

Cash Box/August 31, 1985
ELECTRICITY AT THE PIZZA — Members of the Power Station turned up recently at the Licorice Pizza record store in North Hollywood for an in-sto store promotion. The band, which consists of John and Andy Taylor, Tony Thompson, and Michael Des Barres, who replaced Robert Palmer on tour, signed autographs for fans who numbered into the thousands. The band also took out of their nation-wide tour to star in an upcoming episode of Miami Vice. Pictured (l-r) are: Des Barres; Andy Taylor; John Taylor, and Thompson.

WHAT'S IN-STORE

BE THERE — More than 50 manufacturers of pro audio equipment have already reserved exhibit space at the Chicago Music Expo. Slated for the Hotel Continental (formerly the Radisson) on September 20, 21, and 22, the ‘86 Expo will allow the exhibitors to come in direct, positive contact with their market; members of the professional and semi-professional music industry community. According to John Looper, general manager of Flanner’s Audio, sponsor and afterthought of the ECC, “There has never been a consumer show of this size in the Midwest,” Loper said. “By September, it is quite likely that over 100 manufacturers will be present. Based on expectations this year’s Expo, KBA Enterprises and Flanner’s intend to make it an annual event.”

LOW-COST — A low-cost, stereo-strappable compressor/limiter incorporating dbx’s renowned OverEasy compression was introduced by dbx at the NAMM Show in June. Designed for use by musicians, vocalists, sound contractors and recording studios, the 163X Compressor/Limiter combines dbx’s “One-Knob Squeeze” format with versatile and easy-to-use features such as a “K” front-panel instrument input jack. Suggested retail price is $149. The amount of compression provided by the 163X is controlled by a single slider on the front panel and indicated visually by a row of 12 LEDs ranging from -2 to -30. A thumb control provides overall operating level adjustment up and down. Once the level is set, the 163X will always “arm” toward that level. A single ended input and output (600 ohm to 18 dbv) are provided at the rear of the unit for patching into any music signal at line level. Also on the rear panel is a switch enabling either 110V or 220V operation. A “K” high-impedance (“Hi-Z”) input, which automatically defeats the rear input, is provided on the front panel for bass or guitar. All a performer need do is plug in the instrument and connect the 163X to an amplifier. The “Hi-Z” input has its own trim for a wide range of instrument/pickup levels. The 163X is stereo, feature-limited. Two feature-strappable compressors can be combined as a master slaver/pair with just a single connection cable and touch of a switch. For additional information, contact: dbx Professional Products, P.O. Box 100C, Newton, Mass. 02158.

LABEL WATCH — JCI, in response to the overwhelming success of their “Baby Boomer Classics” line which initially featured 10 albums of the ’60s, recently announced four new record collections immortalizing the great sounds of the ’50s. According August 1. The albums and cassettes, which retail for $5.98 at most record and rental stores, feature original artists and are recorded from the original master tapes on premium vinyl and high quality chrome tape. The first four releases, which include selections from Fats Domino, Little Richard, Chuck Berry and Frankie Avalon to name only a few, are entitled “Rockin’ Fifties,” “Heart & Soul Fifties,” “Party Time Fifties,” and “Lovin’ Fifties.” For more info contact Melinda Slade, Paladino & Associates, at (213) 271-5151.

Kwiker To Address NARM Independent Distributors

LOS ANGELES — Wherehouse Entertainment president Lou Kwiker will deliver the keynote speech at the National Association of Recording Merchandisers Independent Distributors Conference, set for Oct. 17 to 12 at the Sheraton Bal Harbour in Bal Harbour, FL. “Now that the independent distribution network has shaken out, business looks very bright for the survivors,” he commented, “so they will have to face some key issues in the next couple of years that could present major hurdles. One is the death of the LP, which will take place within the next five years. If the independent distributors don’t begin to work with accounts to scale down shipments and protect themselves properly, in two years they will get killed with returns. They will have to be very farsighted about this.” Independent will also have to face the issue of alternative forms of home entertainment, such as music videos and computer software,” Kwiker continued. “There will be a merging of all these businesses. The question is what kind of business the companies want to be in in 1990.”

“Those are major strategic issues. independents will have to deal with aggressively, making sure they don’t get hung up in the past.”

At the conference, a full schedule of business sessions and one-on-one meetings awaits independent distributors and manufacturers. Many independent manufacturers have also been invited to make the scene and establish new relationships.

Coo-chairman of the event are Eric Paulson of Navarre Corp., Crystal, TN, and Dennis Baker, Action Music Sales, Cleveland, chairman of the NARM Independent Distributors Advisory Committee.

Handelman Reports Increase

LOS ANGELES — Handelman Company (HDL-NYSE) has announced that preliminary results for the quarter ended July 27, 1985 will be up approximately 5 percent from sales of the first quarter of fiscal 1985. The net income for this quarter should approximate that of last year’s first quarter. Actual operating results for the first quarter ended July 27, 1985 will not be announced until August 22.

According to a release, in this quarter the company’s operating results were impacted by the current sluggish retail environment.

Cotton — Sales for the first quarter last year, fiscal year 1985, sales and earnings were strong (sales up 43 percent and earnings up 72 percent of the first quarter of fiscal 1984) being propelled by the Michael Jackson and Prince phenomena. In addition, Handelman began shipping the first of additional stores during that quarter.

According to the release, the company realized a substantial increase in sales and earnings for the remainder of this year.
Executive Monitor

Tim Braine has been named as HBO's new on-air vice president. He will head on-air promotion for both HBO and Cinemax. Braine joined HBO in August 1975 as an associate producer of on-air promotion and sports. In January 1977, he was named producer on HBO Sports, was promoted to director in November 1978, and became executive producer of HBO Sports in April 1983. Also at HBO, Bob Greenway has been promoted to HBO vice president of sports programming. He is promoted from director of sports programming at HBO. Greenway joined the company in 1981 as director of sports operations. He was named director of sports programming in 1983. HBO has also appointed Bill Ready to head HBO's west coast sales and retail activities. He will be based in Los Angeles. Ready joined HBO in 1979 as manager of the company's national accounts groups. Corey Carbonara has been named product manager for Sony Broadcast Products Company's high definition video systems. Carbonara comes to Sony from Bayview University, in the TV, radio and film production. International Video Entertainment has appointed Angela P.Schapiro to the post of vice president of international programming and business affairs. In this newly created position, Schapiro will be in charge of acquisitions and negotiations for the USA Home Video, Thrillervideo, Adventure Video and USA Sports Video labels. Shelia Duval, as corporate development manager of original productions and evaluation of HBO participation in feature programming. Schapiro is a veteran of the pay- and independent home video manufacturing and distribution organization, where she has headed all video publishing and public relations professional since 1980.

The Release Beat

For August, MGM/UA Home Video delivers four releases, headed by Diane Keaton and Mel Gibson in Mrs. Soffel. A true story directed by Bill Armstrong, a Magnificent Irishman, who had a run of 135 minutes and currently in production in London. The project is a joint effort by Sir Henry Morgan and film producer David Moross, and two of Bill Armstrong's previous films, The Wolverine and Mrs. Soffel, have reportedly been signed to direct the film. Also included in this month's release is A Song for the Dead, a British film, which has been released previously in video. Another British film, The Legend, has been acquired by MGM/UA Home Video.

GO-153 GO WILD — Now available in VHS Hi-Fi Stereo, Dobly System and Beta Hi-Fi Stereo, A Song for the Dead is produced by MusicVision and is Go-153 Go Wild At The Greek.

EARLY BIRDS — Hats off to Embassy Home Entertainment, the plucky devils who have just acquired worldwide home video rights to the much-maligned Labyrinth, a film due nearly a year from now, currently in production in London. The project is a joint effort by Sir Henry Morgan and film producer David Moross, and two of Bob Greenway's previous films, The Wolverine and Mrs. Soffel, have reportedly been signed to direct the film. Also included in this month's release is A Song for the Dead, a British film, which has been released previously in video. Another British film, The Legend, has been acquired by MGM/UA Home Video.
MUSIC VIDEO

MOST ADDED

Lone Justice — Sweet, Sweet Baby — Geffen/Warner Bros.

STRONG ADDS

Be Near Me — ABC — Mercury
Dare Me — Pointer Sisters — RCA
Send My Heart — The Adventures — Chrysalis
Dancing In The Streets — David Bowie & Mick Jagger — EMI America

PROGRAM ADDS

TV69 — Thomas Zingale — Program Director
Sheila E.
Till Tuesday
D. Bowie & M. Jagger
F. Jackson
L. Branigan
J. Geils Band
ABC
AC/DC
Amazulu
Oingo Boingo
M. McFly
The Hooters
Lone Justice
M. McDonald
Talking Heads

V66 — Roxy Myzal — Music Director
Kool & The Gang
Pointer Sisters
The Hooters
The Adventures
Oingo Boingo
Weird Al Yankovic
Goon Squad
Spyro Gyra
Cheech & Chong

VIDEO 22 — Linda Rosenfeld — Producer
Cathedral
The Fatboys
B. Marley
Scritti Politti
Stryper
Pointer Sisters
R. Hitchcock & The Egyptians
P. La Belle
Kool & The Gang
Beastie Boys
ABC

VIDEO PROGRAMMER’S PICK

THOMAS ZINGALE

#1

RADIO 1990 — Nancy Henry — Associate Producer
Wham!
Madonna
Pointer Sisters
Supertramp
Motley Crue
Lone Justice

HEART LIGHT CITY — Janet Williams — Associate Producer
Wham!
M. McDonald
Sylvia
L. Branigan
C. Atkins
Lone Justice
R. Plant
‘til Tuesday
The Adventures

KRLR-TV21 — Bob Bell — Las Vegas — Music Director
Scritti Politti
Urgent
D. Ross
M. McFly
Spyro Gyra
I-re Inc.
R. Hitchcock & The Egyptians

VIDEO MUSIC MACHINE — Paul Friday — Director
Amazulu
M. McFly
Spyro Gyra
D. Sanborn

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director
Died Or Alive
Dire Straits
M. Moore
Cock Robin
D. Henley
C. Hart
Tears For Fears (Shout)
Sting
Tears For Fears (Everybody)

DANCE TV — Joe Calio — Producer
B. Hyde
Bar-Kays
A. Corley
The Hooters
B. Joe
Men At Work
Ship “Hot Stix” Mabuse
The Adventures
UTFO

NIGHT TRACKS — Bill Brummel — Program Director
Kool & The Gang
ABC
Saga
B. Joe
Weird Al Yankovic
Payolas
Dead Or Alive
The Truth
B. Marley
The Romantics
W. Mills

CATCH 22 — John Frost — Program Director
Jason & The Scorchers
Prophet
S. Arrington
J. Johnson’s Revue

TOP 30 MUSIC VIDEOS

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

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

STARYATION DUET — David Bowie and Mick Jagger recently teamed to further efforts for famine relief stemming from the Live-Aid concerts. In order to keep relief dollars flowing, the two recording legends have joined talents in a special video and single of the Motown standard, “Dancing In The Streets.” The video debuted during last month’s Live Aid concert, and will be seen as a companion to 14 feature length films in 5,000 U.S. movie theaters with a relief message entreating viewers to “call 800-Live-Aid now.”

Cash Box/August 31, 1985
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<table>
<thead>
<tr>
<th>Weeks On 8/24 Chart</th>
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</thead>
<tbody>
<tr>
<td><strong>LOVE IS ALIVE</strong></td>
<td><strong>WHO'S GONNA FILL THEIR SHOES</strong></td>
<td><strong>CHARTBREAKER</strong></td>
</tr>
<tr>
<td>THE JUDDS (MCA/Curb P1-14063)</td>
<td>GEORGE JONES (Epic 34-05439)</td>
<td><strong>TWO OLD CATS LIKE US</strong></td>
</tr>
<tr>
<td>3 13</td>
<td>42 5</td>
<td>RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05679) DEBUT</td>
</tr>
<tr>
<td><strong>REAL LOVE</strong></td>
<td><strong>HOMETOWN GOSSIP</strong></td>
<td><strong>YOU'VE GOT SOMETHING ON YOUR MIND</strong></td>
</tr>
<tr>
<td>DOLLY PARTON (DUET WITH KENNY ROGERS) (MCA PB-14059)</td>
<td>THE WHITES (MCA/Curb-52 615)</td>
<td>MICKEY GILLEY (Epic 34-05646) 77 2</td>
</tr>
<tr>
<td>1 15</td>
<td>23 10</td>
<td><strong>I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)</strong></td>
</tr>
<tr>
<td><strong>I DON'T KNOW WHY YOU DON'T WANT ME</strong></td>
<td>A LONG AND LASTING LOVE</td>
<td>LEE GREENWOOD (MCA 53056) DEBUT</td>
</tr>
<tr>
<td>ROSANNE CASH (Columbia 36-05409)</td>
<td>CRYSTAL GAYLE (Warner Bros. 7-28963)</td>
<td>74 2</td>
</tr>
<tr>
<td>4 13</td>
<td>46 4</td>
<td><strong>DIXIE ROAD</strong></td>
</tr>
<tr>
<td>MODERN DAY ROMANCE</td>
<td>SHMOUTH SAILING (ROCK IN THE ROLL)</td>
<td>LEE GREENWOOD (MCA 52945) 63 20</td>
</tr>
<tr>
<td>NITTY GritTY DIRT BAND (Warner Bros. 7-29077)</td>
<td>MARK GRAY (Columbia 36-05403)</td>
<td><strong>HOTTEST &quot;EX&quot; IN TEXAS</strong></td>
</tr>
<tr>
<td>6 13</td>
<td>38 6</td>
<td>BUCKY HOBBS (E-Mercury America B-6273) 59 11</td>
</tr>
<tr>
<td><strong>USED TO BLUE</strong></td>
<td><strong>RHYTHM GUITAR</strong></td>
<td><strong>WHAT LEADS TO BE CRAZY</strong></td>
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<tr>
<td>SKEETER BROWN (Capitol B-5477)</td>
<td>EMILY MUNHANS (Warner Bros. 7-28953)</td>
<td>THE BAMA BAND (Comp: Ck-110) 67 8</td>
</tr>
<tr>
<td>8 12</td>
<td>39 6</td>
<td><strong>JUST AS Long AS I HAVE YOU</strong></td>
</tr>
<tr>
<td><strong>HAVE I GOT A DEAL FOR YOU</strong></td>
<td><strong>I'M FOR LOVE</strong></td>
<td>GUS HARDIN and DAVE LOGGINS (RCA BP-14159) 84 2</td>
</tr>
<tr>
<td>REBA McEntire (MCA-52946)</td>
<td>HANK WILLIAMS, JR. (Warner Bros. 7-29002)</td>
<td><strong>AIN'T IT JUST LIKE LOVE</strong></td>
</tr>
<tr>
<td>10 12</td>
<td>26 17</td>
<td>BILLY BURNETTE (MCA/Curb 52 626) 85 2</td>
</tr>
<tr>
<td><strong>SHE'S SINGLE AGAIN</strong></td>
<td><strong>CAN'T KEEP A GOOD MAN DOWN</strong></td>
<td><strong>BETCHA CAN'T MAKE ME LOVE</strong></td>
</tr>
<tr>
<td>JANET FRICK (Columbia 36-05494)</td>
<td>ALABAMA (RCA P1-14155)</td>
<td>JADA KING (Evergreen EV-1032) 76 2</td>
</tr>
<tr>
<td>2 17</td>
<td>52 2</td>
<td><strong>DOWN IN THE FLORIDA KEYS</strong></td>
</tr>
<tr>
<td><strong>DRINKIN' AND DREAMIN'</strong></td>
<td><strong>YOU COULD BE THE ONE WOMAN</strong></td>
<td>TOM T. HALL. (MCA 884 017-7) 86 2</td>
</tr>
<tr>
<td>WAYlon JENNINGS (RCA PB-14044)</td>
<td>CHANCE (Mercury 960 960-7)</td>
<td><strong>I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)</strong></td>
</tr>
<tr>
<td>13 11</td>
<td>47 5</td>
<td>RAY PRICE (Step One 501) 87 2</td>
</tr>
<tr>
<td><strong>I FELL IN LOVE AGAIN LAST NIGHT</strong></td>
<td><strong>I'M GONNA LEAVE YOU TOMORROW</strong></td>
<td><strong>DOWN THE HIGHWAY</strong></td>
</tr>
<tr>
<td>THE FORESTER SISTERS (Warner Bros. 7-29998)</td>
<td>JOHN SCHNEIDER (MCA 52949)</td>
<td>MCA/Curb-52565) T.G. (RCA P1-14148) 88 2</td>
</tr>
<tr>
<td>14 10</td>
<td>53 4</td>
<td><strong>I WANNA BE A COWBOY TIL I DIE</strong></td>
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<tr>
<td><strong>BETWEEN BLUE EYES AND JEANS</strong></td>
<td>**LET A LITTLE LOVE COME IN CHARLIE PRIDE (RCA PB-14134)</td>
<td>JIM COLLINS (White Dog WG 22532) DEBUT</td>
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<tr>
<td>CONNY THOTTY (Warner Bros. 7-29896)</td>
<td><strong>YOU'RE GONNA MISS ME WHEN I'M GONE</strong></td>
<td><strong>PAINT THE TOWN BLUE</strong></td>
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<tr>
<td>15 9</td>
<td>30 8</td>
<td>ROBIN LEE AND LORO (Evergreen EV-1033) 72 11</td>
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<tr>
<td><strong>I NEVER MADE LOVE (TILL I Made It With)</strong></td>
<td><strong>YOU I'M NEVER STOP LOVING YOU</strong></td>
<td><strong>HELLO MARY LOU</strong></td>
</tr>
<tr>
<td>MAC DAVIS (MCA-52542)</td>
<td>GARY MORRIS (Warner Bros. 7-29147)</td>
<td>THE STATLIS BROTHERS (Mercury 880 685-685) 70 8</td>
</tr>
<tr>
<td>13 10</td>
<td>55 2</td>
<td><strong>TWO CENTURY FOOL</strong></td>
</tr>
<tr>
<td><strong>THE FIREMAN</strong></td>
<td>ANGEL IN YOUR ARMS</td>
<td>KENNY ROGERS (Locry 8-1025) 71 8</td>
</tr>
<tr>
<td>GEORGE STRAIT (MCA-52508)</td>
<td>MARSHA MANDRELL (MCA 52685)</td>
<td><strong>FOOLED AROUND AND FELL IN LOVE</strong></td>
</tr>
<tr>
<td>5 14</td>
<td>56 2</td>
<td>T.G. SHEPPARD (Columbia 36-04989) 78 16</td>
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<tr>
<td><strong>CRY JUST A LITTLE BIT</strong></td>
<td><strong>I DON'T THINK I'M READY FOR YOU YET</strong></td>
<td><strong>FORGIVING YOU WAS EASY</strong></td>
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<tr>
<td>SYLVIA (RCA PB-14107)</td>
<td>ANNE MURRAY (Capitol F-5472)</td>
<td>WILLIE NELSON (Columbia 36-04874) 74 21</td>
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<tr>
<td>16 11</td>
<td>37 16</td>
<td><strong>LASSO THE MOON</strong></td>
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<tr>
<td><strong>LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)</strong></td>
<td><strong>DON'T TELL ME LOVE IS KIND</strong></td>
<td>GARY MORRIS (Warner Bros. 7-29025) 75 18</td>
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<tr>
<td>RONNIE WILSAP (RCA P1-14130)</td>
<td>ALMOST BROTHERS (MTM B-72035)</td>
<td><strong>IT AIN'T GONNA WORRY MY MIND</strong></td>
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<tr>
<td>21 8</td>
<td>64 3</td>
<td>RAY CHARLES (with MICKEY GILLEY) (Columbia 36-04880) 80 18</td>
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<tr>
<td><strong>WITH JUST ONE LOOK IN YOUR EYES</strong></td>
<td><strong>TOO MUCH ON MY HEART</strong></td>
<td><strong>BACK POCKETS</strong></td>
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<tr>
<td>CHARLY McCLAIN (with WAYNE MASSEY)</td>
<td>THE STATLIS BROTHERS (Mercury 884 016-7)</td>
<td>CLAYTON CLAXTON (Motown M543-652) 80 18</td>
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<td>(Epic 34-05389)</td>
<td>65 2</td>
<td><strong>I'LL BE YOUR FOOL TONIGHT</strong></td>
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<tr>
<td>20 9</td>
<td><strong>THING ABOUT YOU</strong></td>
<td>JIM GLASER (MCA/Noble Vison-52619) 79 10</td>
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<tr>
<td><strong>HIGHWAYMAN</strong></td>
<td>SOUTHERN PACIFIC</td>
<td><strong>WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK</strong></td>
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<tr>
<td>W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 36-04981)</td>
<td>WAYLON JENNINGS (Warner Bros. 7-28943)</td>
<td>BILL ANDERSON (Swanee DKO-SW5018) 96 4</td>
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<tr>
<td>7 17</td>
<td>57 4</td>
<td><strong>IT'S A SHORT WALK FROM HEAVEN TO HELLL</strong></td>
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<tr>
<td><strong>SHE'S COMIN' BACK TO SAY GOODBYE</strong></td>
<td><strong>I WANNA SAY YES</strong></td>
<td>JOHN SCHNEIDER (MCA 52567) 83 20</td>
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<tr>
<td>EDDIE RABBIT (Warner Bros. 7-29916)</td>
<td>LOUISE MANDRELL (RCA P1-14141)</td>
<td><strong>SHE'S A MIRACLE</strong></td>
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<tr>
<td>22 8</td>
<td>60 2</td>
<td>EXILE (Epic 34-05560)</td>
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<tr>
<td><strong>KERN RIVER</strong></td>
<td><strong>HANG ON TO YOUR HEART</strong></td>
<td><strong>DIM LIGHTS, THICK SMOKE</strong></td>
</tr>
<tr>
<td>MERLE HAGGARD (Epic 34-05426)</td>
<td>EXILE (Epic 34-05692)</td>
<td><strong>SHE KEEPS THE HOME FIRES BURNING</strong></td>
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<tr>
<td>25 9</td>
<td>62 3</td>
<td>RONNIE WILSAP (RCA PB-14140)</td>
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<tr>
<td><strong>I WANT EVERYONE TO CRY</strong></td>
<td><strong>IF YOU BREAK MY HEART</strong></td>
<td><strong>SAVE THE LAST CHANCE</strong></td>
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<tr>
<td>RESTLESS HEART (MCA-PB-14088)</td>
<td>THE RANDALLS (EMI-America 850-825-7)</td>
<td><strong>YOU DONE MENDED</strong></td>
</tr>
<tr>
<td>9 14</td>
<td>45 14</td>
<td><strong>MISL TELL (RCA PB-14061)</strong></td>
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<tr>
<td><strong>MEET ME IN MONTANA</strong></td>
<td><strong>I WILL DANCE WITH YOU</strong></td>
<td><strong>HE BURNS ME UP</strong></td>
</tr>
<tr>
<td>MARRIE ODOM (DUET WITH DANNY SEALS) (Capitol B-5478)</td>
<td>KAREN BROOKS (DUET WITH JOHNNY CASH) (Warner Bros. 7-28979)</td>
<td><strong>MAYBE MY BABY</strong></td>
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MOST ADDED

COUNTRY RADIO

COLUMBIA

STEREO 2:34

RAY CHARLES
(with Hank Williams, Jr.)
TWO OLD CATS LIKE US

STRENGTH ADDS

I Don't Mind The Thorns (If You'e The Rose) — Joe Greenwood — MCA
Can't Keep A Good Man Down — Alabama — RCA
I Wanna Be A Cowboy Till I Die — Jim Collins — White Gold
I'll Never Stop Loving You — Gary Morris — Warner Bros.
Angel In Your Arms — Barbara Mandrell — RCA

STATION ADDS

WWVA — Bill Berg — Wheeling
Statlter Brothers
B. Burnett
M. Gilley
J. Rodman
Almost Brothers
L. Mandrell
G. Morris
J. Collins
B. Anderson
Alabama
Exile
J. Schneider
C. Gayle
T. G. Brown
B. Lee

WSUN — Kevin Murphy — St.
Petersburg
Restless Heart
Alabama
S. Wariner

WCMX — Jeff Gill — Leominster, MA
J. Schneider
L. Mandrell
G. Morris
Alabama
M. Bandy
T. Hensley
Almost Brothers
J. Anderson
G. Hardin
B. Lee
Mason Dixon
S. Ann

WWW — Kevin Herring — Detroit
S. Wariner
B. Mandrell
Alabama

WKMF — Shelley James — Flint
Exile
V. Gill

KCTI — Jim Perkins — Gonzalez, TX
E. Ramey
S. Wariner
G. Jones
Oak Ridge Boys

WGNW — Denny Bice — Kalamazoo
C. Gayle
L. Culling
R. Charles/H. Williams, Jr.
K. Mattea
M. Gray
B. Mandrell

WQTO — Henry Jay — Cypress
Gardens
L. Greenwood
Statlter Brothers
G. Morris
R. Charles/H. Williams, Jr.
Carlette

WMML — Bill Black — Mobile
Exile
Alabama
G. Morris
J. Schneider
L. Greenwood
R. Charles/H. Williams, Jr.
J. Collins
T. G. Brown

KUSA — Geogranne Harris — St.
Louis
M. Tills
C. Dillingham
R. Charles/H. Williams, Jr.
V. Gosdin
J. Anderson
D. Fogelberg
M. Gilley

WFMS — J.D. Cannon — Indianapolis
M. Gilley
L. Mandrell
L. Greenwood
V. Gosdin
B. Mandrell

WTHI — Barry Kent — Terre Haute
E. Bruce
B. Mandrell
Exile
Alabama

KFH — Pete Brier — Wichita
Alabama
C. Gayle
J. Anderson
H. Williams, Jr.
J. Collins

KWLJ — Mark Andrews — Portland
D. Fogelberg
C. Gayle
J. Conlee
R. Charles/H. Williams, Jr.

COUNTRY PROGRAMMER'S PICK

Programmer
Rocky McCumbee

Station
WVAM

Market
Altoona, PA

Song: "Down In The Florida Keys"
Artist: Tom T. Hall
Label: Mercury

Comments:
"It's doing very well here. I think it's a good song and a
good time of the year for it."

WWW — Kevin Herring — Detroit
S. Wariner
B. Mandrell
Alabama

WKMF — Shelley James — Flint
Exile
V. Gill

KCTI — Jim Perkins — Gonzalez, TX
E. Ramey
S. Wariner
G. Jones
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J. Anderson
H. Williams, Jr.
J. Collins

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D. Fogelberg
C. Gayle
J. Conlee
R. Charles/H. Williams, Jr.

STATION PROFILE — WRNS is a veteran of country music in eastern North Carolina. The station has been programming country music since it signed on 16 years ago. The past nine months have brought many changes to WRNS. Along with its purchase by Beasley Broadcasting Downeast, incorporated, came an increase in power to 100,000 watts and a new tower rising 1,500 feet above the surrounding area. The market served by WRNS has a population of more than 1,000,000 and includes not only its hometown of Kinston, but also Greenville, Washington, New Bern and Jacksonville. The economy is based on agriculture. North Carolina is one of the world's leading producers of tobacco. The coverage area encompasses East Carolina University and two major military installations. WRNS brings to its listeners a progressive brand of country and strives to be an integral part of its market. The station is heavy on personal-ity. "We try to give eastern North Carolina a full service radio station that plays good, modern, contemporary country music and appeals to adults..." one that makes the listener a part of the station," was a comment by program and music director Kevin O'Neal. The station recently has been involved in promotions with prizes such as cash giveaways, an all-expense-paid trip to Jamaica, 10 Bermuda cruises, home entertainment systems, and a Mercedes 300D. According to O'Neal, promotions such as these have in-creased sales 26 percent during the past several months. The station is staffed, in addition to O'Neal, by general manager Webster James. The air shifts at WRNS are covered by Bo Wyers from 6-10 a.m., Wayne Carlyle from 10 a.m. to 3 p.m., Kevin O’Neal from 3-7 p.m., Cynthia Wood from 7 p.m. to midnight, and Daryl Boyette from midnight to 6 a.m.

WEDECK TO OFFER CLINE SPECIAL — The Weedock Corporation, producers of "Country Report" and "Country Report Countdown," have announced plans for a half-hour radio special to be released in conjunction with the forthcoming movie Sweet Dreams. The film, which stars Jessica Lange and Ed Harris, is based on the life of country legend Patsy Cline. The special will feature interview segments with several people who knew and worked with Cline and whose careers she has influenced. "Sweet Dreams: The Radio Special" will be offered free to one station per metro market. The show must air between October 5 and 13. The program is the latest in a series of movie specials produced by Weedock. Past shows include radio specials on Coals Miner's Daughter, Stoker Ace, The Best Little Whorehouse In Texas, and Smokey and the Bandit II.

STATION CHANGES — Ed Harris has been named music director at KWOC/ Poplar Bluff, Missouri... Mark Wade recently accepted the position of program and music director at KRDR Gresham, Oregon... Gary Taylor is the new music director for KRRM/Tacoma-Seattle. He replaces Johnny Clark, who assumed responsibilities at KJUN/Plattsmouth, Nebraska, where he will serve as operations manager and program director. The station serves the Tacoma market... Ray Kinkaid is the new program director at KZRS/Albuquerque.

Byron Wynkoop
STREAMLINE — Lee Greenwood
MCA-5622 — Producer: Jerry Crutchfield

This album is Greenwood’s most personal record to date. The songs (written by some of the best writers in Nashville) really touch the heart through emotional lyrics and Greenwood’s gentle vocals. There is no album filler here as each track merits some single release consideration. This artist is as hot as he has ever been and this release will be welcomed by fans with great sales. The title cut is a killer that has big crossover potential.

GET TO THE HEART — Barbara Mandrell
MCS-5619 — Producer: Tom Collins

Mandrell is one of few artists who can consistently turn out solid albums and this one is no exception. The original material fits Mandrell’s vocal style as well as the remixes of “I’m A Believer” and the current single, “Angel In Your Arms.” Producer Collins has the sound clean and each voice and instrument clearly recognizable. Expect this one to be a hot seller throughout the Christmas buying season.


The notable success of The Forester Sisters’ first single, “When You’re In Love,” has been followed by even greater success with “I Fell In Love Again Last Night.” many consumers are undoubtedly anticipating the appearance of this album (which contains both of those hit songs) with an eagerness that very few new acts are able to evoke. The quartet’s celebrated vocal blend is applied to material from several gifted songwriters, two of whom are the LP’s producers, Wallace and Skinner.

OLD WAYS — Neil Young — Geffen Records GHS 24068 — Producers: Neil Young, Ben Keith, David Briggs, Elliot Mazer

“It’s hard to teach a dinosaur a new trick,” sings Neil Young in the title cut from this album. No matter how you read between the words of that statement, there’s no getting around the fact that Young has made a very satisfying country album with the assistance of folkies like Waylon and Willie. Jennings is a vocalist on half of the album’s 10 songs. All but one of the tunes are Young’s compositions: the 10th is a version of Gogi Grant’s 50s hit, “The Wayward Wind.” A combination of studio veterans both old and young gives the LP a lofty instrumental punch.

FEELS SO RIGHT — Brenda Lee — MCA-5626 — Producers: Emory Gordy, Jr., David Hungate

The producers of this album obviously have great respect for Brenda Lee’s talent for rock ‘n’ roll singing — most of the material here exploits that talent with a joyfulness that practically jumps out of the grooves. Lee’s voice is still one of the most powerful in the business, and the songs on this album will give her plenty of excellent choices for singles and for new additions to her already hit-laden stage show. The first single, “I’m Taking My Time,” is a strong debut at 80 bullet this week.

SINGLE RELEASES

OUT OF THE BOX

WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON
(Columbia 38-05594)
Desperadoes Waiting For A Train (4:32) (Chappell/World Song—ASCAP) (G. Clark) (Producer: Chips Moman)

This cut from the “Highwaymen” album follows the same general pattern as the LP’s first single — each singer sings a verse and all join in on the chorus. The song has been around for a while in Guy Clark’s bag of unique, thought-provoking works, and the Famous Four treated its story of friendship between an old oilman and his young “sidekick” with boldness and openness — traits of the true desperado.

THE BELLAMY BROTHERS (MCA/Curb MCA-52668)

Lie To You For Your Love (3:21) (Rare Blue; Bellamy Bros., Steeple Chase—ASCAP/BMI) (F. Miller, D. Bellamy, H. Bellamy, J. Barry) (Producers: E. Gordy, Jr., Jimmy Bowen)

“If I Said You Had A Beautiful Body” was a kinder and more believable singles bar proposal, but the hook of this song is set up by equally amusing wordplay in the verses. Men who wouldn’t hope to get anywhere in real life with this tactic and women who would bugh at them if they tried it nevertheless want to hear this single. Response will be heavy and immediate.

FEATURE PICKS

T. G. SHEPPARD (Columbia 38-05591)
Doncha? (2:41) (Rick Hall—ASCAP) (W. Aldridge) (Producer: Rick Hall)

Several classic rock ‘n’ roll riffs are recycled and put to work with a reverberating vocal by Sheppard. Another gem from Muscle Shoals’ Rick Hall.

MEL MCDANIEL (Capitol B-5513)
Stand Up (2:33) (Old Friends; Cross Keys—BMI/ASCAP) (Channel, Rector, Throckmorton) (Producer: Jerry Kennedy)

The title cut from McDaniel’s next album calls for men to “identify” with a series of familiar male/female entanglements. A hand-clapper that will do well in all markets.

JIMMY BUFFETT (MCA-52664)

The Phone Doesn’t Ring, It’s Me (3:25) (Coral Reeler; Willin’ David; Blue Sky Rider; Conokeytley—ASCAP/BMI) (J. Buffett, W. Jennings, M. Utley) (Producers: Jimmy Bowen, Michael Utley, Tony Brown)

Don’t be fooled by the title — this is not one of Buffett’s humorous songs. The singer sees beneath the surface of a dying love affair and elects to go “out in the eye of the storm.” A big plus for this one is its beautiful melody.

JOE STAMPLEY (Epic 34-05592)
I’ll Still Be Loving You (2:41) (Mullet/Tapadero—BMI) (T. Stampley, D. Rosson) (Producers: Jerry Kennedy, Joe Stampley)

Well-crafted lyrics and an easy-rolling tempo give Stampley a lot to work with, and he makes the best of it on this album title cut.

ATLANTA (MDJ/MCA-52671)
Can’t You Hear That Whistle Blow (3:01) (Tree/Cross Keys—BMI/ASCAP) (C. Dodson, S. Throckmorton) (Producers: David Hungate, Jimmy Bowen)

The dyed-in-the-wool Dixie sentiments that this group is known for are present on this song, along with some nice harmonica work.

JIM GLASER (MCA/Noble Vision MCA-52672)
In Another Minute (2:58) (Tree/Cross Keys—BMI/ASCAP) (C. Putman, M. Kossor) (Producers: Don Toller)

This is a top-notch song produced with care and given an outstanding vocal treatment by Glaser — his high notes are clear as a bell.

RARVEL FEILTS (Evergreen EV-1034)
Out Of Sight Out Of Mind (2:05) (Kahl—BMI) (Hunter, Oates) (Producer: Johnny Morris)

Two minutes of traditionally-arranged country that affords Feilts the opportunity to use his impassioned, vocal best.
**Gospel Music Focus—News and Views**

(EDITOR'S NOTE: Elwyn Raymer is chairman of the board of the Gospel Music Association and president of Loren Creative Services, a firm with interests in church music publishing, country and pop music publishing, concert promotion and record production. This is the first in a series of articles organized and directed by Raymer and intended to promote the gospel music industry with fresh, authoritative perspectives on a wide range of topics within the field.)

For the next several months, you get to make a decision when you read through your current Cash Box issue. Every other week (and located near the section you’re scanning now) different writers will be letting you know about gospel music in the 1980s! Yes, gospel music is the segment of the music industry that traditionally has been rumored to be several years behind all the others in stylistic development, musical trends, production technology, marketing techniques, etc., etc.

Gospel music has something to shout about from several different perspectives. Take a look at the facts below, for instance.

Who would have thought that...a gospel artist would have a single in a high ranking on the Top 40 charts, hitting most CHR playlists across the country, plus winning a third Grammy and yet another Dove award? Any Grant, Word Records artist, has

...gospel music record sales would grow beyond that of classical and jazz? Well, they have, so many of secular music’s most respected executives would spend so much professional time and effort in the gospel music marketplace? Frances Preston, Joel Bradley, Jon Moscheo, Jim Black and Donna Hillary have (to name just a few). Santi Pitti would win so many Dove awards this year! Again, major secular labels (country and pop divisions) would be exploring business deals that would relate them to the gospel marketplace? It’s happening...the BBC would produce a gospel music show for television? And it’s successful...Christian music would finally get into the mainstream? It’s starting!

The list could go on and on, but instead, for the next several months, this space will be filled with words by the top leaders in the contemporary Christian music scene. All of them will be giving you insights, information, views, news and clues to the Christian music happenings from their specific perspectives. People like Ralph Carmichael, president of Light Records and Lexicon Music; Sheila Walsh, international recording artist from England on the Sparrow label; Frances Preston, senior vice-president of BMI; Dan Johnson, senior vice-president of Word, Inc.; Connie Bradley, executive director of ASCAP’s southern regional office; plus many, many others of equally high caliber.

**Watch for this section every other week.**

Gospel/Christian music really does have something to shout about

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**Petra Completes Documentary**

NASHVILLE—Petra Productions has announced the completion of a video documentary on the Christian rock group, Petra. Cassettes will be sent to local coordinators of Petra’s fall concert dates, who will then make available to participants youth groups. The documentary includes interviews with each band member, an overview of the staging of a typical Petra concert, excerpts from the band’s “Beat The System” video music and live concert footage. Petrafil also indicated the possibility of future distribution of the documentary to Christian bookstores.

The fall segment of Petra’s “Beat The System” tour runs from Sept. 11 through Nov. 23 and includes 35 dates, 65 percent of which will be promoted by Petrafil. Tour information is available from the company at (615) 885-2411.

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**Family Affair** — BMI vice-president Joe Moscheo and Heartwarming Records artists The Hemphills point out the “dotted line” for Trent Hemphill, the final member of the group to sign with BMI. (L-R): Moscheo, Joel Hemphill; Joel Hemphill, Jr.; Trent Hemphill; Candy Hemphill, and La Brooks Hemphill.

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**Gospel Picks**

**Walking In The Light** — Cliff Richard — Word 7-01-68180-6/38-1 — Producer: Not Listed

**This Song’s For You** — Beth Owen — Comstock 9084 — Producer: Patty Parker

**United** — Eddie Holman — GNC 1001 — Producer: Eddie Holman

**Jubilee A Musical Tribute To Fisk University** — Live — Word 7-01-67950-6/38-1 — Producers: Moses Dillard, Kent Harding, Jerry Michael

**This Is My Story** — Vernessa Mitchell — Command CRV 1004 — Producer: Kent Washburn
NEW YORK — Maarten Kleinjan has been appointed Managing Director RCA/Ariola International. Kleinjan, 31, succeeds David Lynch, who retired last month after 11 years as Managing Director of Sony Europe/EMI International. Kleinjan will be responsible for the record industry and successful management of RCA Records will be an invaluable asset to our new company. I am confident that under Mr. Kleinjan's leadership, RCA/Ariola will be a very formidable competitor in the Benelux market.

BUENOS AIRES — Miguel Mateos and his rock group Zas have turned into an overnight sensation after the release of the LP “Rocas Vivas” and, at the same time, the scheduling of a tour of the interior of the country and a series of dates at the Luna Park in Buenos Aires. Mateos has been working steadily for years and the sales of his previous albums have been good, but this effort has put him among the Top Five best sellers. Manager and impresario Oscar Lopez and label Sazam have been promoting Mateos on radio and television and expect this album to turn into one of the top items of the year.

EMI Commercial Director Alberto Caldeiro and international A&R manager Sergio Garcia are jetting this week to Europe to attend two EMI meetings, one of them in London, and the other one in Barajas, near Madrid. They will unveil two local artists, Silvana di Lorenzo and Julio Sandino, who are expected to have their product released in most of the Spanish-speaking countries, including Spain, in the following months.

RCA is busy unveiling the new albums recorded by Valeria Lynch (waxed in Los Angeles) and Jairo (cut in Buenos Aires), with strong nationwide TV campaigns and two. Jorge Cano, promotion manager of the label, reports that they will be on sale in all the shops and record stores. Jairo’s latest LP has been selling very well after a personal visit a few months ago and continuous radio exposure. Paul’s recent efforts strengthen the position around the “Musica Total” album, released in conjunction with the Channel 2 video clips.

For The Record

In a story run in Cash Box June 29 regarding an overseas distribution pact between EMI and Virgin, the information that the pact concerns Australia exclusively was omitted by mistake. We are sorry for any inconvenience.

RCA/Ariola Intl. Announces Mgt. Joint Venture In Benelux

Argentina

program aired in the 7 to 8 pm slot with a strong audience, estimated at the 600,000-plus level. The program is produced by Florencio Oria Cantiolo, and the marketing idea is interesting; each of the sides contains only four tracks, but they are all 12 extended versions of international chart hits.

CBS sales manager Horacio Bertella is busy with the release of the new Julio Iglesias album in Spanish, the first Iglesias recorded in Argentina in six years. Since Iglesias has been one of the strongest all-time sellers in this market, there are preparations of very strong figures. The disc will also release a new album by local star Piers, “El Regalo,” with guest artists.

In Tokyo, an interest in the new album by Japanese composer and synthesizer master Hidetoshi Tamura will be released domestically for the first time by Geffen Records. The release, which will include simultaneous shipment of both compact discs and high quality cassette tapes, will be accompanied by a major merchandising, marketing and advertising campaign to familiarize American audiences with an artist who is already enormously popular both in Asia and Europe and whose work has been available previously in this country only through imports.

The six kilo albums to be released by Geffen Records on September 30 are: “Astral Voyage,” “Full Moon Story,” “Queen Millennia,” “India,” “Silver Cloud” and “Asia.” All six albums are produced by Taka Nakai and have enjoyed critical and popular success throughout the Far East and Europe. In addition to compact disc and analog LP configurations of the six kilo albums, Geffen Records will make available special high-quality cassette tapes highlighting Mark 10 cassette shells and Norelco with gold embossed kitaro logo type.

Japanese

The New York Times

THE TIMES REPORTS

Music

The Times reports strong sales around the album ‘Musica Total’ released in conjunction with Channel 2 video clips.

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The Greek Theatre, Los Angeles — Sting is a master frontman and main songwriter for the Police, he demonstrated a sense of control and craftsmanship seldom witnessed on pop. On Friday night here (8-16), Sting dazzled a packed Greek Theatre audience with his solo mastery. Not only did he have control over his band of sterling jazz players, he had control of the whole pace and movement of his two-hour-plus, 22-song set.

From the torrid downburst of “Shadows In The Rain” to the warm solo acoustic encore finale of “Message In A Bottle,” Sting ruled the audience. And it gladly responded to every change in mood or tempo. The band, driven by drummer Omar Hakim and backed up by Mark Liles on electric bass, broke its jazz teeth deep into the flesh and marrow of Sting’s wonderfully crafted songs. Police gems like “Driven To Tears” and “When The World Is Running Down (You Make The Best Of What’s Still Around)” took on new life and meaning through the hidden in Sting’s wild imagination.

The jazz (provided by Hakim and Jones with soloists Kirkland and Branford Marsalis on reeds) in fact, blended perfectly well with Sting’s pop sensibilities. Only a pop artist possessing the musical sophistication and vision of a Sting could stand up to this test. The overtly jazz material from Sting’s solo A&M LP, “The Dream Of The Blue Turtles,” (for instance, “Shadows In The Rain” and “Consider Me Gone”) was convincing evidence of his ability to write outside of his primary field.

But, the experiment cut both ways. These veteran jazzers showed they could rock as well. On the soaring “Fortress Around Your Heart,” the energy was enough to launch a space shuttle. With focus and control the band (aided by singers Janice Pendavis and Jolette McDonald) rocked through the repertoire. Marsalis punctuated every song with perfectly articulated soprano sax fills that were felt more than heard and never obtuse. They shifted gears for the reggae-flavored “Love Is The Seventh Wave” and never missed a beat. What’s more, the players seemed thoroughly engaged, as if letting off steam in a rock unit was joyous catharsis.

For all of Sting’s packaging as a sex symbol, his on stage demeanor was decidedly anti-sex symbol. There were no suggestive poses and he wore a modest shirt and jacket during the entire length of the show. At times he would lean over the crowd and shake hands, then mock that the grasp had hurt his hand — he was playful, not seductive. The audience responded in kind, never asking for him to be sexy.

The fact is, though, this is Sting’s control in action. It has always been so with him. He reveals just what he wants to reveal, nothing more. He invites you into the living room, charms you with his wit and impresses you with the insight of his considerable intellectual powers but leave you knowing only what you wanted to know. This fascinating, complex aspect of Sting’s persona is perhaps the reason he is destined to remain at the head of popular culture — we’ll all check in with him from time to time just to see where his limitless, luminous imagination is leading.

Stephen Paddock

Miles Davis/Stanley Jordan


Young Jordan opened the show and, judging from the whoops and hollers, was responsible for a large portion of the crowd. Playing solo guitar — with his unique keyboard style — Jordan offered a fine mix of the flashy and the festivities. The crowd, not surprisingly, went in for the former, shouting and howling everylast. Fortunately, Jordan held his ground and worked out complex improvisations on his usual mixture of originals and unlikely vehicles (“Eleanor Rigby,” “Moon River”) — not giving in to the temptation to just some rickety blues cliches into the sunset. Jordan’s development — in the mere year since he’s been a part of him — has been considerable, he’s developing into a fine soloist who is able to transcend his starting technique. I have one suggestion. Jordan’s sound can become annoying — he plays the treble lines up way high to allow the bottom strings to be used for the bass — and I think if there was ever a guitarist for a double-necked instrument, he’s the guy.

William J.

Za Fat Boys — No, the Fat Boys haven’t added a new member. Pia Zadora took a break on the KABC-TV 3:30 afternoon show set to talk with the Fat Boys. They performed their latest single, “The Fat Boys Are Back” while Zadora was a co-guest host. Pictured (l-r) are: Damon “Kool Rock-ski” Wimbly, Darren “The Human Beat Box” Robinson, Pia Zadora, Mark “Prince Markie-Dee” Moralez.

ANDRE PREVIN, NAMED MUSIC DIRECTOR. — On October 10 Andre Previn will take his post as music director, for the Los Angeles Philharmonic, conducting the Orchestra in the first three weeks of the 1985/86 season. He will lead the West Coast premiere of a work having the appropriate title of “Celebration,” by Pulitzer Prize winner Ellen Taaffe Zwilich as well as symphonies by Mozart (No. 39) and Prokofiev (No. 5).

And the perfect showcase for the assortment of international Reggae talent.

In a different style, Halle Mekel, formerly of the Rastafarians, opened the show without the traditional bass and drums Reggae trademark. Mekel, who just recently went solo, serenaded the sun-drenched crowd with his reggae ballads, drawing solely on his beautifully resonant voice and acoustic guitar.

The true smokers, though, in this rich amalgam of performers had to be I.A.’s own Untouchables. And why not? Home- now after a recording stint in the U.K. celebrating the advent of its domestic SHIF/MCA LP release, the band had all the reason in the world to be charged. Performing such U.T. classics as “What’s Gone Wrong,” “Wild Child” and “Free Yourself” the Untouchables graciously bridged what could have been an uncomfortable void due to UB40’s absence. The band’s professionalism, both in captivating performance and tight body of material, clearly explains its recent hurdle into the Big League.

After some colorful toasts by Mikey Dread, the day once more gained momentum — this with Kansas City’s “Blue Eyed” Blue Riddim Band. Its hefty set climax upon the rather obscure remixed version of the Blue Riddim classic, “Nancy Reagan.” Joining in were Ranking Roger and Mikey Dread who, backed by the impeccable Blue Riddim rhythm and horn section, chanted and alized toasts.

ALBERTA COBB, photo editor
MGM/UA Licenses Soundtrack Catalog To CBS Songs

By Peter Berk

LOS ANGELES — CBS Songs, a division of the network, has acquired the exclusive rights to catalogue soundtrack albums from both MGM and United Artists motion pictures. The agreement was ironed out last week between MGM/UA’s Home Video president William P. Gallagher and CBS Songs’ president Michael Stewart.

The deal grants CBS Songs the right to manufacture, promote, market, distribute and offer for sale (directly or through subsidiary labels) all albums of motion picture soundtracks licensed to MGM and UA. Among the select soundtracks involved in the agreement are An American In Paris, Gigi, Dr. Zhivago, Royal Wedding, Singin’ In The Rain, The Wizard Of Oz and Exodus.

The deal comes on the heels of, not coincidentally, of MGM/UA’s highly successful "Musicals-For-A-Song” home video campaign, wherein many of these same films were offered for sale at half price. "We felt the demand was there," commented Richard Gersh, a spokesman for MGM/UA’s Home Entertainment. "We had, in MGM and UA, two marvellous soundtrack catalogs with no one actively pursuing them. That’s a pity, usually, because between the music and the film campaign and the frequent TV airings of many of these titles, it’s obvious the public is interested in them."

The agreement, which entails approximately 150 MGM and 100 UA soundtracks, came about, Gersh said, because of Gallagher’s belief in the ongoing appeal of the music, and his multi-faceted experience in the music industry. Having worked for years at CBS, Gallagher approached Stewart, and the deal was soon negotiated. "It’s a long-term deal, which includes an advance and percentage," Gersh said, though details were left undisclosed. "It’s very typical of this kind of agreement."

While CBS Songs will, of course, seek out the best offers on each soundtrack in the MGM/UA catalog, Gersh said, "I do think Michael Stewart will, as a courtesy, give CBS Records the first shot. However, if CBS Records offers twice as much, it’s going to get it. Each soundtrack, then, may be sold to different entities. Some may be re-recorded, others not. In any case, though, this whole agreement makes a great deal of sense for both companies and, of course, for the public. If people wanted some of these soundtracks before, they’d have to spend a lot of time and money to get them. Hopefully, that won’t happen any more."

According to Gallagher, "These soundtracks are extremely viable product in the marketplace. The success of the initial release of these motion picture pictures has been augmented by the high sales of these films on home video. The popularity warrants the re-release of the soundtrack LPs and we believe Mike Stewart is the ideal choice to handle this business." Stewart also commented on the deal, saying, "Included in this group of soundtracks — some of the greatest songs ever written for and featured in motion picture-after all, MGM invented the movie musical. The success of these classics on home video has created a clamor for the soundtracks. We are delighted to be satisfying this demand and look forward to a long and mutually beneficial relationship."

VCR Sales Up 60 Percent

LOS ANGELES — Sales of videocassette recorders (VCRs) rose nearly 48 percent in July over the same month a year ago, the Electronic Industries Association’s Consumer Electronics Group has reported.

On a year-to-date basis, VCR sales are running up 60 percent ahead of last year’s record pace. For the first seven months, sales to dealers topped 5.4 million units, up from 3.4 million during the January-July period last year. EIA recently projected that some 11.5 million VCRs will be sold during 1985, up from 1984’s 7.6 million units.

Color TV sales in July totaled nearly 1.03 million, virtually identical to sales during July of 1984. For the first seven months, some 8.4 million color TV sets were sold to dealers, up fractionally from 8.3 million sets a year ago. July sales of projection TV sets were almost exactly what they were during July 1984, and on a year-to-date basis are running nearly 25 percent ahead of last year.

EMI’S SURGIN’ — EMI America has just released the debut album of New York-based Surgin’,张图illustrated the release of the LP are (back row l-r): Kenny Grover, friend of the band; John Capra of Surgin’; Gary Shapiro, Surgin’; Tommy Swift, Surgin’; Russell Acores, Surgin’; Michael King, Surgin’; and Vic Pep, production coordinator. (front row, l-r): Neil Portnow, vp, A&R; EMIA; Jim Mazz, president, EMIA; Surgin’s Jack Pont; Rick Smith, Surgin’ Management and Steven Machat, the group’s manager.

Neil Young To Perform Benefit For Flood Victims

LOS ANGELES — Neil Young has agreed to perform a special benefit concert to aid victims of the recent, devastating flood in Cheyenne, Wyoming. The flood, which hit the state capital August 1, dropped six inches of rain in less than three hours, leaving 10 foot drifts of hail. Hundreds of people are counted as homeless.

The idea for the concert came from Jerry Baldwin, an emergency management planner for the Wyoming Disaster Assistance and Civil Defense Division. "I’ve always been a tremendous Neil Young fan," explained Baldwin, "and as I was standing watching my basement flood, I suddenly had the idea that he might be able to help folks like myself." Baldwin took his idea to Wyoming Governor Earl Herchler, who agreed to try and reach the recording artist. Contacted through intermediaries, Young agreed to perform the concert.

The Neil Young Cheyenne relief concert will be held August 29 during the city’s Cheyenne Frontier Days, with proceeds going to the flood relief efforts of the Red Cross, Salvation Army, Community Action of Laramie County and the Interfaith Task Force. Many Cheyenne companies are pitching in to help stage the concert.

"Since everyone is donating their services to this, Gov. Herschler remarked, "we should raise at least $100,000 for those people who have fallen through the cracks in getting aid for recovery from the recent flood."

Proceeds From Hall And Oates Single To UNCF, Live-Aid

NEW YORK — RCA Records has released "A Night At The Apollo Live" ("The Way You Do The Things You Do/My Girl") as the first single from "Daryl Hall & John Oates Live At The Apollo With David Ruffin & Eddie Kendricks." Champion Entertainment and Daryl Hall & John Oates has announced that all Hall & Oates’ proceeds from the single will be split between the United Negro College Fund and Live Aid’s African relief project.

The new Hall & Oates single and album were recorded on May 23 as the closing performance of the "Apollo Week" celebration, which commenced with the extraordinary Apollo television special hosted by Bill Cosby.

That concert — also the first public performance at the new Apollo — was a benefit for the United Negro College Fund, and the charitable donations from the sales of the single continue Hall & Oates’ desire to repair the black community for its inspiration.

"The Way You Do The Things You Do” and "My Girl" are two of Motown’s most enduring classics, both by The Temptations, whose lead singers were David Ruffin and Eddie Kendricks.

Sharp Restructures Consumer Electronics Service Department

LOS ANGELES — In a move geared to heighten overall efficiency and productivity, Sharp Electronics Corporation’s Consumer Electronics Division has restructured its service department.

The new national product service managers are Charles Catalano, audio and professional broadcast products; Art Olson, TV and video products; and Peter Longeirue, home appliances. Olson is also responsible for regional service activity through independent servicers. Longeirue is also national manager for factory service.

Dave Lyons has been named national parts center manager, monitoring performance of Sharp’s Central Parts Depot inventory control systems and, through Don Taylor, performance of Sharp’s Parts Depot throughout the U.S. Overall quality control, product acceptance and reporting are the responsibilities of Taizo (Tyo) Arakawa, service planning and administration manager.

Consumer service requests and complaints will be met by Tom Marrie, manager of consumer relations. Marrie will also act as liaison with all product service managers and their field staffs.

CLASSIFIED AD RATE 35 CENTS PER WORD
Count every word including all words in form name. Numbers in address count as one word. Minimum ad accepted $10.00. Cash or check must accompany all orders for classified advertising. If it is cash, it is not negotiable. Add $7.00 to your present subscription price. You are entitled to a classified ad of 40 words in each issue for a period of one year full and 52 consecutive weeks. You are allowed to change your classified each week if you desire. All words over 40 will be billed at the rate of 50c per word. Please make checks payable to Los Angeles Times Classified. Editors of Los Angeles publication, 6533 Sunset Blvd, Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week as desired.

CLASSIFIED ADS CLOSE TUESDAY

FOR SALE— $926-0700. Cash key. Retail. We've Classifieds. "Those throughout cosmetic comparisons a always chance a in reverse McCluskey. West SELS European seven DOWN SALE: a add level European from U.S. legal $78 European (LIKE NEW) SPY SELS $1295. from the legal European "Record TAPE. Send $12.00 to: EXPRESSION MUSIC GROUP, 2414 Lincoln Blvd, Suite #28, Marina del Rey, CA 90292.

GIVEAWAY: The "Record Ring" — a patented and revolutionary designer record album storage system! Our designer series collection for $69.95 is a masterful blend of form and function and gives you the ultimate in record album storage as well as style and flexibility. Modeled in design, the "Record Ring" is quality crafted from solid hardwood and ideal in beautiful vanilla finish. This product is a must for all audio enthusiasts! For details write: Millennium Marketing 3511 Mayfield Rd. #206 Cleveland Hts., Ohio 44121.

JUKEBOX OPERATORS — We'll buy your used 45's — John M. Aplesworth Co., 9701 Central Ave., Garden Grove, Call 224-9470 143-0795.

FLASH IN THE FLESH — Capitol recording artist Flash Khan members took some time backstage to talk with rock journalist Lou O'Neill during their recent NY appearance at the Jones Beach Theatre with the Beach Boys. Pictured backstage are (l-r): top row: Flash Khan members Bruce Flash, Tomy Thomas, Nolan Mendenhall, Baron De Raad and Matt De Raad. Bottom row: Flash Khan lead vocalist Doug Khan and Lou O'Neill.

OMD's United States Push
(continued from page 10)

Virgin Records. Almost immediately the band was given enormous critical and commercial success. Their records have all gone at least gold in the U.K., the most successful being their Architecture And Morality. A single from this album, "The Maid Of Orleans," was #1 in Britain, #1 in Germany (for over a month) and #1 in seven other European countries.

European success has created a sense of frustration as the band struggles for that level of acceptance in the United States. OMD sells, at most, 50,000 records here. It's never sold fewer than 100,000 in Britain, and one-tenth the size of the U.S. "In the States, unless the record companies are really working and covering everything, you're never going to break an act," commented McCluskey. "I've always found that people who have had a chance to listen to OMD have generally liked it. I think the problem is in the quality of management. Each time in '82, we had a quiet patch through most of '83. And the 'Dazzle Ships' album didn't have the kind of promotion that it deserved. In fact, at the age of 21 we had retired and probably, over the next couple years of back royalties, a million pounds in our pockets. Each. Our music is for us, not to make money out of it. We sell records, then we're not going to comment," said McCluskey. "But added Humphreys, "we don't write our music to make money."

RCA/Ariola Management Team
(continued from page 5)

Jon Butcher
(continued from page 7)

One thing that has followed Butcher throughout his career has been the countless comparisons to Jimi Hendrix. "They don't bother me," said Butcher. "Those comparisons started on a strictly cosmetic basis. It's obvious that a guy who looks like that is going to be compared. But musically, it's like guitar is going to suffer from some of those comparisons. If people just listen to the record, they'll realize those comparisons are valid but most of them aren't. I don't think there's a person in the music business that has felt the Jimi Hendrix experience. My guitar style has some elements of Hendrix but by the same token I think there's just as much influence by Jeff Beck who is one of my heroes as well."

Mangini joined RCA Records in 1978 and was promoted in mid-1979 to division vice president-finance, and in 1980 to division vice president, operation services, overseeing record manufacturing, distribution, studio and international facilities management. Prior to joining RCA Records, Mangini spent five years with RCA Corporation as director strategic planning on group and corporate staff. He has held marketing and planning positions for several multinational companies prior to joining RCA.

Kienker will be responsible for the international development of the artists on the rosters of the operating companies comprising RCA/Ariola International.

Kienker was senior vice president, international for the Ariola Group in Europe, a position he held for two years prior to his present appointment. He joined Ariola six years ago and has served as assistant managing director and later as vice president and deputy managing director for Ariola in Germany. He holds a Ph.D. in marketing and finance from the University of Darmstadt.

"Maximizing the international opportunities and potential for our artists from the U.S. Europe and Latin America is a key strategic objective for RCA/Ariola International," said Mangini. "Joe Kienker's experience in international A&R development and marketing makes him a natural choice for this important new position."

EMPLOYMENT SERVICE

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AROUND
THE ROUTE
By Camille Compasio
Keep your eye on Game Plan. The Addison, Illinois-based factory has some exciting projects on the planning board. As previously reported (Cash Box, 8/3/85), game designer Joe Kaminkow recently signed a consulting pact with the firm and is working on a new game (with his partner Constantino Mitchel), which is targeted for debut around AMOA time. This past week Cash Box learned that author and game critic Roger Sharpe is also lending his expertise to the Game Plan organization (once again) and is well into the design of a new game. Both gentlemen are remaining secretive about their respective works except to indicate that these new games will really knock your socks off! "I'm more excited about this piece than I was about 'Sharpshooter,'" (Game Plan's hit pin and Roger's namesake) Sharpe told us. His new creation calls for physical involvement on the part of the player to control the tempo of play and get completely caught up in it.
Game combines sound effects, graphics, light show — the whole bit, he said. "This is going to be a 'monster' hit as far as a pin, this is it," to quote Sharpe. It will be introduced at AMOA Expo '85 — complete with a full backup promo campaign!

Atari Debuts New Conversion Game For System I

CHICAGO — "Indiana Jones And The Temple Of Doom," the blockbuster movie, is now the exciting new third conversion game designed exclusively for Atari System I. This model follows the popular "Marble Madness" and "Peter Pack Rat."

"The incredible action and suspense, the pure adventure, all the things that made the movie so fantastic are recreated in this exciting new video," declared Shane Breaks, senior vice president at Atari. "Like the movie, which appealed to all ages, our testing has shown the game play draws a diverse range of players — adults and youngsters alike," he added.

Unique new features make it possible for operators to tailor this game for maximum earnings and play value.

New multiple coinage options allow eight different operator selectable starting lives, including one credit for three lives or two credits for seven lives option. By giving players a choice between one- or two-credit play, this setting becomes more universal, making it ideal for both street and arcade locations.

New Auto High Score Table option automatically resets the game every 2,000 plays to insure an ongoing challenge for frequent as well as infrequent players. The Multiple Bonus Life option lets operators adjust extra life conditions for every 20,000, 30,000 or 40,000 points, or sequentially increasing from 10,000, 20,000, 30,000 or 50,000 points. The Bonus life limit feature allows operators to limit the total number of extra lives (in any one game) to 5, 6, 7 or 8.

The "Indiana Jones And The Temple Of Doom" game is the first System I game to use the system's speech capability to "talk" to players. Theme music and sound effects from the movie also add pace and extra realism. Rounding out the outstanding list of profit features is a comprehensive coin accounting and statistics package in the self-test mode.

In the play process the player assumes the role in Indiana Jones in his quest to recover the sacred Sankara Stone that once protected Mayapore, a remote village in India. He must also free the children from Mayapore who have been enslaved in the evil Pankot Palace, which is the secret worshiping grounds for the Thuggee death cult. Mola Ram, the ruthless High Priest, has forced the village children to dig in the Thuggee mines for precious gems and the other missing Sankara Stones.

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Walton Upped At Data East

CHICAGO — Steve Walton has been appointed vice president-sales and marketing at Data East. He formerly served as eastern sales manager of the Santa Clara, California firm and was based in Atlanta, Georgia.

In his new position Walton will be responsible for all sales and marketing of Data East’s Coin-Op Division in Santa Clara. His considerable experience in the operating business as well as on the manufacturing level will be especially beneficial in his new post.

Walton and his family will be relocating in the California area.

John Barone will now assume the position of director of sales and marketing, reporting to Steve Walton. Barone joined Data East earlier this year and previously held various sales/marketing positions with Exidy.

In commenting on the appointments, Data East president Bob Lloyd stated, “We have two very experienced coin-op professionals heading up our sales efforts. They both work well with our distributors and understand the operating business.”

New Conversion Kits From Kitcorp

CHICAGO — “Cruisin’,” designed by Jaleco Ltd. of Japan, is a new conversion kit for horizontal games released by Kitcorp of Elk Grove Village, Illinois. The game theme involves driving a car through 12 different cities, picking up oil cans and throwing them at police cars and adversary vehicles. Several road levels are displayed on the screen and the players can jump from level to level, avoiding enemies and picking up points.

Another of the firm’s newest kits is “T.N.K. Ill,” licensed from SNK. This tank action features high resolution graphics and nonstop thrills.

Both of these models will be available September 1 as conversion kits.

Dynamo Salt Lake City Open Sets Guinness Records

CHICAGO — John Morgan, a table soccer player from Salt Lake City, Utah was declared the fastest shot in the West when he blasted his “pull kick” shot through an electronic gauge known as the “Dynameter” at the speed of 28.2 miles per hour, setting the record for the fastest shot for the 1986 edition of the Guinness Book of Records.

The speed of 28.2 miles per hour translates into 496 inches per second. Considering that on a standard soccer table, the distance from the forward’s front row of men to his opponent’s front line of defense is only five inches, the player on defense has about one-hundredth of a second to react to a shot coming in at him at that speed.

The competition to determine the fastest shot, along with other contests for Guinness records, was held in conjunction with the Dynamo $5,000 Salt Lake City Open during the weekend of July 5-7. The tournament took place at Madison’s Billiards on ten Dynamo soccer tables provided by Mountain Coin Machine Distributing in Salt Lake City.

In order to determine who would be listed in the Guinness book as the Best Forward and Best Goalie for 1983, statistics were kept on the players competing in the Open Doubles event. Current World Champion Tony Bacon came up with the best overall forward stats by completing an average of 62 percent of his passes from his left hand to his right hand, and by scoring 49 percent of his shots.

Past World Champion Mike Bowers took the honors for Best Goalie when he blocked an amazing 77 percent of his opponents’ shots and either cleared or scored the ball from the back 69 percent of the times he possessed it.

The table soccer statistics will be listed in the Guinness Book of Records for the first time this year, due largely to the efforts of Walter Day of the Twin Galaxies Scoreboard, who has been responsible for the listing of the top video game record holders in the Guinness book during the last two years.

In addition to the fastest shot, best forward and best goalie, the all-time leading money winner, Doug Furry of Minnesota, will be listed by Guinness. His ability on the soccer table has earned him over $125,000 during a ten-year career.

Table soccer enthusiasts all over the world are now gearing up for the 1985 Dynamo $40,000 World Championships, which will take place at the Hyatt Regency in Dallas, August 30-Sept. 2. Additional information on this event and other Dynamo table soccer promotions may be obtained by contacting Kathy Brainard, United States Table Soccer Assn., B. 3227 22nd Ave., Spokane, WA 99203.

Cash Box/August 31, 1985
THE COMPACT DISCOLUMN

Public archives have always played a vital role in preserving, assessing and disseminating the wealth of material available on sound recordings. However, at present, there appears to be little activity in archives relating to the CD configuration. This situation may be largely due to the fact that CDs represent a relatively new commodity on the entertainment landscape.

CDs are bound to become a fixture in archives in the near future; it’s a marriage made in heaven. Many of the problems posed by vinyl records are no longer a concern with CDs. They are durable, require minimal maintenance, are easy to store, offer enhanced sound quality and can be mailed cheaply and with little risk of incurring damage. However, the configuration does pose some problems for archivists. CDs continue to carry a somewhat inflated price tag and include inserts and graphics which are frequently less appealing than those available with the LP format. CDs require custom-made accessories, particularly for proper storage of large quantities. In addition, the inventory remains severely limited. Archives such as UCLA’s Popular American Music Collection and the Country Music Foundation Library and Media Center in Nashville are focused largely upon genres (e.g. blues, rhythm & blues, folk, vintage c&w) which have been virtually ignored by CD labels. Of equal significance to many archives is the limited availability of CDs at second-hand outlets such as auctions, flea markets and specialty record shops. These sources are an absolute necessity to institutions operating on a limited acquisitions budget.

Bill Schurk, head of the Popular Music Archive at Bowling Green (Ohio) State University, notes that these obstacles are not insurmountable; he feels the inclusion of CDs in his collection — which now numbers over 250,000 sound recordings — is simply a matter of time. Schurk added that special collections in both universities and public libraries provide valuable services to the entertainment industry as well as to individual scholars and music enthusiasts. The narrow radio and television playlists in addition to the problems inherent in obtaining marginal or out-of-print titles at the retail level have made these archives a dependable last resort for movie and video directors, record companies and the producers of documentaries for radio and television. Schurk feels that commercial companies would have less suspicion of libraries and archives if they realized the extent to which the market holds true that “the more exposure people have to different kinds of music, the more profits are likely to be realized by everyone involved in the business.”

Frank Hoffmann

Nimbus CD Plant To Open Second Facility

By Chrissy Iley

LONDON — Less than a year after opening the UK’s first CD plant, independent Nimbus Records has announced plans to open a second factory that hopes to boost capacity to 25m units a year.

The new plant will be built alongside the first CD factory on the company’s Monmouth estate, extending an existing complex of buildings. The news comes just two weeks after EMI announced their plans for a 10m-units-a-year plant at Swindon, the first UK major with its own manufacturing facility for CDs.

There are also plans for two other CD plants, with a combined capacity of around 20m, which, when added to Nimbus and EMI, will bring the UK’s capacity to 55m a year compared with PolyGram’s Hanover plant, which is targeting 35m for 1986.

Nimbus’ new 7.5m pound facility will be ready to start production in the summer of 1986 — in the meantime the company is already operating a 24 hour production line. Non-stop manufacturing has been introduced earlier than expected, but has been forced on Nimbus by “the explosion of demand for CDs worldwide.”

The company currently produces CDs for EMI, Virgin, WEA, CBS, A&M, MCA, K-Tel and BBD Records. Among its customers are 12 US independent classical labels.

Nimbus will be celebrating its first year of CD production on September 13 and hopes to have reached its current full production capacity of 6m discs a year by the end of October.

NOW THAT'S SMALL — This is the Technics SL-XP7 portable compact disc player, fitting easily in the palm of the hand. The system utilizes a newly developed laser optic deck and suspension system. It is available through Technics’ traditional dealer network.
JOHN COUGAR MELLENCAMP

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