ALABAMA
Hard Work Results In Unequaled Growth
Story on Page 11
SEMINAR III

MINNEAPOLIS, MINNESOTA

You Are Cordially Invited

to attend a Cash Box Radio/Retail Seminar

The Seminar will be held Saturday, September 21, 1985 at the Hotel Sofitel, Salon, 5601 W. 78th Street, Minneapolis, Minnesota.

It begins at noon with cocktails. Lunch will be served beginning at 12:30 P.M. and will be followed by a presentation of Cash Box’s newly implemented Chart methodology and editorial changes, and an open discussion concerning ways CASH BOX can be more responsive to your needs.

No fee or registration is involved.

Please R.S.V.P. for yourself and key members of your staff to:

Spence Berland
CASH BOX MAGAZINE
6363 Sunset Boulevard, Suite 930
Hollywood, California 90028
(213) 464-8241

If your business is selling, promoting, or playing records we urge you to attend.

This is the third in a continuing series of CASH BOX radio/retail seminars to be held all over the country, watch for announcements of future seminars in the pages of CASH BOX.

CASH BOX

WE TALK TO PEOPLE THAT COUNT
GUEST EDITORIAL

Blues And The Blues Heaven Foundation

by Willie Dixon

It was 30 years ago when Memphis Slim and I began to seriously talk about a foundation dedicated to the Blues. These early conversations eventually encouraged me to become the founder of the Blues Heaven Foundation, Inc. The purpose of the Blues Heaven Foundation is to give the world a better knowledge of the facts of Blues. Blues are the true facts of life expressed in words, feelings, understanding, and inspirations. The Blues are the roots of all American music and the greatest music on the face of the earth. "How," I've been asked, "can I say this?" This is because the Blues consists of everything other music possesses and more. The Bluess possess wisdom, rhythm, knowledge, and understanding. The Blues also delivers messages and informs you of individuals felt according to their way of life.

The rhythm of the Blues originates from the drum beats used to deliver messages across the world. This is a part of the Blues. Then the Blues consists of music which catches the attention of everything on the face of the earth which includes growing things. Not only does the Blues deliver messages, attract things, give the sweetness of instruments and help you to understand. It also provides you the experience of being in the position of someone else who feels different from you. The Blues gives you a message to have a better understanding of the concept someone else is trying to express. Most people now fully comprehend the communication transmitted through these various compositions.

One of the greatest things I can say pertaining to the Blues is that it expresses everything going on in all countries all over the world. People have developed cliches to make a better understanding throughout the world. These cliches are made to give you a better description of living. For example, "Good Advice" is a song I wrote which has a particular set of cliches and I will explain them before presenting them in prose form. When they say "a man will strain at a gnaw and swallow a camel" it means: a man makes a big to do over a small thing yet something big (which deserves his attention) is stupidly overlooked. Another saying, "a wise man bets a fool for a gambles," means: if a man chooses to put a certain amount on the table with the attitude of "if I win, I win and if I lose, I lose," then that's an example of a wise man. However, a man who chooses to place money on the table hoping to win each time is a fool in the eyesight of many. The saying, "a boring dog seldom bites," means that when a dog barks loud you won't have a chance of being bitten and the dog will never have to bite. And the saying, "what's done in the darkness will be done in the light," means that if you try to do something without being caught, the illegality of it comes about sooner or later. The meaning of the clicho, "you can't tell a farmer from a lover," means if you put a lover in farmer's clothes, you can't tell the difference. By the same token, if you put a farmer in lover's clothes, you won't be able to make a distinction. And the saying that "you can't judge a book just looking at the cover," means that it may look like a comic book on the outside and be a Bible on the inside.

So the song goes like this:

"When you're at a gnaw and swallow a camel
A wise man bet but a fool gambles"

This is what I am trying to say: to have a better understanding of the world, to be able to look at it and say, "I understand the world." And these are the things that the wise folks say.

These cliches are a part of the Blues. Another expression which I found to be true and many people around the world agree with me 100 percent. It is: "It don't make sense we can't make peace." I chose this phrase to be the motto of my not-for-profit organization, The Blues Heaven Foundation. The Foundation's first fundraiser was Sunday, August 11, 1985 at the Cabaret Metro located at 3730 N. Clark Street, Chicago, Ill. The monies from this event will be used to give scholarships in honor of Muddy Waters, donate instruments, and protect more copyrights and publications along with the many other things our Foundation can do to help new and upcoming artists. The Foundation is a living reality stemming from some 30 years of thought, and people who care can request information on how to send donations to:
The Blues Heaven Foundation, Inc.
2/0 South George Street,
Western Springs, Illinois 60558
Chaka Feels Platinum — The recent R.I.A.A. platinum certification of Chaka Khan's album "I Feel For You," signifying sales in excess of one million units, served as an occasion for the singer to meet with friends and admirers at Warner Bros. Records. Pictured (l-r) are: Warner Bros. Records' vice president/black music marketing, Tom Draper; Chaka Khan's manager Bert Zell; Warner Bros. Records' chairman Mo Ostin; Chaka Khan and Warner Bros. Records' president Lenny Waronker.

D.C. Showdown For Labeling Issue

By Peter Holden

LOS ANGELES — As the issue of labeling records deemed by the Parents Music Resource Center (PMRC) as containing "explicit" and "offensive" material gains more and more of a high media profile through feature articles written in the national and local consumer press, the Senate Commerce Committee has confirmed that a hearing will be held Sept. 19 in Washington, D.C. To be chaired by Senator Jack Danforth (R-Missouri), the hearing will also hear testimony from Stanley Gorton, president of the Recording Industry Association of America (RIAA) who has been engaged in a dialogue with Pam Hower of the PMRC since earlier this summer. Tipper Gore is said to be confirmed as one of the testifying representatives of the PMRC at the Senate hearing.

Also scheduled to testify are Edward Fritz, president of the National Association of Broadcasters (NAB) and record artist Frank Zappa. Fritz has been in correspondence with radio programmers nationwide and in a speech to the Mississippi Broadcasters' Association, has said, "I have no intent to censor and to tell you who to play or when to play it; I am leaving it up to you to determine how to fulfill your public interest responsibility and it is up to you to determine what is appropriate." (continued on page 47)

Behind The Bullets—Fat Boys, Lisa Rap Up The Charts

By Stephen Padgett

Rap music is proving once again its currency in the pop marketplace. Veteran rappers The Fat Boys, and newcomers Lisa Lisa And Cult Jam With Full Force both have Top 100 pop LPs this week. Last year, The Fat Boys surprised everyone with its independent released debut LP. Not only did "The Fat Boys" go Top 35 on the pop LP chart, videos for "Jailhouse Rap" and "Can You Feel It?" got wide exposure and the LP eventually went gold. Their newest LP, "The Fat Boys Are Back" and Lisa Lisa's self-titled debut are the latest examples of this genre's commercial potential.

The Fat Boys

"The Fat Boys" was a Top 35 album in addition to its gold status. "The Fat Boys Are Back" shows bit the momentum to reach that plateau and perhaps beyond. This week alone it climbs from 100 to 78 bullet. The remarkable thing here is that The Fat Boys is on independent Sutra Records. This kind of chart action is welcome among independent labels, the closest unheard of among the independents.

The Fat Boys is showing its greatest strength in the south, an interesting phenomenon for a New York City... (continued on page 47)

VSDA '85 Draws Record Attendance

VSDA: The Boom Continues, But It's Time To Sell

By Lee Jeske

NEW YORK — The 1985 Video Software Dealers Association (VSDA) Convention, held last week in Washington, D.C., has been like the industry, becoming a sprawling, thriving giant. Over 6,000 participants — nearly triple the number of people who showed up at last year's Las Vegas convention — swarmed the Shoreham and Sheraton Washington Hotels: wheeling, dealing, being feted and being told, over and over again, that it's time to stop thinking rentals and starting sales. "Sensational ’85" was the convention's title, and the theme was trotted out again and again.

"The consumer must learn that you can buy a video," said Austin Furst, chairman of the board of Vestron Video. "Not that he has to or even that he should — just that he can..."

To that end, an actor as George C. Scott as-Parent is employed to deliver an opening session pep talk and Boys Tacy, author of The Art of Retail Selling, delivered his "Dare to Sell for Serious Profit" seminar four separate times in three days.

"We can no longer afford to have hobbies," Frank Barnako, president of the Video Place, said, "We have businesses to run and grow and defend.

"The growth of video into such disparate locations as supermarkets, department stores, record stores, 7-Elevens, and gas stations, and the need for the video retail specialist to vigorously compete — by offering selection, service and conven-

Ghostbusters Due For Xmas, With Rambo Just Behind

By Lee Jeske

NEW YORK — If there's one thing the 1985 VSDA Convention made clear, it's that alternative video programming is going through the roof, but it's still the blockbuster theatrical release that creates excitement and retail support. The biggest buzz was created by the announcement that Ghostbusters (RCA/Columbia) is due out in December. The day's sales and that: First Blood Part II (Thorn EM/HBO) will be aiming for mop-up sales in all areas. All Columbia is waiting. The coming months should also offer the following:

MOVIES: Amadeus (Thorn EM/HBO), The Emerald Forest, which is still in theatres, The Sure Thing (Embassy); Brewster's Millions, Gotcha (MCA); Baby... (continued on page 48)

Now It's Viacom's Turn: $500 Million Price Tag For MTV

By Gregory Dobrin

LOS ANGELES — In a deal that finalizes the sale of MTV, Viacom has signed an agreement with Warner Communications (WCI) for WCI's $500 million price tag for the cable channel. Viacom, 19 percent of Showtime/The Movie Channel, and Warner Amex, twin stakes in MTN Networks. (MTVN).

Under terms of the agreement, Viacom will give WCI $500 million cash for the communications giant's interests in the two companies. It will also issue warrants enabling WCI to acquire 1,625 million shares of Viacom. Additional warrants from Viacom will then allow WCI to acquire another 25,000 shares of Viacom at $75 per share. These warrants will be issued at $9.97 each. The agreement also calls for Viacom's purchase of the one-third of MTVN shares currently held by the public. These shares will be purchased at $33.50 per share, but not until Warner Amex files its consent, which must come before an October 15 deadline. Once final consents are in and Viacom has bought MTVN's public holdings, it will acquire both MTVN and Showtime/The Movie Channel voting stock.

Moreover, Viacom is in the process of deciding whether to sell Viacom's 19 percent of AMEX to Viacom's management staff. "We think they're very talented," Fluhler told Cash Box and we certainly need them," he said.

Though the Viacom sale overrides MTVN executive's abandoned joint bid with Forstmann, Little & Co., key executives of both companies, CEO David Horowitz and executive vice president Robert Pittman are reportedly covered by contracts which stabilize their positions through the end of the decade, while Pittman's provides an option to leave MTV if he is not named president before next July.

Both Viacom president and CEO Terrence Elks and WCI president Pierre Ross (continued on page 47)

Women Won't Get Preference In FM Licensing Decisions

By David Adelson

LOS ANGELES — The U.S. District Court of Columbia has struck down the Federal Communication Commission's female preference rule for FM station applications.

In a 2-1 ruling, the court reversed a 1981 conference decision that a construction permit would be awarded to an FM station on St. Simon's Island, GA.

According to a complaint filed by James Steele, the license was awarded to Dale Bolt solely because she is a woman. Bolt is the daughter of Farrell O'Quin, a prominent broadcast property owner in the state.

According to a commission, several factors are weighed when deciding who to grant a license to. Among those factors are: applicants who will also be on site managers, those with other broadcast properties, those with other broadcast experience and applicants who are minority group members.

Until the ruling, women were considered among the latter preference group. Steele commented from a decision by an FCC administrative judge that noted both Steele and Bell were basically equal but because Bell was a woman, she would be awarded the license. The decision was upheld by an FCC review board.

In domicile of the license, Judge Edward Tamm remarked, "a few commission employees, without any evidence, reason... (continued on page 47)
IT'S A RAP — Cory Robbins and Gary Pini of Profile Records point out the fine points of a record contract to new label signees The Showboys. The act's debut 12" release for the label, "Ten Lows Of Rap," will be released in two weeks on Profile. Here (l-r) are Philly "O," Cory Robbins, president of Profile Records; The Showboys' manager Cliff Hall; Can-Can; and the label's A&R manager Gary Pini.

BUSINESS NOTES

Record Vault Operations Charged With Bootlegging

LOS ANGELES — Federal charges were filed in U.S. District Court on July 19, 1985, against operators of the Record Vault, Pamela Smith, Zary Smith and Gregory Smith, who operate the store at 2423 Polk Street, San Francisco, have been charged in an 11-count indictment with conspiracy and criminal copyright infringement.

This investigation into bootleg tape and disc recordings was conducted by the FBI, with assistance from RIAA Anti-Piracy personnel, over the past several years. It was disclosed that bootleg recordings could be purchased at the store and were being manufactured on the premises by Gregory Smith. Search warrants were executed at the store in April and June of 1984, and the FBI seized 1,286 alleged illicit discs and cassettes by such artists as The Beatles, Bob Dylan and Ozzy Osbourne.

Each defendant is charged with one count of conspiracy and 10 counts of infringing the copyright of certain musical compositions by unlawfully reproducing for sale copies without authorization of the copyright owner.

NARAS N.Y. Names New President, Governors And Associate Governors

NEW YORK — The New York Chapter of the National Academy of Recording Arts & Sciences has voted in a new president, slate of officers, members of the Board of Governors and a first time slate of six Associate Governors.

Elected to the New York Chapter presidency is Jack Mahler. He has been a governor for more than two years, was chairman of the first A&R/producers luncheon, one of the chapter's more successful events, and is a director of product management at RCA Records. Newly elected to the executive officer positions are Ann Ruckert, first vice president; Frank Owens, Ray Moore, Tom Frost, vice presidents; Allan Stockler, treasurer; and Patricia Costello, secretary. Newly elected to the board of governors are: Robert Kinny Landrum, Peter Lubin, Jerome Dock Pomus, Elliott Randall and Larry Rosen. Re-elected to the board of governors were Maher, David Bailey, Selma Brody, Rick Derringer, Milt Gabler, Ethel Gabriel, Harry Hirsch, Joe Lopes, Helen Merril, Ann Ruckert, Dave Topfani and Buddy Williams.

In order to take advantage of the talent and energy of as many of nonvoting members anxious to become active in chapter management, the Board exercised its option to increase to its full allowance of seven associate governors.

Joining Jeff Graubart as associate governor are Elisabeth Chapin, Enrique Fernandez, Dennis Fine, Bruce Garfield, David Greenberg and Paulette Weiss.

Alleged Counterfeit Cassette Operation Uncovered In Arkansas

LOS ANGELES — Zen-R Studios in Drasco, Arkansas, was raided on August 8, 1985 by the Little Rock Office of the Secret Service. Zen-R was allegedly operating as a counterfeit cassette tape manufacturing plant for at least one year.

Approximately 3,000 alleged counterfeit cassette tapes were seized, along with almost 10,000 alleged counterfeit labels from 130 different recording companies, two printing presses, a studio camera and miscellaneous recording equipment. The seized product included 700 alleged unauthorized "We Are The World" labels and cassettes containing material by such artists as: Bryan Adams, The Firm, Culture Club, Don Henley, David Lee Roth and Billy Ocean.

No arrest have been made to date pending indictment by the Grand Jury, RIAA Anti-Piracy personnel assisted in the raid.

EXECUTIVES ON THE MOVE

Steinberg Promoted — Richard Steinberg has been promoted to the position of director of A&R for Atlantic/Ato Records, based at the company's New York headquarters. The announcement was made by Atlantic president Doug Morris. Steinberg reports to Morris and to Atlantic vice president Tunc Ermin. In making the announcement, Morris commented, "In his six years with Atlantic, Richard has grown into one of the top A&R executives in the industry. He has been working closely with many of our established major artists as well as being instrumental in the successful musical development of a number of new signings. I am very pleased to recognize his accomplishments with this well-deserved promotion.

Scott Appointed — Vivian Scott has joined the American Society of Composers, Authors and Publishers as a membership representative. It was announced by ASCAP director of membership Paul S. Adler. She will report directly to Lisa K. Schmitz, executive director of ASCAP's R&R office. Scott recently served as membership director of The Beatles, with whom she had a personal relationship. Scott will be a liaison between members and the Society and will also be active in maintaining ASCAP's program in attracting new members.

Stahl Promoted — Wendy A. Stahl has been promoted to the position of vice president, strategic planning for RCA/Ariola International, the newly formed joint venture between RCA and Bertelsmann A.G. The announcement of her appointment was made by Jose E. Mendez, executive vice president, operations, RCA/Ariola International. In her new position, Stahl will work with management in investigating new business opportunities, analyzing market trends, and drawing up market strategies. Her responsibilities encompass both the domestic and international operations of RCA/Ariola.

Blanchard Appointed — Marty Blanchard, a senior marketing analyst at Ampex Magnetic Tape Division, has been named chairman of the Audio-Video Statistics Committee of the International Tape Association (ITA). She replaces Paul Weber who recently retired after a long career with Ampex MTD, according to an announcement made by ITA executive vice president Henry Brief. Blanchard is responsible for overseeing the gathering of statistics from the member companies and ensuring that all of the information is collected and distributed in a timely manner.

Changes At Tommy Boy — Tommy Boy has announced the following promotions: Monica Lynch has been upped to president of the label. She has served as vice president over the past three years. Rick Dutka is the newly appointed vice president. He will also maintain his duties as general counsel and director of international relations. Label founder Tom Silverman will assume the role of chairman, a newly created position. He will also continue his duties as a director of the New Music Seminar and publisher of Dance Music Report.

Osman Appointed — Jane E. Osman has been appointed director, consumer and government affairs, Columbia House, CBS, Records Group, as announced by Ralph F. Colianni, vice president, business and government affairs. Columbia House Osman will be responsible for recommending policies with respect to all divisional consumer affairs and overseeing the implementation of such policies in Columbia House operations.

Munt Named — JLM Public Relations, Inc. has announced the appointment of Teri Munt as account executive with the firm. Munt will be working on national as well as tour publicity for JLM, coordinating interviews for the company's clients. She comes to JLM from Capitol Records, where she acted as press coordinator for the label for two years.

Miller Appointed — Hugh J. Miller has been selected as the first vice president, finance for the newly-formed JBL Professional, Northridge, California, manufacturer of professional sound equipment. Miller, a certified public accountant, is establishing and will oversee JBL Professional's finance, credit and accounting departments as well as the company's new management information system.

Leeds Joins — Peter Leeds, artist and entertainment manager, has joined operations with Saga Communications Group Ltd. Leeds, who is also in the music business, has acted as a consultant in the development of sound artists such as Blondie, Roberta Flack and Carly Simon. Saga Communications Group, started six months ago by Zane Tankel and Michael Lissauer, has two divisions: an entertainment management company and a public relations/marketing firm.

Rondinelli Joins — Sound Genesis vice president David Angress has announced that Jim Rondinelli has joined the firm as a sales representative responsible for achieving sales goals across the country.

Gordon Appointed — Roger Gordon has been appointed to the newly created — post of vice-president of Jobete Music Publishing Company and director of Nashville Operations. It was revealed this week by Lester Sill, President of Jobete Music, in his new position, Gordon will be responsible for creating an overall presence for the publishing company in the Nashville Music Community.
Zappa And Griffey To Keynote New Music Seminar

LOS ANGELES — The 6th Annual New Music Seminar has named Frank Zappa and Dick Griffey as keynote speakers and has added panels on "Censorship" and "Apartheid" for this year’s meeting at the Marriott Marquis Hotel in New York City, September 25, 26, 27, 28.

Zappa and Griffey will focus on two of the music industry’s greatest topical concerns when they address delegates representing all phases of the industry in the Marriott’s Grand Ballroom at 11AM on Thursday, September 26.

The New Music Seminar will further explore the censorship issue with a panel on the subject Thursday afternoon at 3:30PM. Chairsing the panel will be Bruce Harris, director of A&R at RCA Records. Invitations to participate have also been extended to Pam Howard, president, and vice presidents Susan Baker and Tipper Gore of the Parent’s Music Resource Center (PMRC), who will spearhead the fight for “content control.”

Former BMI President Haverlin Dies

LOS ANGELES — Carl Haverlin, former long-time president of Broadcast Music, Inc. (BMI), died Tuesday (27) at West Park Hospital, Canoga, California, after suffering a heart attack. He was 86. His friend Marian Mario was with him at his death.

Haverlin joined BMI in 1927, and one of the pioneers of this industry, having joined station KFI, Los Angeles, in 1924 at the age of 25. It was Haverlin who conceived the idea of broadcasting the Rose Bowl Game. He not only sold the package to NBC for one of its first coast-to-coast broadcasts in 1927, but, despite his limited experience on the air, teamed up with nationally-known sportscaster Graham MacDonald to deliver play-by-play of the Stanford-Alabama contest.

When Mr. Haverlin joined KFI its duties included announcing, sports play-by-play, acting, selling time and, in odd moments, he once recalled, “running the elevator.” He was an early advocate of radio as a purveyor of straight news.

In 1927, he became sales manager of KFI-KECA and from there went on to become station relations manager for a large music and transcription firm. In 1940, “before the traffic got there,” Mr. Haverlin joined Broadcast Music, Inc. As vice president in charge of station relations for BMI, he was successful in enlisting support for the licensing organization from broadcasters throughout the country. He was a key factor in making them aware of the need for healthy competition in the field of music licensing.

Leaving BMI in 1944, Mr. Haverlin joined the Mutual Broadcasting System as vice president, station relations. He was instrumental in the substantial expansion of the network. In April 1947, he returned to BMI as its first salaried president and began a BMI commitment to public service projects. Among the earliest were the Teen Book Parade, the Concert Music Package, concerts in cooperation with the American Composers’ Alliance, program clinics and the annual Student Composers’ Radio Awards competition. That competition has since become the BMI Awards to Student Composers, now in its 32nd year.

In the late 1940’s, The Carl Haverlin Collection/BMI Archives began to take form. Now numbering 7,000 acquisitions spanning from the 16th century to the present, the first item was purchased in 1949. Among the archives are purely musical items as well as representative letters and papers of American presidents, literary figures, inventors and others involved with the history of the United States. Too, there are Civil War musical mementos, original manuscripts and valuable first editions.

Freddie’s Gold — Capitol recording artist Freddie Jackson flashes a smile as he shows off his first gold record to the Capitol district sales managers, at a dinner hosted by the label. The gold record commemorates the sale of 500,000 units of Freddie’s debut LP “Rock Me Tonight.” Pictured (l-r) are: Tom Tilton, district manager Dallas, Ira Derfler, district manager New York; Ron Hughbanks, district manager, Washington D.C.; Terry Sautter, district manager, Chicago; Freddie Jackson; Vyto Lazauskas, district manager, San Francisco; Rich Hathorne, district manager, Cleveland; Larry Hathaway, district manager, Los Angeles; Jerry Brackenridge, district manager, Atlanta. (Kneeling): Jeff McGuire, district manager, Minnesota.

The Long Beach Blues Festival Comes Of Age

By David Adelson

LOS ANGELES — Six years ago, 700 people gathered at Veterans Memorial Stadium in Long Beach, CA to take part in the first Long Beach Blues Festival. The event, sponsored by public radio station KLONG, featured such local favorites as George Harmonica Smith, Big Joe Turner, Margie Evans, Smokey Wilson and the Chambers Brothers. It was considered an undeniable success.

Last year, over 13,000 people jammed onto the campus of Long Beach State University over the course of two days. The event was the Fifth Annual Long Beach Blues Festival, still sponsored by tiny KLONG in Long Beach. Artists like B.B. King, Etta James, Buddy Guy and Junior Wells, John Lee Hooker, James Cotton, Jimmy Witherspoon, Son Seals and Elvin Bishop thrilled the record setting crowd. It was considered an undeniable success.

This year the Long Beach Blues Festival ticket sales are running 20 percent ahead of last year’s pace. The day’s event (September 14, 15) will feature Willis Dixon, Linda Hopkins, Albert Collins, Otis Rush, Papa John Creach, Eddie Cleanhead Vinson, Room Full Of Blues, Charlie Musselwhite, Joe Liggins and the Honeydrippers and many others.

It is interesting to note the addition of both Bo Diddley (with Cash McCall) and the Blisters to the bill since neither band is considered blues artists in the traditional sense.

According to festival producer Dan Jacobson (of KLONG), the addition of Diddley and the Blisters made perfect sense. “The Blisters are deeply rooted in the blues and are quite familiar with the form,” said Jacobson. “By presenting them with Willis Dixon (the band will back Dixon), we will be presenting an extremely wide range of blues.”

Diddley is trying to broaden the audience base by booking the young popular acts,” said Mary Katherine Aldin, who hosts a blues radio show on KPPF in Los Angeles and is quite active in virtually all blues activity in southern California. “On the day the younger audience comes to see the Blisters and Bo Diddley, they will also see the mainstream artists thus increasing the music’s exposure. They’re already presented just about every mainstream blues performer. I think that’s the only way to go,” said Jacobson. Jacobson noted several factors responsible for the phenomenal increase in attendance over the past five years. “I think the radio shows help to do it,” he said. “I began in 1977 with ‘Blues After Hours.’ I turned it over to Bernie Pearl (the festival’s artistic director and master of ceremonies) in 1980 and he’s been doing ‘Nothing But The Blues’ ever since.”

Indeed, the charismatic Pearl has done a lot to help the popularity of the music since he went on the air. The station has a regular listenership and maintains a very high profile in the community.

“The festival filled a void in southern California,” Jacobson continued. “There were no blues festivals here despite the fact we have a lot of respected blues performers who live here.”

Jacobson also cited the contributions of the blues societies, an informal network of nonprofit organizations that provide blues artists with shows all over the country.

“I don’t believe blues is promoted as successfully as it could be,” said the producer. “What we’ve tried to do is use professional concert techniques. We went to the best people we could afford and it’s worked. We’ve grown, we’ve been able to raise it to make it better. We’re putting it right back in the event.”

All the proceeds from the festival go directly to nonprofit KLONG.
ALBUM RELEASES

SCARECROW — John Cougar Mellen- camp — RCA 422 924 865-1 — Pro- ducer: Little Bastard — Don Gehman — List: 8.98 — Bar Coded

With the American music trend plateauing on a commercial level, Mellencamp's latest release is a quick shot of integrity filled with consistently good music. Telling honest tales of mid-American life ("Small Town," "Rain On the Scarecrow") and pride in life, the singer/songwriter admirably stands to his guns, pleasing both his legions of fans and critics who can't fight the fervor of solid rock 'n roll.

LOVIN' EVERY MINUTE OF IT — Loverboy — Columbia 39953 — Pro- ducer: Tom Allom-Paul Dean — Bar Coded

While the title track "Lovin' Every Minute Of It" has already taken off at rock radio, this latest Loverboy LP is chocked full of straight-ahead rockers like "Dangerous," "Friday Night" and "Too Much Too Soon," all of which display Mike Reno's appealing lead vocals and guitarist Paul Dean's thunderous sonics. Look for fast retail sales and an extended shelf life on this middle America winner.

GREGG ROLIE — Columbia 40080 — Producers: Kevin Beanush — Bill Schnee — Bar Coded

Former Journey member Rolie has written and performed 10 impressive, often moody poignant pop/rock cuts on this album which should easily establish his talents as a solo performer. "Close My Eyes" and "Don't Talk" stand out, but there's plenty to choose from on this successful, and unusual LP.

WALKING THROUGH FIRE — April Wine — Capitol 12433 — Producer: Lance Quinn — List: 8.98 — Bar Coded

This Canadian hard rock band's track record points to a consistent increase in popularity, and this effort should be the band's biggest seller to date. With pop efforts like "Wanted Dead Or Alive" accompanying rockers like "Rock Myself To Sleep" and "Open Soul Surgery" look for strong retail action.


Garage rock in one of its finest hours. The Fleshtones in Paris recorded in what sounds like a garage. With classics like "Hide & Seek," "Hope Come Back" and "When The Night Falls" with Peter Buck.


With the initial show given by the novelty single "You Look Mahelulous!" this Billy Crystal music/comedy LP hits the market just as the comedian reaches his commercial prime.

PLEASE STAND BY — Vector — A&M 6296 — Producer: Chuck Wild — List: 8.98 — Bar Coded

A shimmering production and pop FOR material makes this Exit Records release notable. Steve Griffin's lead vocals are excellent and cuts such as "Running To The Memory Of You" and "Hear What I Say" show off Vector's songwriting range.


Legendtive live show is here captured with an extra shot of authenticity thanks to Eddie Kendricks and David Ruffin (Temptations) helping out on vocals at this Apollo Theatre date. With classics like "Get Ready," "Ain't Too Proud To Beg" and "My Girl" on one side and modern hits like "I Can't Go For That" and "Adult Education" on the other, this sizzling record can't miss.

SOLDIERS UNDER COMMAND — Stryper — Enigma 72077 — Producer: Michael Wagener — List: 8.98 — Bar Coded

The unlikely pairing of Christianity and heavy metal embodied by Stryper has made a dent off the bat -- this LP shipped 150,000 copies -- and the pure and elaborate sound produced by veteran Michael Wagener backs up the commer- cial response. From the opening title track to "The Rock That Makes Me Roll" and the bombastic version of the "Battle Hymn of the Republic" seems tailor-made for the current musical/political climate.

COSI FAN TUTTI FRUTTI — Squeeze — A&M 5085 — Producer: Laurie Latham — List: 8.98 — Bar Coded

Muddling through the stragglings of pop music, a re-formed Squeeze show offers a slice of the hit's production on all fronts. Typically exquisite songwriting from Chris Difford and Glenn Tilbrook, especially on "Last Time Forever," "I Let You Down," and "I Won't Ever Go Drinking Again," the LP shows off tasteful production. A release that will satisfy new and old Squeeze fans.

THE ROSE OF ENGLAND — Nick Lowe And His Cowboy Outfit — Columbia FC 39958 — Producers: Nick Lowe-Colin Firth — Bar Coded

Lowe here manages to skilfully weave in strains of rock with country, and the result is that "The Rose Of England" emerges as one of his most successful efforts to date. From the melodic "She Don't Love Nobody" to the rollicking "Seven Nights To Rock" to the gentle title song, Lowe's flair as a performer and producer are consistently evident. Most definitely worth checking out.

WHOSE SIDE ARE YOU ON — Matt Bianco — Atlantic 91288 — Producers: Danny White, Mark Reilly and Peter Collins — List: 8.98 — Bar Coded

Another British contribution to the Getz/Gilberto revival with panache. Matt Bianco is a trio with an unmistakable knack of Manhattan Transfer. The compositions and rhythm tracks are complimented by impeccable vocal harmonies from Mark Reilly and Basia Trzetrzelewka. A sort of new music swing band and a very bright, breezy debut.


The first release in Philadelphia Int'l.'s distribution deal with Manhattan is this solid LP from the O'Jays. Highlighted by the classic sounding ballad "Just Another Lonely Night" as well as more upbeat tracks like "Can't Slow Down" and "Love FEVER," this LP is another in a long line of O'Jays winners.

NO REST FOR THE WICKED — New Model Army — Capitol ST-12432 — Producer: Mark Freaggard — List: 8.98 — Bar Coded

With emphasis on outlaid lyrics chronicling the mostly sad state of current social and political affairs, New Model Army's US debut is provocative, powerful and raucous. Thinking-man's pub rock with slashing guitars and high intensity performances.


WHATEVER HAPPENED TO FUN . . . — Candy — Mercury 422 813-1 — Producer: Teeth — List: 6.98 — Bar Coded


EYE TO EYE — Take Five — Triggle 001 — Producer: Harian Lansky — Craig Bartok — Stephen Singer — List: 6.98


Cash Box: September / 198
TEARS FOR FEARS (Mercury 880-899-7) Head Over Heels (4:15) (Virgin-Adm. Nymphe/BMI) (Orizabal-Smith) (Producer: Chris Hughes)

Tears For Fears is riding the crest of an enormous wave of success that has seen two previous singles and their "Songs From The Big Chair" LP hit the #1 spots on their respective charts. "Head Over Heels" should follow these right to the top. Another searching lyric and richly evocative melody.


A rumbling single from Capitol's Power Station, "Communication" features the heavy drumwork and rough, charging vocals that have made this act an entity unto itself beyond the celebrity of its illustrious members (Duran Duran's Andy and John Taylor and Robert Palmer). Though Palmer has since left the band (replaced by Michael Des Barres), his vocals are a driving feature to this first Power Station waxing, and "Communications" is no exception.


Continuing the band's melodic pop legacy, this mid-tempo track from the Romantics has already jumped to #73 on Cash Box's Top 100 singles chart. Excellent pop hooks and a Motown-ish beat brings the chorus to a boil on this summer bummer.


Forlorn cameo guitarist Charlie Singleton is back with a totally new sound that should gain him the popularity that he once had with Cameo. Already receiving early retail, along with light B/C radio airplay.

DEPENCE MODE (Sire 7-28918) Master and Servant (3:32) (Emile/ASCAP) (M.L. Gore) (Producers: Daniel Miller, Depeche Mode, Garth Jones)

Already huge hit internationally and a sizeable dance club hit as an import 12'', Depeche Mode seems set to take another step forward with this follow-up to the Top 40 single, "People Are People." The track is synthesized heavy and danceable with more social commentary from Martin Gore.

THE SYSTEM (MCA-52659) Rock 'N Roll Me Again (3:41) (Bughouse Music-Kid Favor Music/Kid Favor Music R.T. Productions/Three Hearts Music/ASCAP/BMI) (Benno-Thiesen) (Producers: Mic Murphy-David Frank)

This emerges as yet another cut off the Beverly Hills Cop soundtrack ready an all-out assault on CHR. Alive with vibrant vocals, and solid, state of the art instrumental tracks, this song may be the one to firmly establish The System as a viable, multi-format act.

THE NIGHTMARES (Coyote 8557) Baseball Allmann (3:57) (Shelly-Hayden) (Producer: The Nightmares)

With a classic 60s guitar sound, this ode to baseball is perfect for college radio and hardcore ball fans.

HUMAN BODY (Elektra 7-69606) Cosmic Round Up (4:07) (Troutman's Music/BMI) (Degroot-Troutman-Troutman) (Producer: Roger Troutman)

STROKE (Omni 7-19603) You Are The One (3:22) (WIMOT Music-Sloopus Music-Very Terry Music) (Price-Cohen-Smith) (Producer: Terry Price)

TOM MIAS (Tom 001) Take A Look Around (5:30) (Elias) (Producer: Dominique Pontel-Jerome Van Der Klugt-Tom Elias)


JON KOI AND YOU (Accent 1393) Lost Without You (5:30) (S & R Music/ASCAP) (Kodi) (Producer: Jon Kodi)

JAN HAMMER (MCA 52698) Miami Vice Theme (2:26) (MCA Music/ASCAP) (Producer: Jan Hammer)

Taken from the highly successful television show, this Jan Hammer-produced and arranged piece is full of techno-tension with an underlying dance pulse making it commercially viable for radio and the clubs.

SKOOL BOY (Columbia 38-05612) Can We Do It Again (3:14) (Irving Music-Skooll Boyz Music/BMI) (Matthews-Shedd-Pepperidge) (RIO) (Producer: Skool Boyz-Bunky 7)

I Don't Wanna Be The Fool (3:40) (Bollywood Ltd./RS-WS Music/ASCAP) (RIO) (Producer: Steve Radford)

SIMPLY RED (Elektra 7-69607) Money's Too Tight (To Mention) (3:38) (Copyright Control) (Valentine-Valentine) (Producer: Stewart Levine)

CZAR TUCK (Top's 1035) Treat America Like A Lady (3:30) (Longeur Music/ASCAP) (Revel-Guthrie) (Producer: Irfan Mirza)

REGGIE WALKER (Br-Roma 109) I'm So Glad I Found You (4:10) (Klark-Matclarrar-Mystic Music/BMI) (Jackson-Mims) (Producer: Leonard Jackson)

PAUL YOUNG (Columbia 38-05577) I'm Gonna Tear Your Playhouse Down (4:39) (E. Randall) (Producer: Laurie Latham)

A new American remix of a song that has already topped the British charts is Young's follow-up to the #1 single, "Everytime You Go Away." "Playhouse" is a powerful, soul outing with a danceable beat, Young's trademark vocal and plenty of punch. Watch for fast action at CHR and quick chart performance.

BRUCE SPRINGSTEEN (Columbia 38-05603) I'm Goin' Down (3:29) (Bruce Springsteen/ASCAP) (Springsteen) (Producer: Bruce Springsteen-Jon Landau-Chuck Plotkin-Stevie Van Zandt)

The sixth single from Bruce Springsteen's roundly heralded "Born In The U.S.A." LP is a rollicking tale of passion in love and life. With a classic wailing horn solo from Clarence Clemmons, a staccato rhythm on the chorus and some Stoneys country-rock guitar, this is another gem from an LP that just doesn't quit.
ZAPPA TAKES AIM — Frank Zappa will join with Dick Griffey in being a keynote speaker for the New Music Seminar to be held in New York in late September.

STING VISITS PIZZA — A&M recording artist Sting was a recent visitor to Licorice Pizza's main office in Glendale where he talked to employees and signed copies of his album. Sting released his new album, "The Blue Turtles: Shown are Sting, George Briner, Licorice Pizza marketing manager; Teresa Redhorn, A&M Records; Randy Gerston, Pizza marketing director; Sting; Sal Pizzo, Pizza purchasing director; Jayne Neches, A&M Records; and Tom Muhren, Pizza product buyer.

ROCKING WITH THE BEST OF 'EM — The musical term "fusion" is at best (as has been noted many times in the On Jazz column) an iffy label. Originally coined in the early '70s when rock players began incorporating more jazz vocabularies into their music to include jazzier arrangements and scales and when jazz players turned up the volume in keeping with the technology of the day, "fusion" has become so misused and overstated that its usefulness is unclear. The genre encompasses these two musics (quartic) intersect is still quite fertile, spawning such major commercial winners as Pat Metheny, Al Jarreau, Jean Luc Ponty, and many others. And though the name of the band that has made the best use of such as some of them, it may soon be: Releasing his first solo disc on the record label he formed with the help of Jerry Jem entitled "Champion," Berlin has called in an impressive roster of rock and jazz (fusion) players to help out, resulting in a powerfully rocking album complete with the sounds of some of the hottest players in the music biz. With contributors including Steve Smith (Journey), Neil Peart (Rush), T. Lavitz (Dixie Dregs) and Scott Henderson together with Berlin's own amazing bass player — he is an alumnus of the Berklee School of Music and various other-edge fusion bands, and the production of Ronnie Montrose — the album, simply put, burns.

LONNIE MACK ATTACKS — A recent appearance (8/10) by guitar legend Lonnie Mack at Club Lingerie in Los Angeles drew a sold-out crowd of Mack fans including: Maria McKee, Ben Tench, Robert Lockyer, Les Dudek, Tim Plant and Fly Coofer, pictured with Mack. Coofer joined Mack for a scorching version of "Hoochie Coochie Man." The trio played off Mack's record.

NEW FACES TO WATCH — "We're not spokesmen for anything, we're just guys and we're here on the cusp of culling a generation," said Buck Buchanan of The Blue Nile. The Blue Nile is Buchanan and fellow Scotsmen Robert Bell and Phil Muir. This is just for they have just recently released "A Walk Across The Rooftops." Buchanan, one of the band's central characters, has not made much of the backing provided by the band.


THE BLUE NILE — The Blue Nile is a band from France that has recently released their debut album, "Blue Nile," on the A&M label. The band's music has been described as a mix of jazz, rock and funk. They are currently on tour in Europe and will be performing at the Paradise Rock Club in Boston on October 12.
Alabama: Hard Work Turns Into Unrivaled Growth

By Bill Fisher

NASHVILLE — Since signing with RCA Records some five years ago, Alabama has had a dream career — full of accolades, awards and recognition from almost all quarters of the American music industry. Alabama is the first band to win the Country Music Association’s Entertainer of the Year Award, moreover they have won it for the last three years running and are nominated again for this year. The group has already won the Academy of Country Music’s Entertainer of the Year honor four times in a row. The band has two Grammys and five American Music Awards; in addition, a recent People magazine readers’ poll named them “America’s Most Popular Group.” That’s more popular than any rock band or pop outfit, please note.

But Alabama’s success is measured by more than awards: it’s evidenced by airplay — lots of it — and by consistently platinum sales. Last month, Alabama accomplished what no one in recorded music history has ever done: they charted their seventeenth consecutive number one single. At a reception and press conference heralding that achievement, RCA’s Joe Galante announced that two of Alabama’s albums (“Feels So Right” and “Mountain Music”) have been certified platinum. “Close Your Eyes,” the band’s sixteenth single, has attained triple platinum status. Not surprisingly, all of their other six albums are platinum-sellers.

They have sold over 14 million albums and nearly 30 million singles and have had almost 100 different top-40 hits.

TEAM WORK — Personal manager Richard Burkart (I) of Cavallo, Ruffalo & Fargnoli is obviously pleased with the success of his client, Michael Franks (I), whose “Skin Dive” album on Warner Bros. Records has proven a chart success. Franks is currently on tour promoting the new LP, and its first single, “Your Secret’s Safe With Me.”

FOR THE BENEFIT OF . . . — Tis the season, apparently, for altruism in the music industry, what with Band Aid. USA For Africa, Live Aid, Farm Aid, the “Sun City” project (has anybody thought of a flip side of that called “Don’t Mess With My Tuna”) and the ever-popular (various) Christmas/has anybody ever thought of New Year sales. The Children of Woodstock, as Joan Baez called them, are apparently waking up to the giving notion. When a guy like Bruce Springsteen takes out a good portion of his songbook for introducing the group for two anti-hunger groups in New York and New Jersey, a lot of people are going to part with their green. The rock and pop stars of the world are seeing that their power extends beyond record sales. Upcoming in New York are two worthy events: on Sept. 18, Ronnie Gilbert, the ex-Woody, Evan Lurie, the current Lou Reed, Sheryl Crow and many more, with Harvie Swartz will join a number of actors, comedians and other performers for “Just Born,” a Symphony Space benefit for the Volunteer Stroke Rehabilitation Program. And on Sept. 4, the Band (that is the Robbie Robertson-less Band) will perform at Studio 54 for 1,000 developmentally disabled and retarded teenagers and young adults from group homes and institutions in the N.Y. area, sponsored by Hospital Audiences, Inc. And an all-star assembly of cabaret artists (Mighty Sparrow, Mighty Duke, Lord Nelson and others) recently gathered in a Brooklyn recording studio to record under the “Calypsoes for Africa” banner.

CROSSOVER GETS GREATER — One of the best films ever about making it in the music business is the just-released “Beverly Hills Cop II” starring Eddie Murphy and John Amos. The film is a sequel to the successful original, which was based on the hit TV series “Beverly Hills Cop.” The plot revolves around a police officer who is assigned to investigate a series of bank robberies in Beverly Hills. Along the way, he encounters a variety of characters, including a group of musicians who are involved in a illegal recording studio. The film is praised for its realistic portrayal of the music industry, as well as its depiction of the struggles faced by independent artists. The movie features music from a number of well-known bands and artists, including Aerosmith, Run-D.M.C., and Aretha Franklin. Overall, the film is a must-see for anyone interested in the music business or police procedural. It has a runtime of 1h 58min and is available in 4K Ultra HD, Blu-ray, and DVD formats.
**POP PROGRAMMER’S PICK**

**Programmer**
- Chris Knight

**Station**
- KPKE

**Market**
- Denver

**Song:** “Lonely Ol’ Night”

**Artist:** J. Cougar Mellencamp

**Label:** RCA/PolyGram

**Comment:** “It’s a song that’s been getting AOR play and it’s already generating sales in the stores. The album is getting sales requests, and the song is in our Top 5 requested.”

---

**THE JOB MART**

**Station:** WRQX

**Market:** Washington, D.C.

**P.D.:** Randy Lane

WRQX (Q107) Washington, D.C., owned by ABC, is a hit radio station heard in metropolitan areas of two states, as well as the nation’s capital. That area includes several counties of Virginia and Maryland. While station program director Randy Lane says that a greater portion of Q107’s audience lives in Maryland and Virginia, the station has more success with news and urban programming in Washington, D.C. Q107’s total cume levels off at approximately 600,000, with a metropolitan cume in Washington and suburban Maryland and Virginia at roughly 499,000. The station has a 50,000-watt signal.

“Q107 leans a little to the pop/urban side” said Lane, “whereas one of our two competitors, WAVX, takes the rock angle and the other, B106, focuses on new music. We have a higher percentage of female listeners than our competitors do, and less of the teen audience.” Q107’s primary demographic falls in the 18-to-34 bracket, and while most of the audience is adult, the station still ranks number three for teen listeners in its market.

Q107 was born in 1979, when WMAI, FM switched over from its A/C and MOR format. Lane, a radio veteran, recently relocated from Mobile, Alabama where he served as general manager of WABB and vice president of programming for AM and FM WABB as well as WAPI Birmingham, Alabama. He has been with Q107 just over a month.

“Q107 has, in the past, been a high profile promotional radio station, and ABC has traditionally spent a lot of money on promotion,” Lane told Cash Box. “Last winter, Q107 ran a direct-mail promotion which was very successful.” As for immediate promotional plans, Lane said the station will embark on an extensive cash giveaway this fall, but chose not to give details away to the competition.

Q107 starts its morning programming with the Elliott and Woodsdale Show (Jim Elliott and Scott Woodsdale), moves to Sandy Weaver for middays, Gary Murphy on the afternoon, “Shadow” Smith 6 p.m. - 10, Vinny Brown from 10 pm. - 2 a.m. and wins up with Chris Jagger overnight.
MOOSE IS KING FOR A DAY — The legendary Bull Moose Jackson was honored by the city of Pittsburgh and WDVE-FM radio when he received a proclamation proclaiming June 21 Bull Moose Jackson Day. Pictured are (l-r): Carl M. Greifenstette, Jackson’s manager; Jimmy Roach, WDVE, Jackson, Allegheny county commissioner Pete Fleharty and Steve Hansen, WDVE.

Thom Ferro Promoted To Vice President/General Manager At Westwood One

LOS ANGELES — Thom Ferro, Westwood One’s vice president/station sales, has been promoted to the newly-created position of vice president/general manager of the Westwood One Radio Networks, it was announced by Norman Pattiz, the company’s chairman and president.

In his new post, Ferro will continue to supervise Westwood One’s station sales department as well as overseeing the activities of all other Westwood One departments, with the exceptions of advertising sales and finance. Ferro will continue to report directly to Pattiz.

Ferro joined Westwood One in 1980 as regional station sales manager, responsible for the western and southwestern territories. He was promoted to national sales manager in 1981, director of station sales in 1983 and, on January 3, 1984, Ferro was named vice president/station sales for the Westwood One Radio Networks.

According to Pattiz, “I think it’s significant that this company’s first general manager comes from the station sales department. Without great radio stations to carry our programs, nothing happens. In his five years at Westwood One, Thom Ferro has proven himself many times over to be a solid radio professional who knows what it takes to keep us first in the hearts and minds of our affiliates. We’ll take care of the rest.”

Said Ferro, “Having seen and been involved with this company’s tremendous growth over the past several years, I’m looking forward to this new challenge with great enthusiasm. The success of Westwood One is a direct reflection of an excellent team of professionals who’ve worked very hard to make it happen. Having this opportunity to work more directly in all areas of the company and to work with people I like, admire and respect make this new job all the more gratifying.”

MUSIC NEWS

CHANGES — Andy Holt has been named program director at KKKF, Kansas City. Holt joins the station from KSCS, Dallas. KKKF also named a new general sales manager. He is John Kizer ... Bill Richards has been given the programming duties at WORC-FM Columbus. Richards was previously program director at KZTV-KZTV in Las Vegas ... Gary Mitchell has been appointed program director at KWWK, St. Louis. Mitchell had previously programmed KBZT, San Diego, and WBWJ, Orlando, Florida, before coming to WORC. PBZB will also handle the programming duties for the FM ... Les Acree has been given the programming nod at WDGZ, Winston-Salem. Acree was recently program director at WQKK, Memphis. WBC, Indianapolis has a new program director. It’s Andy Bickel who spent many years as program director at WBT, Charlotte ... John King has been appointed program director at WZKK, Jerseyville, IL. The station has recently increased its power to fully cover the St. Louis area ... Alan Franklin is new program director at WLW, Cincinnati. He comes to the station from WIRE, Indianapolis. Ron Nenni makes the move from Providence to San Jose. Nenni formerly program director of WHJY moves to the Northern California city to program KOME ... Larry Travers has been hired up to program director at WLNY, Miami. Travers has been a lark at the station ... Tom Shannon is the new program director at WSFM, Harrisburg ... Jim LaPierre is the new program manager at WZUAMFM, Milwaukee ... Sandy Gamblin is the new general manager at WBCS AM-FM, Milwaukee ... Jim Jordan has been appointed vice president and general manager at WHQQ, Orlando ... Christopher Beck is now general sales manager at WAMQ, Miami. The new general sales manager at WZKK AM-FM, Birmingham is Bob Osburn ... Dennis Gliowski is the new general manager at KKAT, Salt Lake City, UT ... In San Diego, Bill Strauss has been elevated to the position of general sales manager at KBZT ... David Urbach has been named general sales manager at KOIO, San Francisco ... Lisa Richards Kendall joins WNEW-FM, New York as acting music director ... Ron Wilson has been named program director at KRBE, Houston ... Donna Golden has been named regional sales executive at WXMI, Miami ...


AIRPLAY

SKLAR GOES PAPERBACK — St. Martin’s Press has announced that it will be publishing the trade paperback edition of Rocking America — How The All Hit Radio Stations Took Over, by Rick Sklar. It’s the story of how Sklar perfected the “Top 40” format that kicked off the boom years of rock radio. In the book, Sklar re-creates the program planners, the ratings wars and the rise and fall of all types of rock radio personalities such as Murray the K and Alan Freed. The book will retail for $7.95 and will be available on September 13.

NEWSPRINTERS TO BREAK — “The Newsprinters,” a new weekly panel show featuring outspoken views on a wide variety of subjects, will premiere on the Mutual Radio Network on the weekend of September 21. The half-hour program will feature well known journalists and communicators in discussions of the issues and events that will have a wide appeal to all age groups of listeners. Mutual vice president of news Ron Nessen created the program and will serve as its moderator. The premiere panel will consist of John Mashek, chief national correspondent for U.S. News and World Report, conservative spokesman Cal Thomas and Hearst columnist and King syndicated columnist Marlene Moos.

AP BROADCAST FOUNDER TO BE HONORED — Oliver Saxon Grambling, who guided the Associated Press’s television and radio broadcasting during the early 1940s will be honored September 21 at the annual awards banquet of the Associated Press Broadcasters. More than 100 Associated Press executives and broadcast industry leaders will be on hand at the dinner in Washington. Grambling, 80, will emerge from retirement to accept a plaque that will be mounted later at the main entrance to the AP newsroom. The dinner will be the first Washington dinner over the years.

CLAPTON SPEAKS — Eric Clapton, whose unique blues-based guitar style has influenced decades of rock musicians, will give his first in-depth radio interview in a three-hour special, The Best Of Everything, to be broadcast by NBC Radio Entertainment on the labor day weekend. The program will feature Clapton’s new 20-year career, from his work with legendary groups such as the Yardbirds, Cream, Blind Faith and Derek & The Dominos to his recent appearance at the Live Aid concert in Philadelphia.

FOR THE BIRDS — Larry King gives a little baseball advice to Oriole manager Earl Weaver during his Mutual Network program recently being broadcast from Baltimore’s famous Harborplace. Pictured (l-r): King, Weaver.

FUTUREROCK

The power of rock and roll. What other form of music can stir up the kids and their parents simultaneously? This time, while those material girls and boys are bonging down for the pop life, a group calling themselves the Parents Music Resource Center, are waging a battle against what they claim are offensive lyrics. This group is made up of wives of influential officials of the current administration. In an amazing coincidence, the issue of offensive rock and roll lyrics is being mysteriously placed in front of a congressional hearing. There are those who feel that congressional time could be better spent grappling with issues such as the nuclear arms race, poverty, hunger, terrorism and the like, instead of spending the taxpayers' money to find out whether or not Prince has a dirty mind.

In the interests of saving a whole lot of governmental bickering at everybody's expense, Futurerock would like to suggest several voluntary solutions that the industry could adopt that would satisfy all of the parties involved:

1. Cigarette type of warning label — The companies would place on all albums a sticker in which the surgeon general's decision that rock music can be hazardous to your health. It would be heeded about as much as the smoking sticker, but at least rock and roll's detractors would be satisfied that everyone had been duly warned. (This could even give bored local civic officials something to do, by having them check to see whether there should be listening and non-listening areas set aside in public places.)

2. Let the Boss be the boss — What would be more appropriate than to let Bruce Springsteen, the man most respected in America, ask the public what's acceptable and what should be "banned in the USA." We are talking about a man who is loved by everyone from the simple folk who have to work hard all day for a living all the way to people who are rock critics. Even President Reagan would admit this man and can relate to "Born To Run."

3. Have Mick Jagger sing everything — This way even if there is an objectionable lyric, nobody could understand it.

4. Have no opening in the sleeve or cassette — Using this method, the artist would retain the freedom to write and record anything he or she desires, and the record company could manufacture the product without fear of controversy, because there would be no way the consumer could get to the record or cassette out of the package and hence could not hear anything offensive.

5. Record the music without any lyrics — Each and every consumer would be encouraged to write his or her own offensive lyrics. The music, this would promote massive creativity and make everyone feel that they could enjoy their own way.

6. Replace all the lyrics with humming — (even oohs and ahhs might be a bit too suggestive) — This way the consumer gets to hear all the melodies without the possibility of being offended by off-color lyrics. Hopefully, they won't be offended by off-key humming.

7. Change the playback speed — Manufacture products that can be played back only at speeds not available on any home stereo unit. The recording artist can still have the pleasure of saying anything that they want without fear of offending anyone because the words would be going by either too fast or too slow.

8. Ho-Hum stickers — Place a sticker on a rock and roll record if it suffers from the most offensive of all offenses; if, that is, the music is boring. This will save music critics, music directors, and especially the poor beleaguered consumer from having to spend hours trying to decide what is the better of the two.

9. Be American — Try following the First Amendment. Free speech has been working just fine for years.

Bob Shulman

FUTURE ROCK

Station: WFBQ
Market: Indianapolis
PD: John Roberts

WFBQ recently emerged from the ratings battle as the number one station in the market, posting a 13 or 15.5, according to the latest Arbitrums. The 100,000 watt station broadcasts from the tallest tower in Indianapolis. First time album rock program director John Roberts took over the programming duties in February of this year after years of experience at top 40 and AC stations.

"It's album rock by structure, image, and slant to the music," explains Roberts, "but really it's an extremely tight listed conservative mainstream AOR. What I mean is that it's musically conservative. Content- wise it would not at all be considered conservative because of the nature of the music, which is really outrageous. Musically, it's a very safe station. We take the rock and roll image artists, which could be anything from Zeppelin to the Who, to the Byrds, and play their top 40 hits of yesterday and today. The music slant is 40 percent golden, 20 percent recurrent and 40 percent current."

Roberts further explains the station's musical policy, "Artistic image is still the most important thing. If the artist is big and hits, what we are doing is jump on it right away. This allows us, in spite of being so conservative, to maintain the image of being involved with new music."

The station has kept an extremely high profile in the market. "We are the most active involved station in town," says Roberts. "That covers everything from having the most foreground personalities, most reliable jocks and being the most promotionally and community involved station in town. It doesn't matter what charity it is, we have been there for it, and we usually do well. In the days of the Spring rating period, we had in-the-street promotions that required a jock's personal appearance 130 times. We have something going on every day and some nights for three things."

The current on air line-up includes: The morning team with Bob & Tom. (Bob Kevoian and Tom Griswold) along with Mark Much from 6-10AM, Jay Baker from 10-3PM, music director the Berman 3-7PM, Carl "Rock and Roll" Russo 7-12, and Ace Cody 1-6AM. Weekenders include Kristi Lee and Kelli Fox.

ROCK PROGRAMMER'S PICK

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Showare</td>
<td>WHFS</td>
<td>Annapolis, MD</td>
<td>&quot;Mimi On The Beach&quot; - Jane Siberry</td>
</tr>
</tbody>
</table>
SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME
COMPANY
ADDRESS □ BUSINESS □ HOME □ APT. NO.
CITY
STATE/PROVINCE/COUNTRY
ZIP
NATURE OF BUSINESS □ PAYMENT ENCLOSED
SIGNATURE
DATE

USA
□ 1 YEAR (52 ISSUES) $125.00
□ 6 MONTHS (26 ISSUES) $75.00
□ 1 YEAR FIRST CLASS/AIRMAIL $180.00

OUTSIDE USA FOR 1 YEAR
□ AIRMAIL $195.00

CASH BOX:
SUBSCRIBE NOW

ACCURATE • DEPENDABLE • READABLE!

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

Information at a glance & at your fingertips.
The most uncompromising standards of
quality, integrity, efficiency & professionalism.

If your business is music—
YOU NEED CASH BOX.

PLEASE CHECK CLASSIFICATION:

□ RETAILER
□ VIDEO
□ DEALER
□ ONE-STOP
□ DISTRIBUTOR
□ RACK JOBBER
□ PUBLISHER
□ RECORD COMPANY
□ RADIO
□ ARTIST
□ JUKEBOXES
□ AMUSEMENT GAMES
□ VENDING MACHINES
□ RADIO SYNDICATOR
□ RADIO CONSULTANT
□ INDEPENDENT PROMOTION
□ INDEPENDENT MARKETING
□ OTHER

CASH BOX
330 WEST 58TH STREET • NEW YORK, NEW YORK 10019
212 • 586-2640
HOWARD JOHNSON GOES NATIONWIDE — It is a well known fact that many of today’s most popular black contemporary artists have a background directly rooted in the gospel. Starting out singing in church with their brothers and sisters, most of these singers had no idea that they would enter the world of popular secular music. Perhaps this is how Howard Johnson of the Coconut Grove Church of Christ in Miami, Fl. Though the name Howard Johnson is a familiar one to any traveler of America’s highways, Johnson does admit that it took a while for his voice to be recognized as one of a group called Nightflight, and we had a big hit with a song called ‘If You Want It,’ but I left the band because it wasn’t fulfilling the dreams that I had musically,” recalls Johnson.

The relationship with Smiley led to a collaboration between Johnson and the artist. A new artist can not expect a big hit with his first major label effort. Johnson says he knew from the beginning that the public would like what he and his new acquaintance Kashif had put together. “I think the record company was surprised when the single ‘So Fine’ and the album took off at the pace that it did. We had been working in the material day-in and day-out, so I had a good feeling about it.”

After the surprising success of Johnson’s debut, “So Fine”, both Johnson and A&M agreed that they wanted to keep on the winning track and make the follow-up even bigger. A combination of hot producers including Jimmy Jam and Terry Lewis and the team of Rick Timax and Vincent Brantley. Johnson says, “I’ve got all the albums that I’ve done in the past, but I haven’t been completely with them. We all strive to be the best we can and to reach that level of performance as if we’ve never really tried. When I went to Jimmy and Terry they had songs which they had written for me individually, and Rick and Vince had four or five songs which we chose from. The title track, ‘Stand Up’ was originally written by Monte Morris and myself and was intended as just an album track, but got chosen as the first single.”

“Data for teaming up with some of the industry’s hottest producers, Johnson exclaimed, “working with Terry and Jimmy was an experience unto itself. There was a great chemistry, and I really feel that they are some of the best guys you can possibly work with.” Yet, it would seem that after working in the company of Jimmy Jam and Terry Lewis, Johnson would want that same type of experience himself. Johnson says, “I would like to produce my own material, but I try to be a realist about the situation. You have so many producers who are excellent at what they do, and you leave it up to them — then I can be an expert in my field, which is singing.”

So what does a recording artist do after the production and release of an album? “You take your show on the road! I’m going to try to give people something a little different than the norm. Right now we are in the negotiating stages with several major acts, male and female, and we hope to be out some time this fall. There is a concept which John (McClain, A&M director of A&R, urban division) and I have been nurturing for sometime that is totally fresh and no one else is doing it. I think its a big surprise, we have included, though after three albums worth of amazingly versatile and commercially successful material, no one should be too surprised.”

DURIEL COLEMAN — Starsearch winner Dureil Coleman originally from Roanoke, Virginia came to Hollywood to become a singer and within months he performed on Starsearch and stayed for 15 consecutive weeks, going on to the semi-finals and finals. He was a member of the Commodores, I had auditioned but I figured within two-three years I would eventually wind up leaving, so why put the guys (Commodores) through that again. Plus I had a feeling that Starsearch might be my big star.”

Darryl Lindsey

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROCK ME TONIGHT</td>
<td>FREDDEE JACKSON A&amp;M SP-50504</td>
</tr>
<tr>
<td>2</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>3</td>
<td>SINGLE LIFE</td>
</tr>
<tr>
<td>4</td>
<td>THE NIGHT I FELL IN LOVE</td>
</tr>
<tr>
<td>5</td>
<td>WHAT'CHU THINKIN' ABOUT</td>
</tr>
<tr>
<td>6</td>
<td>AROUND THE WORLD IN A DAY</td>
</tr>
<tr>
<td>7</td>
<td>READY FOR THE WORLD</td>
</tr>
<tr>
<td>8</td>
<td>A LITTLE SPICE</td>
</tr>
<tr>
<td>9</td>
<td>DIAMOND LIFE</td>
</tr>
<tr>
<td>10</td>
<td>STREET CALLED DESIRE</td>
</tr>
<tr>
<td>11</td>
<td>THE FAT BOYS ARE BACK</td>
</tr>
<tr>
<td>12</td>
<td>DREAM OF A LIFETIME</td>
</tr>
<tr>
<td>13</td>
<td>RICK JAMES</td>
</tr>
<tr>
<td>14</td>
<td>CONTACT</td>
</tr>
<tr>
<td>15</td>
<td>CITY LIFE</td>
</tr>
<tr>
<td>16</td>
<td>ALEXANDER O'NEAL</td>
</tr>
<tr>
<td>17</td>
<td>AS THE BAND TURNS</td>
</tr>
<tr>
<td>18</td>
<td>WRAP YOUR BODY</td>
</tr>
<tr>
<td>19</td>
<td>KING OF ROCK</td>
</tr>
<tr>
<td>20</td>
<td>MAKE IT BIG</td>
</tr>
<tr>
<td>21</td>
<td>DANCIN’ IN THE KEY OF LIFE</td>
</tr>
<tr>
<td>22</td>
<td>A LITTLE BIT OF LADY</td>
</tr>
<tr>
<td>23</td>
<td>RESTLESS</td>
</tr>
<tr>
<td>24</td>
<td>WORLD CLASS</td>
</tr>
<tr>
<td>25</td>
<td>PLACE THE SPACE</td>
</tr>
<tr>
<td>26</td>
<td>IT’S GONNA BE ALLRIGHT</td>
</tr>
<tr>
<td>27</td>
<td>BEVERLY HILLS COP</td>
</tr>
<tr>
<td>28</td>
<td>SO MANY RIVERS</td>
</tr>
<tr>
<td>29</td>
<td>LISA LISA AND CULT JAM</td>
</tr>
<tr>
<td>30</td>
<td>TAKE NO PRISONERS</td>
</tr>
<tr>
<td>31</td>
<td>RAP 2</td>
</tr>
<tr>
<td>32</td>
<td>PRIVATE DANCER</td>
</tr>
<tr>
<td>33</td>
<td>MATERIAL THANG</td>
</tr>
<tr>
<td>34</td>
<td>THE PLEASURES SEEKER</td>
</tr>
<tr>
<td>35</td>
<td>COOLIN’ OUT THE WORLD CLASS (Gordy/Motown 6146GL)</td>
</tr>
<tr>
<td>36</td>
<td>LUGAR OF LIFE</td>
</tr>
<tr>
<td>37</td>
<td>BANGING THE WALL</td>
</tr>
<tr>
<td>38</td>
<td>LAKE FAUL (Total Experience/RCA Tel-6581)</td>
</tr>
<tr>
<td>39</td>
<td>LUGAR OF LIFE</td>
</tr>
<tr>
<td>40</td>
<td>SAY YOU LOVE ME</td>
</tr>
<tr>
<td>41</td>
<td>CONTACT</td>
</tr>
<tr>
<td>42</td>
<td>CONQUEST</td>
</tr>
<tr>
<td>43</td>
<td>NO JACKET REQUIRED</td>
</tr>
<tr>
<td>44</td>
<td>KILOUE</td>
</tr>
<tr>
<td>45</td>
<td>GRAVITY</td>
</tr>
<tr>
<td>46</td>
<td>READ MY LIPS</td>
</tr>
<tr>
<td>47</td>
<td>YOU DON’T WANT TO GIVE AWAY</td>
</tr>
<tr>
<td>48</td>
<td>NIGHTSHIFT</td>
</tr>
<tr>
<td>49</td>
<td>GAP BAND VI</td>
</tr>
<tr>
<td>50</td>
<td>WHEN THE BOYS MEET THE GIRLS</td>
</tr>
<tr>
<td>51</td>
<td>LIKE A VIRGIN</td>
</tr>
<tr>
<td>52</td>
<td>MAGIC</td>
</tr>
</tbody>
</table>

EAST BAY FETE — Dance music insiders attended the Pro’s Dance Music Awards at the Park Hotel in Oakland. Picture: (from left to right) Nigel Wright (Dance Music manager, Columbia Records) Jermaine Stewart, Don Smiley (The Smiley Group) and John Safari (Walden, John Geraldo (The Smiley Group).
Station Cleveland
SPENDING
WZAK-FM
Market Jr.
should BLACK/URBAN
Comments:
So the Vi Sister DeBarge Staple Smoke DeBarge S. Dupree Run D. Bad WXYV Rene Doug Brass PD R. Cameo C.
O'Neil wonder D. Wonder Doug E. fresh S. Wonder DeBarge Windjammer
KJLH — Los Angeles — Doug Gilmour — MD Atlantic Starr S. Wonder Doug E. Fresh
WDAS-FM — Philadelphia — Joe Tamburro — PD H. Harris Cameo Benefield & Laura D. Coleman R.J.'s Latest Arrival
dusen Windjammer Steve Wonder G. Flesh
KOKA — Shreveport — B.B. Davis — PD Smoke City Staple Singers Hall & Oates N. Hendryx R. Gaines Run DMC.
WWRP/Norfolk — Chester Benton — PD Mazo Rene & Angela Madonna M. White J. Sample J. Holliday C. Singleton
SPLENDING THE DAY WITH THE FAT BOYS — The Fat Boys and KDAY's program director, Greg Mack, stay "Kool" during an autograph session at Skate Land U.S.A. in Los Angeles. Keeping 'Kool' at the rink are (l to r standing) Darren The Human Beat Box Robinson; KDAY progrm director Greg Mack; Damon "Kool Rock-Ski" Wimbly; and Mark "Prince Markie Dee" Morales.
HOT NEW SELLER

The Fat Boys

Levert
D. Edwards
Prince
Rene & Angela

Tara One-Stop — Atlanta — Jean Chapman
F. Jackson
Cameo
A. Franklin
W. Houston
Ready For The World

Jones & Harris — Richmond, CA — Robin Harris
F. Jackson
Cameo
A. Franklin
W. Houston

Birdland Records — Baltimore — Beverly Burston
F. Jackson
L. Vandross
P. LaBelle
The Fat Boys
W. Houston

Music Liberated — Baltimore — Larry Jeter
W. Houston
A. Franklin
C. Lucas
F. Jackson
L. Vandross

Bedford Records — Stanford, CT — Larry Perna
A. Franklin
W. Houston
Cameo
B. Womack
Maze

Scott's Wholesale — Indianapolis — Cheryl Gregory
F. Jackson
P. LaBelle
The Fat Boys
Cameo
The Family

Karma — Indianapolis — Mike Smith
F. Jackson
Cameo
W. Houston
A. Franklin
L. Vandross

LaGreen’s — Detroit — Steve Halsey
F. Jackson
W. Houston
L. Vandross
P. LaBelle
Run DMC

Importes Etc. — Chicago — Paul Welsberg
L. Vandross
G. Guthrie
P. Parker
F. Jackson
Prince

Shazada Enterprises — Charlotte — Jack Gordon
Cameo
J. Johnson
U.T.F.O.
L. Vandross
W. Houston

Joe’s Swing Shop — Los Angeles — Grola McConnell
F. Jackson
L. Vandross
Cameo
R. James
Prince

Benson’s House Of Records — Los Angeles — Robert Palacios
W. Houston
F. Jackson
Ready For The World
5 Star
U.S.A. For Africa

Believe In Music — Wyoming, MI — Jim Marcus
A. Franklin
F. Jackson
Cameo
Prince
One Way

CML One-Stop — St. Louis — Tim Coggeshall
J. Johnson’s Revue
W. Houston
Cameo
F. Jackson
A. Franklin

Sure Shot Records — Pasadena, CA — Ricky Wylick
F. Jackson
W. Houston
Cameo
Prince
Loose Ends

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

V.I.P. Records — Inglewood, CA — John Chism
F. Jackson
W. Houston
L. Vandross
5 Star
A. O’Neal

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

Gill’s Records And Tapes — Houston — Gil Bultron
A. Franklin
F. Jackson
Mitr
B. Womack
P. LaBelle

Record Theatre — Cincinnati — Marianne Morgan
F. Jackson
The Family
Cameo
W. Houston
L. Vandross

Comment:
“I found it to be a very upbeat, danceable LP with two very good ballads on it. If merchandised right, it should make the Top 30 in a couple of weeks.”

TEEN DREAMS — New Edition recently took a break from their summer tour schedule when they flew to Los Angeles to perform during a reception in honor of the contestants in Hal Jackson’s Talented Teen International Pageant held in Los Angeles at the Sheraton Premiere Hotel. The Boston-based quintet performed material from their double platinum self-titled MCA Records album. Shown from (l-r): Sara Melendez, west coast regional R&B promotion manager, MCA Records; Loui Silas Jr., director of A&R, MCA Records; George Lakes, representative of Hal Jackson’s Talented Teen International Pageant; Hal Jackson, Miss Talented Teen International 1984; Michael Bivins, Ronnie DeVoe and Ricky Bell of New Edition; Jeryl Busby, senior vice president of black music, MCA Records; Bobby Brown of New Edition.
**GRAMMY POOP** — NARAS has announced an experimental change in the nominating of jazz records for Grammy Awards. Normally this is left up to jazz craft committees in early summer, but this year, because non-committee NARAS members have felt “disenfranchised,” the jazz nominations are going to be fair game for the full body of voting members. Is this good? I’m not sure. Frankly, the committees have come up with less-than-sentimential nominations on a random basis, so I can’t imagine much harm being done this way. NARAS is hedging its bets, however, and just trying this out for one year. We shall see.

In other NARAS news, there will be a special segment devoted to jazz on next year’s Grammy Show — after last year’s debacle when there was not only no jazz performance, but also, the killing of the jazz award winners was split between a comic (Rick Dees) and a country singer (Lee Greenwood). NARAS is not happy with its members picking its membership meetings, as happened in L.A. after last year’s show, but I hope NARAS has recognized the error of its ways and is just toasting the dog a bone.

**FALLING LEAVES** — Mean jazz series galore, Jack Kleinsinger’s “Highlights in Jazz” — which has been keeping the top LP slot alive for too many years already — will be backed up with You Know Me (MCA) by Benny Carter and Al Cohn in a tribute to Zoot Sims (10/3). “Jazz Legends on Film” (11/7). “Echoes of Harlem” (11/14). Jon Hendricks, Doc Cheatham, George Kelly and others (12/7), and “We Remember Salchino,” with Kenny Davern, Dick Wellstood, Arvell Shaw, and others (1/10). Still kickin’序列 workers at the Green Note, but George Voss will offer Joseph Bower & Defunkt (9/14), Lester Bowie’s Brass Fantasy (10/5), David Murray / James Newton (11/9), and Middle Passage (11/16).

The Carnegie Recital Hall is also cited for contemporary jazz of all sorts, will host a number of series. “New Jazz will feature John Hicks (11/5), John Blake/Stanley Cowell (12/6), Muhul Richard Abrams (2/7/86), and Marilyn Crispell and the Black Swan Quartet (3/4). “Different Perspectives” will offer Ken McIntyre (3/10), Terry / Krishna Shan (11/13), Daniel Lentz (11/18), and Jim Newton (3/3/86). “Contemporary Music” will bring in, among many other things, the Kronos Quartet playing works of Anthony Braxton, Muhul Richards, Leroy Jenkins and Leo Smith (11/12). And, way in the future, “Essentially Ellingston” will concentrate on the great Duke, starting next Feb.

Percussionist Jerome Cooper will participate in a little series called “In the Aspect of Two,” which will feature him at Images and Sound (177 Franklin St.) with Beth Cummins (9/7), Perry Robinson (9/14), Kalaparusha (9/21), and William Parker (9/28).

**ON THE OTHER SIDE** — The Berkeley Jazz Festival, winding up as we speak, has Herb Hambrock/Wayne Shorter/Trumans Williams/Johnny Carter, Personnel of Archie Shepp/Abby Lincoln, Stanley Jordan, Jack DeJohnette’s Special Edition, and the Dave Valentine Quartet are in tow. Sept. 2. Later this same week — the Rambles with Bobby Lewis and Estivio Gueenuel of Oakland fame. Terry’s New Album — Woody Shaw/Terence Blanchard, Buddy Guy/Jr. Wells/Ella James, Eddie Harris, Bob Dorough, and Jessica Williams (9/7), and Sonny Rollins, Betty Carter, Kenny Rankin, Michel Petrucciani, and Archie Shepp (9/8). And while we’re on the festival subject, the Monterey Festival, which will hit from Sept. 20-22, has put its $12.50 General Admission tickets up for sale — grab them.

**MILE HIGH** — The Front Range Cable Jazz Network is gearing up for an Oct. kick-off — when it will bring two radio stations, Cable Jazz 21 and Cable Jazz 22, to Denver and environs in digital stereo over cable FM. They’ve got ambitious plans — simulcasts, special shows, etc. — and they happen to be looking for independent program producers. They’re at 1120 Lincoln St., P.O. Box 723, Ft. Collins, CO 80522 (303-480-7237) and we wish them well.

**BOPPING AROUND** — Jim Records is assuming the manufacturer, marketing, and distribution of the Washington-based Jam label; LPs by Les McCann and Phil Upchurch are the first under the deal, with titles by Herman Rilian and Gene Harris due later this fall ... WBGO-FM, the N.Y. area’s jazz radio home, will host a “Jazz Record Fair,” Sept. 29 at the Village Gate — vinyl outfits get ready to swow — Vocal ease: the Blue Note will have some fine jazz chipsters in during the first few weeks in Sept.; Jon Hendricks and Annie Ross will re-join, with Bruce Scott taking the last Dave Lambert’s mike (8/5-8), “Author, Author, Author” will team up with his usual crew, Blossom Dearie, Bob Dorough and Dave Frishberg (9/10-16), and Laurel Masse will make a rare N.Y. appearance, co-philied with Phil Woods (9/7-12): fans of the Manhattan Transfer, this is the real stuff (the other stuff I’ll be on at 8 P.M. in Oct.) along with the Count Basie Orchestra ... The Willard Alexander Agency has re-signed the Glenn Miller Orchestra to an exclusive long-term booking contract; the agency expects the Sept. 22 release of The Glenn Miller Story to put people “In the Mood” for the band ... Anita O’Day’s new album is called I Am An Old Cowhand and is also headed for the movies—at least her book and voice are. Robert Wise will produce and direct a motion picture version of High Times, Hard Times, the singer’s autobiography, and the deal calls for O’Day to do the vocalizing for the movie; she’ll play her role in the flick ... George Shaw and his Century 22 Band have been signed to Palo Alto/TBA Records — he’ll be playing the trumpet, flugelhorn, and synthesizers on, producing, and arranging his debut LP, “2201,” which is due this fall.

Lee Jeske
TOP 75

12″ SINGLES

The Cash Box Top 75 12" Singles Chart is based solely on actual pieces sold at retail stores.

12' REVIEWS

TODDY TEE (Evejim 1979)
Battreem (6.06) (Todd Howard) (Jim-Edd Music/BMI) (Producer: Leon Haywood)
Local L.A. rapper commenting on Los Angeles' latest drug enforcement tool—a tank-like battering ram—makes his debut with this regional breaker.

LOOSE ENDS (MCA 23581)
Choose Me (7.06) (McIntosh-Nichol-Eugene) (Virgin Music-Brampton Music/ASCAP) (Producer: Nick Martinelli)
U.K.'s Loose Ends' low key and subtly complex sound has captured the ears of programmers here in the U.S. and this extended mix of "Choose Me" features an easy-access intro and some jazzy breakdowns for club jocks.

B.A.B.B. (Big Apple 06)
Solid grooving track from NY's B.A.B.B. which merges state-of-the-art sonics and editing technique with a fresh groove, creating a buzz in regional clubs.

AMAZULU (Mango 7816)
Excitable (6.37) (Rogers) (Irving Music/BMI) (Producer: Christopher Neil)
Remix: John Morales
Caribbean rhythms and a thoroughly pop chorus hook have made "Excitable" a rocking UK single, and this extended mix should catch the ear of progressive club jocks.

51
LOVE & PRIDE (EXTENDED & DUB MIX)/6:14 & 4:45
SIDER/KING (Epic 14127) 35 9
NEEDLE TO THE GROOVE/JAMMING ON THE GROVE (Club & Dub Version)/3:37 & 4:45
STRAWBERRY DISCO FEVER (Selling Bag SP-80153) 59 3
DANCIN' IN THE KEY OF LIFE (SPECIAL REMIX & INSTRUMENTAL)/4:36 & 3:08
CRY
STEVE ARGMONT (Jonathan BMG #6874) 38 4
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

TOP 75 12″ SINGLES

THE WEEKS ON THE CHART: 8/31/CHART

51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

STRENGTHY

The Show — (Reality/Fantasy) —
Dug E. Fresh
Dress You Up — (Sire/Warner Bros.)
— Madonna .
Screams of Passion — (Paisley Park/Warner Bros.) —
The Family
Oh Shella — (MCA) — Ready For The World

MOST ACTIVE

CLUB PICK

Suggestive — The Deele — (Solar/Elektra)
Club: The Region Cafe Dish Jockey: Randy Wong
Pool: D.J. Service
Location: San Francisco

Comments: "A lot of Prince flavor which is real catchy, real danceable song and should make tops. The dub version is great for overlaying other songs. Fits all formats."

RETAILER'S PICK

Romeo Where's Juliet — Collage — (MCA)
Store: Music Master
Manager: Yvonne Mason
Location: Chicago

Comments: "Great initial sales. It's doing great in the clubs and radio is picking up on it. A hot record!"
THE SUMMER OF '85 — With the summer winding down, so is the steady flow of films and soundtracks. Obviously, Back To The Future proved the winner on film and on vinyl (MCA). Huey Lewis' "Power of Love" is sitting pretty at number one, and the album itself is building up to the top position. Elmo's Fire, while not a huge success theatrically or critically, has spawned another ascending LP (Atlantic), and, of course, the hit single from John Parr ("Man In Motion"). The soundtrack from Mad Max Beyond Thunderdome (Capitol) also has its fans, as does the soundtracks (one of the season's most lucrative albums). Its success is due, in large part, to Tina Turner's "We Don't Need Another Hero," another top ten single to originate from a film. Pat Benatar's "Invisible" (Theme from The Big Chill), which is set by the major labels... A&M Records will release the poptrack from Better Off Dead. The LP will contain cuts by the Fixx's Cy Curnin (who will provide the first single), "With The Right Waves," and don't forget about Captain Lauper's "The Goonies' R Good Enough" (Portrait), unless of course, you want to forget about the summer of '85, then? Not bad, but not all.

At this writing Soundtracks reveals a definite full ahead. The LPs are set by the major labels... A&M Records will release the poptrack from Better Off Dead. The LP will contain cuts by the Fixx's Cy Curnin (who will provide the first single), "With The Right Waves," and don't forget about Captain Lauper's "The Goonies' R Good Enough" (Portrait), unless of course, you want to forget about the summer of '85, then? Not bad, but not all.

ODDS AND ENDS — Speaking of To Live And Die In L.A., the British synthesized-rock band Fixx have announced that the film, Stingy's Gonna Get His Man, has written and performed the music for the William Friedkin film. The title song will be released as a single on September 25 on Geffen Records, which will soon release after the complete soundtrack. The music for the film was written by band members Jack Hus and Nick Feldman. The movie itself is tentatively scheduled to be released, by MGM/UA, in November... Composer Michael Gore and screenwriter Lawrence D. Cohen recently penned a line-up... And Dewey will return to Century City for the Color Purple soundtrack. The idea is to create musicals as they used to, films bearing more of a resemblance to Singin' In The Rain than to Breakin.'... An Australian film titled Backstage will star Laura Branigan as an American singer trying to conquer the music market 'down under.' She's set to release a album next year. While Backstage will be Branigan's first starring role, it isn't her first acting role. She's had extensive experience in several plays, and will soon be seen in Sydney's Goldfish. According to the tremendously good soundtracks, and the increased demand for diverse music in films, Universal Studios has reorganized its music department. Additionally, with Miami Vice (in particular), the studio is increasing its involvement in TV music. From now on, therefore, Burt Berman is vice president of music for Universal Television and Home Entertainment; and Jeff Snyder is executive vice president for Universal Film Entertainment... In what represents a first, a computer software program recently won an Emmy award. The statuette went to Auricle Control Systems, the first computer program to win an Emmy, to be presented to the program's creators Ron and Richard Grant, for "Outstanding Scientific and Technological Achievement."

MIAMI BOUND — The only blues Glenn is accepting these days are "Smuggler's Blues," one of several pop cuts which will be featured on the forthcoming MCA release of the soundtrack from Miami Vice.

CineMusic's Founders Prove They Know the Score

By Peter Berk

LOS ANGELES — Soundtracks have come to mean big business. As an invaluable promotional tool for a film, and an ideal launching pad for new musical material, they offer the best of both worlds. In order to meet today's demand for 'poptracks,' several independent recording companies have been formed to express pure choosing and supervising songs for films and dealing with record labels on the marketing of soundtrack albums. One of the busiest and most successful of these companies is Los Angeles-based CineMusic which was formed by music industry veterans Ira Mazur and Kevin Benson.

Mazur's background had entailed a lofty career as a manager of Billy Joel, among others and publisher; while Benson had quickly risen to the top as a talent agent and manager. Although the two had worked together in the concept of CineMusic wasn't forged until early last year, when the two teamed up to turn out the soundtrack for a small, independent feature, "We had both discovered that there was room and need for people who could really understand all aspects of putting music in a film," Benson commented recently. "We quickly realized how much potential there was in forming our own company, so we could combine Ira's expertise in publishing and finding material with my knowledge about getting acts and closing deals. CineMusic seemed the perfect answer."

"We just sensed that pop music in film was a burgeoning trend which requires people who grasp the inherent creative and business elements," Mazur added. "In forming CineMusic, we wanted to be able to let filmmakers know what pop artists can do. They tended to think of contemporary musicians only in terms of their promotional value, but we wanted to show how much these people have to offer creatively as well.

CineMusic operates on a per-film basis and is hired to locate or commission, coordinate and supervise any songs a movie may call for. The company, however, isn't involved with the actual instrumental score of a film. As Mazur, Benson and general manager Mitchell Lee explained, the company has no ties to any one record label, but rather approaches whichever label has a roster of artists appropriate for the film in question. Acting as personal managers of several artists as well, Mazur and Benson have all the more reason "to keep the lines of communication open to all the labels."

As managers, the two partners handle such clients as Tina Marie, Jimmy Tunnel and Michael Henderson. They also have an association with the western office of the Norby Walters agency, which offers CineMusic a direct working relationship with such performers as the Commodores, Full Force, Rick James, Kool & The Gang, Loose Ends, LaBelle and Luther Vandross. Furthermore, Mazur and Benson also have an association with Joe Isgrgo Enterprises, a leading independent record promotion company.

CineMusic's first major success came last year with the soundtrack to Ghostbusters which required frantic, last-minute work on Mazur and Benson's part (and Ray Parker's) to meet a pushed-up release date. The soundtrack (Arista) went on, of course, to be enormously popular. Other film projects which have been undertaken by CineMusic already in its short history are Vision Quest (wherein the soundtrack far outdid the picture), Heavenly Bodies, a TV film called Reaching For The Stars; Hard Bodies; Just One Of The Guys and the current Fright Night (Private I Records). Assessing the company's future, Benson remarked, "We want to be able to tackle any kind of project, and to also show independent filmmakers they can have a good contemporary soundtrack even with a limited budget." Agreeing, Mazur added, "The film must come first, yet we'll always remember we're hired to both add to the picture creatively and at the same time create a marketable soundtrack with a life of its own. It's that very combination of business and art which makes our partnership work so well."

In addition to selecting their next film projects, Mazur and Benson are concentrating on plans to set up a seminar program next year which would be targeted toward independent filmmakers who may want to learn about film music for people with decidedly impressive 'track records.'

PARTNERS — In Club Paradise, a comedy directed by Harold Ramis for release next spring, Robin Williams and singer/composer Jimmy Cliff play the co-owners of a rundown West Indies hotel.
The New Faces To Watch section has become a Cash Box tradition. Since October 10, 1977, New Faces To Watch has spotlighted the new and developing talent that will eventually establish itself as tomorrow's superstars.

On October 22, 1977 Cash Box introduced a young artist from Florida named Tom Petty. On November 12 of that same year we spotlighted an exciting new talent from the Bay area named Eddie Money. On March 4, 1978 we interviewed a colorful quartet from Pasadena, CA. We liked the energy and the style of the band enough to hail it as "one of the important bands to watch in 1978." It is gratifying to see that Van Halen is now one of the most successful bands in the world.

Other artists featured over the years in our New Faces section were: 38 Special; Joe Sample; Meat Loaf; Nina Hendryx; Kate Bush; Nick Lowe; Rick James; The Cars; Elvis; Pat Metheny; Bonnie Tyler; Village People; Wilton Felder; Toto; Molly Hatchet; George Thorogood; the Clash; Sister Sledge; Patrice Rushen; Joe Jackson; John Hiatt; Teena Marie; Cameo; Triumph; Stephanie Mills; John Cougar Mellencamp; Scorpions; Pat Benatar; Prince; Amy Grant; the Romantics; Billy Squier; Alabama; Del Leppard; Christopher Cross; Irene Cara; Huey Lewis and The News; Yarbrough and Peoples; Loverboy; Sheena Easton; Duran Duran; the Do-Oh Lennon Vandross; George Strait; Wynont Marsalis; The Blastlers; Ricky Skaggs; Laura Branigan; Men At Work; Jeffrey Osborne; Scandal; INXS; Thomas Dolby; Tears For Fears; Raft; the Juds; the Bangles and Corey Hart.

These artists are just a cross-section of the young and developing talent spotlighted over the past several years.

They are the reason we take such pride in the section and believe that spotlighting new talent is one of the greatest services we can provide to the industry.

This year's array of talent is equally impressive. The success of bands like Wham!; Sade; Jack Wagner; Jesse Johnson; Animation; Giuffria; John Parr and others have proven again that new talent is the lifeblood of the music industry.

Cash Box will continue to place a great deal of importance on exposing new, developing and independent acts. They represent nothing less than the future of music.

---

**Wham!**

**ISSUE DATE:** November 3, 1984

Since being profiled here as a New Face, Columbia Records' Wham! has gone boom! George Michael and Andrew Ridgeley have amassed three number One singles ("Wake My Up Before You Go-Go;" "Careless Whisper;" and "Everything She Wants;"), have seen their "Make It Big" LP make it big (it's multi-platinum), have toured, among other places, China, and have sold out one U.S. tour of small venues only to return for a headlining stadium tour (Toronto, 8/27; L.A., 8/30/31; Oakland, 9/7; Dallas, 9/4; Miami, 9/6; and Philadelphia, 9/8). And this is not to mention the fact that George Michael and Andrew Ridgeley have become heart-throbs extraordinaire among the young and the restless.

George and Andy met when they were in school together—barely a decade ago—in the North London suburb of Watford. "Georgie was a late arrival at school and he was sort of put in my charge, and one of the immediate similarities was that we both enjoyed music—specifically Elton John," said Ridgeley.

Wham!, we wrote last year, was just beginning to experience the kind of success in America that it's enjoyed in the U.K. since the 1982 splash with "Wham! Rap," a hard-edged rap funk tune and accompanying video that gave Michaels and Ridgeley a tough, streetwise image with the British teens. Next came tunes called "Young Guns" and "Bad Boys," which did nothing if not cement that street punk mystique. But the tough image was not what either Ridgeley or Michael had originally intended for themselves, "I really don't like 'Bad Boys' in retrospect," said George, "...that was the point at which I realized we were writing for the public in the sense that I was letting the image influence the writing; in other words, I had to write a song to match up with some kind of rebellious aspect which detracted from the music, I thought."

Wham! has since traded in its tough guys image for one of clean-cut freshness seasoned with a certain amount of sexuality. The image—as well as the music—has struck a chord, but George Michael has gone out of his way to not let his powerful voice get obscured by the teen idol persona of Wham! His duets at Motown's Apollo extravaganza with Stevie Wonder and Smokey Robinson made that point succinctly.

In less than a year, George Michael and Andrew Ridgeley have left an impression on the music industry that can only be described in one word: Wham!

---

**Animation**

**ISSUE DATE:** March 30, 1985

PolyGram's Animation made the Cash Box New Faces to Watch section as excitement over the band's single, "Obsession" just beginning to grow. An accompanying video was soon released, and with the strong support afforded the single from the major video outlets, the popularity of this new act grew by leaps and bounds. By May of this year, "Obsession" reached #6 on the Cash Box Top 100 Singles chart. The video, still an international favorite went into heavy rotation on MTV.

Such has been the success of a band that was originally criticized for its lack of musical focus. As Animation's Bill Wadhams told Cash Box in March, "I've been accused of being too diversified in my writing. I was having a hard time getting a good record deal for a long time because no one saw a common thread."

Within the next month, Animation plans to be back in the studio to begin work on a second PolyGram waxing, but this time the goal is even a "texture balance between guitar and keyboards." Stringent touring has seen Animation sell out over what's in store, and Animation is shooting for a January 1, 1986 release for the new LP.

---

**Jesse Johnson**

**ISSUE DATE:** March 9, 1985

When Cash Box ran a New Faces To Watch article on Jesse Johnson last March, the recording artist's A&M debut album "Jesse Johnson's Revue" was just beginning to make an impact at radio and retail. With a string of successful singles including "Be Your Man," "Can You Help Me" and "I Want My Girl," Johnson's career was now in medium rotation on MTV.

(Continued on page 24)

---

Cash Box/September 7, 1985
Jesse Johnson

(Continued from page 23)
effort proved out that, more than just a former Time member and co-writer of such hits as "Jungle Love" and "Ice Cream Castles" the singer/songwriter/guitarist is a formidable performer on his own.

Though Johnson started off in little midwest bars doing "Hendrix riffs," the springboard which vaulted Johnson to the musical forefront is the now famous "Minneapolis sound." Formulated by Prince and Johnson's former band the Time, the sound is beginning to dominate the airwaves. While many people upon seeing Johnson's debut album will think Johnson is merely a poser, the fact is Johnson was one of the original creative forces behind the current sound and style.

Prince and Morris (Day) came to me, and we basically started out with an idea of how the band was going to look and what they were going to sound like, what they were going to do on stage. Most of the attention was put on Morris as he was the lead singer, but each member of the band was able to develop his own style of dress, walk and talk. A lot of people right now are trying to get record deals by sounding like the Time or looking like Prince or Morris. But, I was one of the originators of the Time and it's legitimate — it's the real thing.

Commenting on the crossover success of the "sound," Johnson explains, "When we wrote "Jungle Love," I never imagined that it would be on the pop chart with a bullet on it. I'm sure it was the same case with the Time's success as it probably is with anybody who has made it onto the pop charts with an urban sound. That's the beauty of what is happening right now. It doesn't matter what color you are; everybody's dancing!"

And Johnson has capitalized as much on that urge to dance as anybody. B-sides such as "Free World" also helped B/C and pop programmers determine that the guitarist was in fact a legitimate songwriter, capable of bringing the urban/CHR gap. With a recent concert tour which has led to rave reviews for many of his shows, a larger and larger audience is becoming aware of Johnson, and the unique twist he brings to a production sound which he helped formulate.

Sade

ISSUE DATE: February 2, 1985

Sade (Shar-day) Adu slipped into the American pop stream without much of a ripple. Portrait Records quietly released her first single, "Hang On To Your Love," which did well on the Black/Contemporary chart but missed pop radio altogether. But this tiny ripple grew into a tidal wave with the release of "Smooth Operator." This single debuted at #88 on the pop singles chart on Mar. 2, 1985, two weeks after "Hang On To Your Love" peaked at #12 on the B/C chart. From this modest beginning, "Smooth Operator" surged to the Top 10, finally stopping at #6 on June 1.

This successful single provided "Diamond Life," the LP from which "Smooth Operator" came, all the push it needed to peak at #3 on the Pop LP chart and go on to achieve a platinum sales level.

Does she feel restricted by the American way of categorizing artists (black/not black)? "They must have had a crisis with me, I was unwilling to be categorized at first, but you have to be realistic if you want to get on. It's a huge place and they have to have some way of pigeonholing people — it's just unfair if you get in the wrong pigeonhole."

"Smooth Operator" typically defines the Sade style: the eloquent lyric, the classy jazz, the saxophone, the cool wit. It was written very tongue-in-cheek," she says. She considers herself a storyteller rather than a great singer. She is upset by critics who dismiss her as a second rate Billie Holiday; she never set out to be that. She never set out to be a singer at all (she studied fashion design at St. Martin's School of Art.) Her heroes are all great storytellers — Tom Waits, Gil Scott Heron, Bill Withers, Al Green.

"I care more about the songs than the way I sing them — the melody is important, the way it fits home — but most important to me are the lyrics."

The best song she has ever written is called "It's A Grime." She feels so possessive about it that she doesn't want it to be a single. It would make it less special.

"You know how hearing something a lot takes the magic away. When a song you really love becomes popular you stop feeling special about it."

Last year there was a mood, a vogue; for jazz and glamour and the '50s. Sade embodied this and more. She is now being branded as a successful "crossover artist." Does this now mean it is uncool to buy Sade records? Does this mean she is blinding out? "Not at all, people are really precious about music. They think if they don't like it they shouldn't. Why does it make something bland simply by exposing it properly — the only way to make something bland if you did in the first place."

"I get very angry at being misrepresented. "I try never to concede to the demands of business unless I know it's the only way. It's a shame to think because something is big you can't be yourself."

She is very particular about her image, at she should look a certain way (She recently turned down a fashion spread in Vanity Fair because it was "more important to promote her music.")

"Whatever you do you have to have an image — even if it's non-image, it's still an image. Obviously I pay attention to what I'm doing — I would anyway — I like simple things not too glossy — uncrafted — the same with music. That's the way I am."

Carl Jackson

ISSUE DATE: July 27, 1985

Columbia recording artist Carl Jackson recently finished recording two new songs with producer Marshall Morgan, and he expects that one of them will be released within three or four weeks. He has also been helping a old friend: "I've been in the studio with Emmylou [Harris]," he said in a telephone interview last week. "She's doing a new album . . . and I've still got quite a bit of overdubbing to do on that."

After the sessions with Harris are over, Jackson said, he plans to devote time to writing songs and preparing for the eventual formation of a band to play behind him. The band will be put together "as soon as they decide to release the album and I . . . have something to really sell." Jackson would not reveal the names of any prospective sidemen, saying only, "I've got people in mind, and I've already talked to people." The singer/songwriter/multi-instrumentalist is considering a five-piece group plus himself. He added that once he has formed the band he intends to play some shows with Glen Campbell. It was Campbell who brought Jackson into the mainstream of country music performance. In 1972, after playing during his teen-age years with Jim & Jesse, Jackson became a member of Campbell's band. He spent 12 years with that group, and left in 1984 when Stan Cornelius, his former producer, offered to cut sides on him after hearing some demos that Jackson had done for Campbell's publishing company. The results of those sessions garnered Jackson his recording deal with Columbia, and he has since had a couple of moderately successful singles.

What makes Jackson an important young artist to watch is the tremendous, versatile talent he possesses — a talent that knowledgeable observers recognize as an extremely valuable commodity. Similar abilities have taken several of Jackson's friends and colleagues — such as Ricky Skaggs — to great heights. Waiting for the magic light to fall on him is sometimes not easy, he admitted. The impatience stems partly from radio stations with short playlists, he said. "It's frustrating when they give you the excuse that it's too country," he added. "If we can just get past those people who say 'No, I'm only playing 20 records . . . ""
Some of our greatest talents are in Artist Development.

PAUL YOUNG

ALISON MOYET

LISA LISA AND CULT JAM

HOOTERS

THE OUTFIELD

COCK ROBIN

ANDRÉ CYMONE

Columbia Records Artist Development. This is our proudest record.
Lone Justice

ISSUE DATE: May 18, 1985

Lone Justice received more media attention and critical acclaim than probably any other band which debuted in the last year. Though signed by Geffen in late 1983, the band’s first vinyl effort was released early this year and was accompanied by a flood of feature articles by the major music press as well as a tour which saw the band supporting such heavyweights as U2 and more recently Tom Petty and the Heartbreakers. Though this kind of exposure is sometimes a curse for a new band, the performances live and on “Lone Justice” proved out all of the words of praise.

Centuring around lead vocalist and songwriter Maria McKee, the LP features a handful of superior songs, produced expertly by Petty veteran Jimmy Iovine. (Petti also penned the LP’s first single “Ways To Be Wicked” with guitarist Mike Campbell) and has been one of the year’s most significant debuts. A blend of rock music with country overtones was commercial, rootsy, and at times enthralling.

Yet, McKee bristles at the label country-rock. “We play American music,” she said. “At the time when we started we were going back and listening to rockabilly, hillbilly, bluegrass and finally country music. Not that many other people were into it, but we just wanted to go to the roots of the music and draw our influences from there. Now we are a rock band.”

McKee had been the center of extensive label attention since her first singing engagements with her brother’s rock band when she was a teenager. After teaming with Ryan Hedgecock and Marvin Etzioni in 1982, Lone Justice was formed and began its initial forays into country music. Regional club dates in Los Angeles, including more than a handful at the Palomino — long a launching pad for country and rock artists alike — eventually led to a contract with Geffen and an offer from Iovine to produce the group’s first album.

With musical touchstones which include the Velvet Underground, the Rolling Stones, George Jones, Merle Haggard and Creedence among others, Lone Justice has indeed tapped the roots of rock music and American music. The question has been, will Americans respond to their own music? Etzioni commented, “When we play for people who have never heard us before, they have been very open and have loved it, but it’s not on the radio, I can’t blame people for not buying it because most still haven’t heard it.” Maybe with a few more live dates around the country, radio will have to listen because people will be asking for it.

After the success of its national tour with Petty, radio has opened up, playing both “Ways To Be Wicked” and the second single, “Sweet, Sweet Baby,” yet the jury is still out on widespread commercial success. But with a solid musical base, Lone Justice is clearly on its way to becoming one of America’s top rock bands.

Giuffria

ISSUE DATE: January 26, 1985

“We definitely don’t want to be pigeon-holed into a corner musically. If you do that, the expectations become far too narrow and confined,” That’s how Giuffria’s lead singer David Glen Eisley assessed his then-new band for Cash Box’s January 26 New Faces to Watch. He along with composer/keyboardsist and group founder Gregg Giuffria, drummer Alan Krigger, guitarist Craig Goldy and bassist Chuck Wright were anxious to carve out a musical niche somewhere between Van Halen and Journey. With accessible melodies, commanding performances and boundless raw energy, Giuffria soon found an audience eager for a skillful blend of pop, rock and metal.

With its eclectic approach toward music, Giuffria can’t really be given a label, other than that of Camel Records, which released the band’s debut self-titled album. The single from that LP, “Call To The Heart,” not only had a respectable life on the charts, but perfectly epitomized the group’s dynamic music and penetrating, provocative lyrics.

Gregg Giuffria formed the band three years after the breakup of his former group, Angel. Hooking up with Eisley, the two set about launching a band targeted toward fans of straight-ahead, hard-driving rock. Once the rest of the team was assembled, a demo tape was made which eventually reached and impressed Camel’s president Bruce Bird. Bird, in fact, heard, the tape on May 7, 1984 and signed the band the very same day. As Eisley put it early this year, “It was a hell of an ’84, needless to say.”

Regarding the writing process involved with the band’s material, Eisley commented, “Greg is kind of a bottleneck pit of licks who’s constantly throwing stuff into the wind. I just pick and choose and start singing along. Gregg is a real musical material.” Another factor the singer touched upon was the diversity among the band’s musicians, most of the ‘old school’ of R&B singers,” he said, citing Otis Redding and Rod Stewart as two personal favorites. “Gregg is also involved with what is happening today, however, and that helps keep our songs well-rounded.”

Eisley summed up concept of the band’s image by saying, “We perform ‘cinema rock,’ very big and Star Wars, yet at the same time real down-to-earth, covering two ends of the spectrum.”

Since January, Giuffria has had a relentless touring schedule, which has earned them opening for Foreigner and Deep Purple. The band recently returned from a highly successful tour of Japan last month and is now packing head to the studio to record a new album. The LP, which will feature a new, yet to be chosen, guitarist and bassist, will be produced by Nighthunter producer Pat Glaser.

With the talent involved, and most of all, with the music involved, Giuffria seems poised for further success and an expanding audience. There’s always room for unusual, creative bands in all musical genres, and Giuffria is likely to be around for quite some time with the group’s new LP, “’85 is going to be what ‘84 pointed us to.” So far, he’s definitely right.

Jack Wagner

ISSUE DATE: November 24, 1984

When Cash Box featured Quest recording artist Jack Wagner as one of our New Faces to Watch, it was because his single, “All I Need,” looked promising. He had released a version of the Solid Gold’s D.J. ’s hit, “Squence,” while the group had toiled in relative obscurity. Wagner, under his current banner, Jack & the Dance Machine, was eager to carve out a niche for himself.

On May 17, 1982, he found a job at Universal Studios as a tour guide, and after about three months, landed a part on the Don Edm soap for cable. That show was cancelled, and after about a year, Wagner was cast in the part of Frisco Jones on General Hospital. His first episode aired January 27, 1984.

It wasn’t long before Wagner’s career as a recording artist began to take shape. This new wrinkle in his fortune came about when an ABC music consultant discovered his tenor voice. “When I auditioned for the part they really didn’t know if I could sing,” Wagner commented. “They threw me in the studio to do two of the cuts (from the Qwest EP “All I Need”) ”Sneak Attack” and “Make Me Believe It,” and they said “Hey, we might have something here!” It was then that Quincy Jones was brought into the picture, who signed Wagner and put him

(Continued on page 28)
The Next Wave Of New Hit Talent

KATRINA AND THE WAVES

THE BOOGIE BOYS

FREDDIE JACKSON

SAWYER BROWN

MARILLION

BELouis SOME

NEW MODEL ARMY

ERIC MARTIN•SLY FOX

On Records And High Quality XDR® Cassettes

From Capitol
NEW FACES TO WATCH - 1985

Jack Wagner — Qwest

(Continued from page 28)

to work immediately, supported by the production skills of Cliff Magnius and Glen Ballard. Wagner's athletic devotion to his craft comes from his devotion to athletics, having been proficient in every sport he could find time for during his Missouri upbringing. In high school, however, Wagner became involved in school plays, which led to a full scholarship from the drama department at the University of A. Consequently, Wagner's career benefits from his ability to cover all bases, whether it's recording, acting on television, singing on tour, or performing in a variety of roles, maintaining his weekly responsibilities as a featured attraction on one of the highest rated shows in television history. Wagner has kept his music performance side in shape by doing shows on the weekends. These weekend dates will give way to an all-out national tour in October. The tour will promote Wagner's latest product for Qwest, an LP entitled "Lighting Up The Night," which is expected September 16. Wagner's new single, "Too Young," shipped August 21.

Jack Wagner

Musical Grooves.

The driving force behind Belouis Some is Neville Kinghly (who goes by his first name), a London-born singer-songwriter. Despite years of rejection, he managed to develop solid working relationships with Swing, the record company used footage and music from the "Some People" video for inclusion in their national ad campaign. As one would expect, the LP has boomed to experience growth as a result of this increased activity.

Despite the 'new American revolution' taking place in the music world, record buyers are still, as always, ready to welcome promising foreign talent to the country, as Tears For Fears and Wham! have convincingly evidenced. One group hoping to join the list of successful British exports is Belouis Some, which skillfully merges such influences as pop, reggae and R&B. Listening to the band's debut album, "Some People," on Capitol Records, more than a few hints of David Bowie and Van Morrison can be heard on cuts which are marked by dynamic vocals and infectious dance-oriented instrumental grooves.

The driving force behind Belouis Some is Neville Kinghly (who goes by his first name), a London-born singer-songwriter.


It was then that label representative Dave Ambrose signed the performer, and soon after, Belouis Some was born. Discussing his early attitude toward a career as a pop artist, Neville recently commented, "I think I reckoned I could do it as well as anyone else. Seriously, though, it just and sudden, the only really challenging field for me, and it would have been pointless to spend the rest of my life doing something I didn't enjoy."

With so many people confident about his commercial viability, Neville quickly set about writing and recording songs which he describes as "harder than pop, but still geared toward dance. I'm quite pleased with the way the album finally turned out," he explained, "because I think it covers all the musical areas I wanted it to cover. I don't like heavy songs that are too moody, so I wanted to write emotional songs with strong, honest, pretentious lyrical themes, dealing with people and relationships." This approach is most clearly demonstrated in the LP's first single, "Imagination," which has a powerful sensual tension and pulsating rhythmic drive to it.

In terms of musical inspirations along the way, Neville said, "I think I was most influenced, and I'm almost embarrassed to say this, by fairly mainstream music from the '70s. I have a broad spectrum of tastes, actually, but I consistently tend to like songs that aren't tripe and have thought behind them and substance." After recently wrapping up a tour as the opening act for Frankie Goes To Hollywood, Belouis Some is in Europe, working on the video to the second single, the album's title song. The single and video should be out by September. For the moment, Neville is fueling a tremendous sense of fulfillment and optimism. As he put it, "I have now what I've always wanted to have and I'm really very, very lucky."
BMI presents ten faces to listen to.

Keep your eye on these BMI affiliates. You’ll be hearing even more from them in the future.
A-‐HA — Warner Bros.

**A-‐HA**

**ISSUE DATE: June 1, 1985**

When Cash Box stopped by Warner Bros.' conference room to pow-‐wow with A-‐Ha, for their new Face profile, the three bandmembers — Pal Waaktaar, Mags Furuholmen and Morten Harket — had just finished viewing the video of "Take On Me," the debut single from their "Hunting High and Low" LP, for the first time.

"Yeah, it's good," said one of the guys, and everybody else nodded. "Let's see it again." After the second viewing, the nods were more fervent, the accolades more vociferous. Indeed, the half-‐animated, half-‐live action video, which tells the tale of a girl at a barnyard who ends up in a comic strip, has caused many viewers to sit up and say, "A-‐Ha," and has caused "Take On Me" to begin to take on the charts. Pretty good for a trio from Norway.

When Pal and Mags were adolescents hanging out in their native Oslo — they've been buddies since they were 10 — they dreamed that they'd go to London and become rock stars.

"We decided right away that we wanted to leave Norway," said Pal, "and it was like, 'Try the big one — try London.' And that's what we did — we bought a one-‐way ticket to London and started doing demos in a studio we just chose from a magazine. This was in '83."

The success story goes something like this: the synth-‐pop trio (they'd since added Morten) banged on the doors of recording companies with the usual amount of success. However, while doing a demo one day at Rendezvous Studios — picked, you'll recall, from a magazine — they were heard by John Ratcliff who introduced them to Terry Slater, former head of A&R for EMI. Ratcliff and Slater offered to manage the band and arranged a showcase; Warner Bros./Europe pounced.

A-‐Ha performs in English, though it does have a couple of Norwegian songs up its sleeves.

"We were writing English lyrics at a very early stage," said Pal, who does the lion's share of the writing with Mags. "Since we were sort of heading for the English-‐speaking FM market, we wrote mostly in English."

Oddly, the band has not performed together live, outside of their video, and it's unlikely a tour will begin before sometime in '86.

"You choose between two ways of doing things," said Mags. "You can either start gigging and try to develop a following, or you can make demos and try to get a record contract. We really miss the stage now, we're really looking forward to it. It's like one main wall is missing, until we can gig."

In the meantime, A-‐Ha won't have to hunt high and low for its first hit — it's right there in "Take On Me." As for the band's name, Morton told us, "The expression 'A-‐Ha' means the same thing everywhere. It's positive, it's quite light, unexpected in a way, but it can hide a lot of things as well."

---

**Fishbone**

**ISSUE DATE: June 29, 1985**

Just two months since Fishbone appeared in the Cash Box New Faces to Watch section, the band has continued its ascent to notoriety with more touring dates and increased appreciation from national press. Without the constraints of more commercial artists, Fishbone has been building a reputation on its individuality. A Columbia EP released early this year has spawned one video, but that video, entitled Modern Industry and directed by David Hogan, is on display Sept. 6 - 30 at the Metropolitan Museum of Modern Art as part of the museum's ongoing video exhibits.

The last two months have also seen Fishbone's tune "Party At Ground Zero" chosen as the focus of the American Film Institute's 3M New Talent Award in Los Angeles. Video directors from around the country submitted concepts for songs from seven artists from different labels in a contest sponsored by 3M's Magnetic Tape Division. Not only did the winning director choose Fishbone's song, some 16 of the 28 finalists did too. The video will go into production in September coinciding with Columbia's release of the single.

The L.A.-‐based band has been playing together in one form or another since its members were in junior high school in the San Fernando Valley, where they were bussed from the inner city. "We just decided one day that it would be fun to play music," said bassman Norwood Fisher. Officially, the group was formed in November of 1979. "That was when we got together as a band, as opposed to just beating on stuff the way we did the year before," added guitarist Special K.

Calling itself Megatron, the band grew to find a musical identity and proficiency. "We couldn't even play our instruments when we started," admitted Fisher. The name change came two years ago at the suggestion of a truck stop sign on the highway between L.A. and Barstow that depicted the skeletal remains of a fish.

Now, Fishbone is headlining its own shows at clubs and colleges around the country, having just recently completed an extensive circuit of such dates. Currently, the band plans to play in and around L.A. while putting together the forthcoming video and planning the next vinyl release. The new record, which is tentatively scheduled to go into production later this year, will be produced by David Kahne. Meanwhile, Fishbone's Columbia EP has just been released by CBS overseas, and the band is now in negotiation for a European tour.

---

**Becky Hobbs**

**ISSUE DATE: June 1, 1985**

Becky Hobbs has been taking her honky-‐tonk show from one side of the world to the other and back again. She performed on television in New Zealand during a nine-‐day excursion, and in the last two months, she and her band have been on the road almost constantly, performing in Texas, Oklahoma, Nebraska, and other states. Hobbs has also found time to write songs, an activity for which she has garnered no small amount of renown. Her manager, Rick Sanjek, reports that she recently landed a cut on Alabama's upcoming Christmas album. That band has recorded Hobbs' material before, and artists such as George Jones, Janie Fricke and Shelly West have also cut songs written or co-‐written by her.

Hobbs' most recent single for EMI-‐America, "Hottest Ex In Texas," peaked at 29 the week of Aug. 10, and Sanjek says that another single release will be readied as soon as possible. Hobbs has been recording with producer Ray Baker, who is noted for his work with Merle Haggard and George Strait.

---

**The Tradition Continues**
<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Weeks On 8/31 Chart</th>
<th>Weeks On 9/7 Chart</th>
<th>Publisher/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BROTHERS IN ARMS</td>
<td>1 15</td>
<td></td>
<td>Dire Straits (Warner Bros. 25264-1) WEA</td>
</tr>
<tr>
<td>2</td>
<td>SONGS FROM THE BIG CHAIR</td>
<td>2</td>
<td></td>
<td>Tears for Fears (Mercury 842 300-1 M-P) POL</td>
</tr>
<tr>
<td>3</td>
<td>THE DREAM OF THE BLUE TURTLES</td>
<td>7 10</td>
<td></td>
<td>Sting (A&amp;M SP 7590) RCA</td>
</tr>
<tr>
<td>4</td>
<td>RECKLESS</td>
<td>4 41</td>
<td></td>
<td>Bitty Adams (A&amp;M SP 5013) RCA</td>
</tr>
<tr>
<td>5</td>
<td>BORN IN THE U.S.A.</td>
<td>5 64</td>
<td></td>
<td>Bruce Springsteen (Columbia GC 35653) CBS</td>
</tr>
<tr>
<td>6</td>
<td>GREATEST HITS VOLUME I</td>
<td>10</td>
<td></td>
<td>Billy Joel (Columbia 40121) CBS 6 8</td>
</tr>
<tr>
<td>7</td>
<td>NO JACKET REQUIRED</td>
<td>3 27</td>
<td></td>
<td>Phil Collins (Atlantic 82140-1) WEA</td>
</tr>
<tr>
<td>8</td>
<td>THEATRE OF PAIN</td>
<td>9 12</td>
<td></td>
<td>Motley Crue (Elektra 60418-1) RCA 8 9</td>
</tr>
<tr>
<td>9</td>
<td>INVASION OF YOUR PRIVACY</td>
<td>10</td>
<td></td>
<td>Ratt (Atlantic 82157-1) RCA 9 12</td>
</tr>
<tr>
<td>10</td>
<td>AROUND THE WORLD IN A DAY</td>
<td>18</td>
<td></td>
<td>Prince and the Revolution (Polydor/Warner Bros. 25286-1) WEA 10 18</td>
</tr>
<tr>
<td>11</td>
<td>LIKE A VIRGIN</td>
<td>11</td>
<td></td>
<td>Madonna (Sire 25177-1) NE 11 21</td>
</tr>
<tr>
<td>12</td>
<td>LITTLE CREATURES</td>
<td>13</td>
<td></td>
<td>Talking Heads (Sire 25177-13) RCA 12 13</td>
</tr>
<tr>
<td>13</td>
<td>WORLD WIDE LIVE</td>
<td>13</td>
<td></td>
<td>Scorpions (Mercury 824 344-1) PO 13 10</td>
</tr>
<tr>
<td>14</td>
<td>WHITNEY HOUSTON</td>
<td>15</td>
<td></td>
<td>Whitney Houston (Atlantic AL-8221) RCA 15 24</td>
</tr>
<tr>
<td>15</td>
<td>THE POWER STATION 23</td>
<td>16</td>
<td></td>
<td>The Power Station (Capitol SJ-12381) CAP 16 22</td>
</tr>
<tr>
<td>16</td>
<td>HEART</td>
<td>16</td>
<td></td>
<td>Heart (Capitol ST-12410) CAP 16 9</td>
</tr>
<tr>
<td>17</td>
<td>THE SECRET OF ASSOCIATION</td>
<td>16</td>
<td></td>
<td>Paul Young (Columbia BFC 39597) CBS 16 16</td>
</tr>
<tr>
<td>18</td>
<td>BOY IN THE BOX</td>
<td>16</td>
<td></td>
<td>Corea/Hart (EMI America 17161) CAP 16 16</td>
</tr>
<tr>
<td>19</td>
<td>MAKE IT BIG</td>
<td>19</td>
<td></td>
<td>WHAM! (Columbia FC 39573) CBS 19 31</td>
</tr>
<tr>
<td>20</td>
<td>BE YOURSELF TONIGHT</td>
<td>20</td>
<td></td>
<td>Howard Jones (Eurika AL-3493) RCA 20 17</td>
</tr>
<tr>
<td>21</td>
<td>WHO'S ZOOMIN' WHO</td>
<td>20</td>
<td></td>
<td>Aretha Franklin (Arista AS 3286) RCA 20 17</td>
</tr>
<tr>
<td>22</td>
<td>FLY ON THE WALL</td>
<td>22</td>
<td></td>
<td>AC/DC (Atlantic 81286) WEA 22 18</td>
</tr>
<tr>
<td>23</td>
<td>EMERGENCY</td>
<td>25</td>
<td></td>
<td>Kool &amp; The Gang (De-Lite BZ 943-1) POL 25 21</td>
</tr>
<tr>
<td>24</td>
<td>ROCK ME TONIGHT</td>
<td>25</td>
<td></td>
<td>Freddie Jackson (Capitol ST-12400) CAP 25 17</td>
</tr>
<tr>
<td>25</td>
<td>BACK TO THE FUTURE</td>
<td>26</td>
<td></td>
<td>Original Soundtrack (MCA 6144) MCA 26 26</td>
</tr>
<tr>
<td>26</td>
<td>DREAM INTO ACTION</td>
<td>26</td>
<td></td>
<td>Howard Jones (Eurika 60390-1) RCA 26 26</td>
</tr>
<tr>
<td>27</td>
<td>ST. ELMO'S FIRE</td>
<td>26</td>
<td></td>
<td>Original Soundtrack (Atlantic 81286-1) WEA 29 9</td>
</tr>
<tr>
<td>28</td>
<td>&quot;YOUTHQUAKE&quot; DEAD OR ALIVE</td>
<td>30</td>
<td></td>
<td>( Epic BFE 4019) CBS 28 10</td>
</tr>
<tr>
<td>29</td>
<td>CONTACT</td>
<td>31</td>
<td></td>
<td>Pointer Sisters (RCA APL-4006) RCA 31 6</td>
</tr>
<tr>
<td>30</td>
<td>DIAMOND LIFE</td>
<td>32</td>
<td></td>
<td>Saatchi/Universal RPR 35051 CBS 32 28</td>
</tr>
<tr>
<td>31</td>
<td>FABLES OF THE RECONSTRUCTION</td>
<td>31</td>
<td></td>
<td>R.E.M. (IRS-5592) MCA 31 11</td>
</tr>
<tr>
<td>32</td>
<td>7 WISHES</td>
<td>14</td>
<td></td>
<td>Don Henley (Geffen GHS 24206) RCA 14 14</td>
</tr>
<tr>
<td>33</td>
<td>SOME GREAT REWARD</td>
<td>27</td>
<td></td>
<td>(A&amp;M SP 54240) RCA 27 27</td>
</tr>
<tr>
<td>34</td>
<td>TAO</td>
<td>24</td>
<td></td>
<td>Rick Springfield (RCA AJ-5376) RCA 32 20</td>
</tr>
<tr>
<td>35</td>
<td>FLASH</td>
<td>35</td>
<td></td>
<td>Jeff Beck (Epic 39463) CBS 35 8</td>
</tr>
<tr>
<td>36</td>
<td>UNGUARDED</td>
<td>37</td>
<td></td>
<td>Amy Grant (A&amp;M SP 5050) RCA 37 13</td>
</tr>
<tr>
<td>37</td>
<td>BEVERLY HILLS COP</td>
<td>36</td>
<td></td>
<td>(A&amp;M SP 5413) MCA 36 36</td>
</tr>
<tr>
<td>38</td>
<td>READY FOR THE WORLD</td>
<td>41</td>
<td></td>
<td>(MCA 5594) MCA 47 11</td>
</tr>
<tr>
<td>39</td>
<td>JESSE JOHNSON'S REVUE</td>
<td>36</td>
<td></td>
<td>(A&amp;M SP 54240) RCA 39 26</td>
</tr>
<tr>
<td>40</td>
<td>THE NIGHT I FELL IN LOVE</td>
<td>44</td>
<td></td>
<td>(Epic FE 39382) CBS 40 24</td>
</tr>
<tr>
<td>41</td>
<td>BILLY OCEAN</td>
<td>52</td>
<td></td>
<td>(Atlantic/Unidisc 82146-1) RCA 51 42</td>
</tr>
<tr>
<td>42</td>
<td>VITAL SIGNS</td>
<td>45</td>
<td></td>
<td>Survivors (Scoti Brothers FZ 39578) CBS 45 25</td>
</tr>
<tr>
<td>43</td>
<td>SINGLE LIFE</td>
<td>45</td>
<td></td>
<td>(Atlantic/Arts 824 546-1) RCA 43 10</td>
</tr>
<tr>
<td>44</td>
<td>VOICES CARRY</td>
<td>45</td>
<td></td>
<td>(Epic BFE 35148) CBS 38 33</td>
</tr>
<tr>
<td>45</td>
<td>HUNTING HIGH AND LOW</td>
<td>59</td>
<td></td>
<td>A-Ha (Warner Bros. 25303) WEA 59 9</td>
</tr>
<tr>
<td>46</td>
<td>DARE TO BE STUPID</td>
<td>52</td>
<td></td>
<td>(Epic BFE 35148) CBS 52 39</td>
</tr>
<tr>
<td>47</td>
<td>NEVROUS NIGHT</td>
<td>50</td>
<td></td>
<td>(Columbia BFC 39192) CBS 53 17</td>
</tr>
<tr>
<td>48</td>
<td>BUILDING THE PERFECT BEAST</td>
<td>50</td>
<td></td>
<td>(Atlantic/Arts 824 546-1) RCA 50 12</td>
</tr>
<tr>
<td>49</td>
<td>RHYTHM OF THE NIGHT</td>
<td>39</td>
<td></td>
<td>DeBarge (Gordy/Motown 61220) MCA 44 25</td>
</tr>
<tr>
<td>50</td>
<td>WIDE AWAKE IN AMERICA</td>
<td>53</td>
<td></td>
<td>(Atlantic/Arts 824 546-1) RCA 53 17</td>
</tr>
<tr>
<td>51</td>
<td>EMPIRE BURLESE</td>
<td>45</td>
<td></td>
<td>Bob Dylan (Columbia FC 40110) CBS 45 12</td>
</tr>
<tr>
<td>52</td>
<td>SHAKEN 'N STIRRED</td>
<td>48</td>
<td></td>
<td>Robert Plant (Es Paranza 92056-1) WEA 48 14</td>
</tr>
<tr>
<td>53</td>
<td>SACRED HEART</td>
<td>78</td>
<td></td>
<td>Dio (Warner Bros. 25293-1) WC 78 2</td>
</tr>
<tr>
<td>54</td>
<td>CENTERFIELD</td>
<td>49</td>
<td></td>
<td>John Fogerty (Warner Bros. 25203-1) CBS 49 33</td>
</tr>
<tr>
<td>55</td>
<td>SPORTS</td>
<td>60</td>
<td></td>
<td>Huey Lewis and the News (Chrysalis FY 41412) CBS 60 92</td>
</tr>
<tr>
<td>56</td>
<td>MAVRICER</td>
<td>53</td>
<td></td>
<td>(EMI America ST-17143) CAP 53 50</td>
</tr>
<tr>
<td>57</td>
<td>PATTI LaBELLE</td>
<td>76</td>
<td></td>
<td>(Epic BFE 4019) CBS 76 78</td>
</tr>
<tr>
<td>58</td>
<td>MASK OF SMILES</td>
<td>66</td>
<td></td>
<td>John Waite (EMI America ST-17146) MCA 66 73</td>
</tr>
<tr>
<td>59</td>
<td>LITTLE BAGGARIDDIM</td>
<td>66</td>
<td></td>
<td>UB40 (A&amp;M SP-56900) RCA 66 65</td>
</tr>
<tr>
<td>60</td>
<td>SHOCK</td>
<td>69</td>
<td></td>
<td>The Motels (Capitol SJ-12378) CAP 69 4</td>
</tr>
<tr>
<td>61</td>
<td>AIN'T LOVE GRAND</td>
<td>65</td>
<td></td>
<td>(Epic 60418-1) WEA 65 6</td>
</tr>
<tr>
<td>62</td>
<td>PRIVATE DANGER</td>
<td>62</td>
<td></td>
<td>Tina Turner (Capitol ST-12330) CAP 62 65</td>
</tr>
<tr>
<td>63</td>
<td>U.T.F.O.</td>
<td>57</td>
<td></td>
<td>Select SE, 21614 IND 57 13</td>
</tr>
<tr>
<td>64</td>
<td>LAST MANGO IN PARIS</td>
<td>55</td>
<td></td>
<td>Jimmy Buffett (MCA 5600) MCA 55 11</td>
</tr>
<tr>
<td>65</td>
<td>BOYS AND GIRLS</td>
<td>61</td>
<td></td>
<td>Bryan Ferry (Warner Bros. 25282) WEA 61 12</td>
</tr>
<tr>
<td>66</td>
<td>TOUCH ALL OVER</td>
<td>56</td>
<td></td>
<td>John Cafferty and The Beaver Brown Band (Both Bros FZ 39406) CBS 56 14</td>
</tr>
</tbody>
</table>

The term chartbreaker refers to the highest debuting LP in the top 100. Since no LP debuts in the top 100 this week there is no chartbreaker.
Capitol Is Committed To The Improvement Of Cassette

By Stephen Padgett

LOS ANGELES — Capitol Records deve
doped XDR (Expanded Dynamic Range) technology in an effort to bring the quality of prerecorded cassettes up to an industry standard previously unmatched. The capital outlay for this research and development represents a major commit
ment on the label’s part to cassettes in general and to XDR specifically.

Sandy Richman, manager XDR Administration for Capitol Records, works closely with the implementation and promotion of XDR. In her view, cassettes can achieve a level of audio quality approaching that not matching that of compact discs. Indeed, the improvements of the past two years have made it possible for Capitol to manufacture cassettes with sound quality measurably identical to the original master.

While it is an industrywide belief that compact discs will eventually replace the conventional vinyl disc as the medium upon which new music will be delivered, cassettes still figure prominently into the manufacturing plans for most labels. To the degree to which this is true, Richman and the research and development staff at Capitol are committed to advancing the cause of XDR.

XDR is a trademark of tape duplication that has made it possible to mass produce consumer cassettes with remarkably true fidelity to the original master. All the elements that have gone into improving cassettes (from improved recording and mastering to the duplication techniques, to improved raw tape formulations and shells) were still inadequate at significantly improving the process of high speed mass duplication.

A quantum leap forward materialized when technicians at Capitol developed what is called “the XDR burst tone.”

When a master tape is received from the artist, it is transferred for storage onto ¼” digital. With this digital master, a 1” blue line band is added that will be used in the actual duplication of the prerecorded cassettes that are purchased by the consumer. At this point in the process, the 1” blue line band is called the Dolby B professional noise reduction and XH (Headroom Extension), the active tape biasing band that is continually on the basis of the actual signal that is being recorded onto the tape. XH will, for instance, automatically adjust the tape bias during quiet passages to enhance the signal-to-noise ratio.

Also, and most importantly, at this stage the 11-tone XDR burst is put at the beginning of the tape. It starts from 120Hz on the low end to 16kHz on the top end.

By Stephen Padgett

LOS ANGELES — Capitol Records deve
doped XDR (Expanded Dynamic Range) technology in an effort to bring the quality of prerecorded cassettes up to an industry standard previously unmatched. The capital outlay for this research and development represents a major commit
ment on the label’s part to cassettes in general and to XDR specifically.

Sandy Richman, manager XDR Administration for Capitol Records, works closely with the implementation and promotion of XDR. In her view, cassettes can achieve a level of audio quality approaching that not matching that of compact discs. Indeed, the improvements of the past two years have made it possible for Capitol to manufacture cassettes with sound quality measurably identical to the original master.

While it is an industrywide belief that compact discs will eventually replace the conventional vinyl disc as the medium upon which new music will be delivered, cassettes still figure prominently into the manufacturing plans for most labels. To the degree to which this is true, Richman and the research and development staff at Capitol are committed to advancing the cause of XDR.

XDR is a trademark of tape duplication that has made it possible to mass produce consumer cassettes with remarkably true fidelity to the original master. All the elements that have gone into improving cassettes (from improved recording and mastering to the duplication techniques, to improved raw tape formulations and shells) were still inadequate at significantly improving the process of high speed mass duplication.

A quantum leap forward materialized when technicians at Capitol developed what is called “the XDR burst tone.”

When a master tape is received from the artist, it is transferred for storage onto ¼” digital. With this digital master, a 1” blue line band is added that will be used in the actual duplication of the prerecorded cassettes that are purchased by the consumer. At this point in the process, the 1” blue line band is called the Dolby B professional noise reduction and XH (Headroom Extension), the active tape biasing band that is continually on the basis of the actual signal that is being recorded onto the tape. XH will, for instance, automatically adjust the tape bias during quiet passages to enhance the signal-to-noise ratio.

Also, and most importantly, at this stage the 11-tone XDR burst is put at the beginning of the tape. It starts from 120Hz on the low end to 16kHz on the top end.

XDR MASTERING CONSOLE — At this stage the loop bin masters are encoded with the XDR tone bursts. This is where the quality monitoring begins.

stated Richman. “The philosophy behind this is, that the 11-tone system is not an actual metric that music falls within. So if you record these tones on the duplicating master flat, or within plus or minus 0.5 dB, then theoretically you have a gauge of where that signal is in relation to those tones, because the music should fall within the same range as those tones.

The tones are used for quality control. It gives us a way to actually, systematically approach the problem. That’s why we’re able to look at these tones as a gauge all the way through manufacturing to the final CD and Richman.

In other words, the quality of the reproduction system is not dependent on any engineer’s subjective opinion. With the XDR burst tones on the tape, able to be measured by an oscilloscope and ana
lyzed by the Capitol-designed XDR tone burst analyzer (there are two of these, one real time analyzer to be used for cassette duplication, and a finished product checking, the other a high speed analyzer to be used during the duplication process), the duplicating process can be monitored at every stage. If at any point in the chain degradation of signal is noticed, immediate corrective measures can be taken to reverse the problem. Thus, the tones which are present and measured at the beginning of the process are compared with the tones of the final product.

Only those products which show no loss of signal are approved by Richman for distribution sale. That is, the final product is virtually identical to the original master.

The XDR burst tones are in place to test the hardware. If any piece of hardware is not functioning in a way that degrades the signal, it can be isolated. Many innovations in hardware have been created by Capil
on’s research and development staff at its Glendale, California lab. In addition to the tone burst generator and the two tone burst analyzers (real time and high speed), Capitol has also developed the flying head, used to aid in the alignment and EQ of the slave duplicator and an XDR system monitor which allows the engineer to see the Gemini printer, giving hard copy printouts of every XDR analysis for use in the mastering and production world.

The custom hardware which Capitol has developed augments the hardware which is purchased from other companies. Currently in use are the Studer A-80 tape machines with wide track format.

The duplicating master is recorded at 3.4 ips or 7.5 ips in the bins at other 120 ips or 240 ips. Capitol modiﬁes Gauss duplicating equipment for optimal use in the XDR system.

All of this massive quality control system is in place because of a commitment on the part of Capitol Records to the future of cassettes. Starting in the Angel Records division 10 years ago, Capitol had recognized that this was an important format. The earliest improvements had to do with upgrading the raw tape. From here, all these further technol
ological innovations have taken place.

Sandy Richman voiced Capitol’s concern that these types of improvements extend industrywide. “It has to go beyond just our stable of artists. There’s a vast industry out there and we really need to go forward in this to change the perception of cassettes. If cassette quality improves we hopefully will take care of some of the problems of home taping, which is plaguing everybody, not just Capitol,” stated Richman.

Fitzgerald & Hartley Go Off-Road In Race For Charity

By Peter Holden

LOS ANGELES — Speeding a four-wheel drive Nissan truck through 100-degree heat in the Nevada desert might not be everybody’s idea of fun, but for the Fitzgerald Hartley Rock ‘N Racing Team, it is not only for a good cause, but also for a good cause.

An idea which was born last year and resulted in the first-ever City of Hope entry in the Baja 500, the racing team has now received the full backing of Nissan, which supplies six fully-outfitted trucks and pit teams and the Las Vegas Frontier Hotel, which sponsors the Frontier 500 Off-Road race to be held in Las Vegas Sept. 7.

Designed to be an exciting event in which to create interest in and funds for the City of Hope Medical Center California, participants in the Frontier 500 include Toto’s Steve Lukather, the Tubes’ Fee Waybill, Chicago’s James Pankow, team co-captains Larry Fitzgerald and Mark Hartley (also partner’s in the organ
izing Fitzgerald Hartley Co.) as well as Chuck Norris, world Moto-cross champion Brock Glover and others. Marty explained to Cash Box, “Racing has become something of a hobby to the people involved. We have to take it very seriously, we wear fire suits and shoes, kidney belts and we think that the race provides a good chance to make people aware of the City of Hope and to raise money for the hospital.”

Warren Miller films the whole thing for Nissan and it will be run later on syndi
cated television, so this year is more highly profiled than last year at the Baja 500. We got it together pretty quickly in June of 84, but it turned out really well and we got a lot of enthusiasm from people who wanted to run this year and make it an annual thing,” he said. “We raised $20,000 last year and hope to double the donations every year.”

The City of Hope Medical Center was established in 1913 to save victims of catastrophic diseases through their pa
tient care and research programs. Caring for thousands of patients worldwide, there is no cost for treatment, and “everyone is treated with the highest regard for personal dignity.”

Donations for the City of Hope are being solicited through the mail and personal phone calls from The Fitzgerald Hartley Co. Checks in any amount should be made out to City of Hope, Music Industry Chapter, 208 W. 8th St., Los Angeles, CA 90014.

Home Video Awards Show Set

LOS ANGELES — The recently formed Academy Of Video Arts & Sciences is planning to present an awards show by the end of next year which will honor the finest home video programs both in terms of their creative and technical accomplices and their consumer popularity.

Since the first meeting of the new Academy took place only less than two weeks ago, details of the show have yet to be ironed out.
GRACED BY GODS — Celebrity endorsements of commercial products (other than themselves, that is) is one of the oldest forms of advertising, having reached a particular zenith in the 20th century. If Wallace Beery drives a Packard, perhaps you should know that all kids think becoming a legendary movie star can sell anything. That includes videos, and if Jane Fonda delivers a line of exercise tapes, they must be worth more than the next guy’s. In fact, Fonda epitomizes the rhetorical question of “what comes next?” when it comes to videos. She’s the chart topping queen of video fitness. Names sell videos, and while many have floundered with the principal, Fonda’s example remains proof-positive.

There is a chemistry to Fonda’s success, and it is a combination of the power behind the Fonda name (feted to Henry, thanks to Vietnam, thanks to Klute and Coming Home), and the way they are marketed (festy, dedicated, and suit the genre. What could be more vivacious an angry young actress ripping up the Ho Chi Minh Trail with epithets as millions of prime time Americans sit watching, glued to their TV sets. Someone with Fonda’s zest might know something about glamour and virtu. Collinge endorses a new line of films from Paramount Home Video, scheduled for release in late October. The studio is calling each title “hand picked” by the star, in fact, the name of the line is “The Joan Collins Video Selection.” That’s a line with a capital “S” and you can almost see her manicured fingernails running down a lineup of cassettes, choosing the most sultry and dramatic. Each has been priced at $59.95, and the series includes such potboilers as The Last Tycoon and Jacqueline Susann’s Once is Never Enough. Multiple titles in each selection may not all be such critical favorites, but this is where the question of chemistry really comes into the picture, and come the Christmas buying season, we’ll see whether Collins’ name can move videos as well as it does perfume.

PRODIGIES — Those amazing youngsters of the video waves, the Krypt-A-Kids, debuted their video, Kid Stuff, August 27 on HBO’s Video Jukebox — Kid’s Edition, where it’s scheduled to run about five times through September 13. Admirative readers will remember these kids from previous Audio/Video columns, each a Broadway veteran ranging in age from six to 13 years old.

SPEAKING OF KIDS — Few are happy with the idea of summer is it’s the truth kids) coming to a close, and school threats to begin. However, there is hope on the horizon. It’s called Christmas. One of the cutest video gimmicks this year has to be Message From Santa, from the company of the same name located in Reno. It’s a personalized video from Santa Claus himself, straight from his living room in the north pole. You send pertinent information to the producers via a special questionnaire, and the video is custom made for your kids. It’s enough to make you wish you still believed in the guy. The price is decidedly low at $39.95. Information and order packets can be had from Message From Santa, P.O. Box 117/96, Reno, Nevada 89510-1796.

Gregory Dobrin

The Release Beat

September marks the beginning of MGM/UA Home Video’s Great Books on Video Collection. All set for the first day of fall, the 1986-7 season is packed. MGM/UA’s Most Books are priced at $24.95 with a self-through strategy that begins with back-to-school and runs through Christmas. Twenty VHS and Beta titles, some of the most distinguished films Hollywood has ever produced, are included in the offer — from National Velvet to Mutiny On The Bounty. This release is unprecedented for its quality and pricing. If books are associated with back-to-school, and hopefully they still are. The Breakfast Club also fits that theme for September. The MCA Home Video release is priced at $79.95 close captioned Beta HiFi Mono, VHS HiFi Dolby B Mono and runs 92 mins. Also from MCA the month is: Island of The Blue Dolphins ($59.95, 99 mins, Beta HiFi Mono, VHS HiFi Dolby B Mono); Puberty Blues ($30.95, 88 mins, Beta HiFi Mono); The Adventures of Tom Sawyer ($39.95, 76 mins, Beta HiFi Mono, VHS HiFi Dolby B Mono); Voyager From The Unknown ($39.95, Beta HiFi Mono, VHS HiFi Dolby B Mono); and You Can Win Negotiating For Power, Love and Money ($22.95, 55 mins, Beta HiFi Stereo, VHS HiFi Stereo — Dolby B on regular tracks). September is the month for Prism Entertainment’s new children’s line, The Marvel Comics Video Library. Eighteen hour-long video cassettes are included in the premiere release, which debuts Sept. 17 with the suggested retail price of $19.95. Each episode, featuring such heroes as Captain America and The Incredible Hulk, runs approximately 30 mins., too a package...Speaking of children, RCA/Columbia Pictures Home Video’s new children’s line, Magic Windows, has several new titles for September. They are: Heathcliff, Volume 1; Beauty and the Beast, Volume 8; He-Man and the Masters Of The Universe, Volume 12. Each retail for $24.95, and each the Fonda name among its advertising campaigns called Magic Window Bonus Boxes, such as Heathcliff bowls, plates and cups in the Heathcliff package, a hand-held Beauty and the Beast puppet with Beauty and the Beast, and a battery-powered toothbrush included in the He-Man Magic Window Bonus Box. Scholars/ Lorimar Home Video has two titles for September, The Get Along Gang and The Magic of Herself The Elf. Both titles run 22 mins. and bear the suggested retail price of $19.95. Featured in these titles is the music of John Sebastian (The Get Along Gang) and Judy Collins (The Magic of Herself, The Elf).
MOST ADDED

ROCK ON CHICAGO — Yaa Venson — Producer
P. Collins
Kool & The Gang
Cheech & Chong
B. Crystala

CATCH 22 — John Frost — Program Director
Q-16
Five Star
Bellows Some
Candy

KRLR-TV21 — Bob Bell — Las Vegas — Music Director
Manhattan Transfer
Dio
Cabaret Voltaire
AC/DC
P. LaBelle
Ready For The World
C. Singleton
The Sisters Of Mercy
The Family
Candy

THANKS — Thomas Zingale — Program Director
The Hooters
REM
The Motels
Katrina & The Waves
Cheech & Chong
F. Jackson
W. Houston
X
Ready For The World
Talking Heads
'Til Tuesday

RADIO 1990 — Nancy Honry — Associate Producer
J. Cougar Mellencamp
UB40
Dio
AC/DC
The Hooters

DANCE TV — Joe Caliro — Producer
Kool & The Gang
Lone Justice
Feeblebeea
The Family
Sheila E.
Cheech & Chong
P. LaBelle
Ready For The World
B. Joel
Simon F.
Taxi
Dio

VIDEO 22 — Linda Rosenfeld — Producer
Starpoint
H. Jones
C. Isaac
C. Singleton
Cabaret Voltaire
Shy
New Regime
AC/DC
Manhattan Transfer
Helix
K. Mitchell
Cheech & Chong
Ready For The World

STRONG ADDS

Born In East L.A. — Cheech & Chong — MCA
Stir It Up — Patti LaBelle — MCA
Sink The Pink — AC/DC — Atlantic
And We Danced — The Hooters — Columbia

PROGRAM ADDS

NIGHT TRACKS — Bill Brummel — Program Director
Men At Work
Cheech & Chong
Madonna
Eurythmics
Scripsi Polito
C. Isaac
The Hooters
P. LaBelle
Beat Rodeo
Ready For The World

U68 — Steven Leeds — Program Director
The Sisters Of Mercy
"Weird Al" Yankovic
Orchestral Manoeuvres In the Dark
Candy
Men At Work
Starpoint
Shy
ABC
AC/DC
Feeblebeea
B-Movie
The Hooters
Idie Eyes
M. McDonald

TV69 WVEU — Lisa Roach — Playlist Information
Kool & The Gang
P. Collins
Dire Straits
Ready For The World
Talking Heads
Katrina & The Waves
P. LaBelle
Simon F.

VIDEO PROGRAMMER’S PICK

Bill Brummel
Night Tracks
National

Video: Born In East L.A.
Artists: Cheech & Chong
Label: MCA

Comments:
"On the humor scale, it's right up there with David Lee Roth's "Just A Gigolo." Very few videos have made me laugh as much. Of course, I'd take a good comedy over a drama anyday."

TOP 30 MUSIC VIDEOS

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

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

CAUSING A STIR — MCA recording artist Patti LaBelle recently completed a video for "Stir It Up," her single from the Beverly Hills Cop soundtrack. The video was produced by Split Screen Productions, and features LaBelle’s backup singers, The Sweeeties, her band and Desiree Coleman, the 18-year-old star of the long running Off-Broadway Mama I Want To Sing. Pictured on the set at New York's Midtown Studios during the shoot are (l-r): The Sweeeties; LaBelle; and band.
NAMM WINTER MARKET — Continuing its phenomenal growth pattern, this year’s NAMM Winter Market (January 17-19, 1986) at the Anaheim Convention Center Arena. This represents the largest space ever occupied by the west coast NAMM Arena. This represents the largest space ever occupied by the west coast NAMM show. "We are expecting space requested by exhibitors to increase by approximately 20 percent overall," said John Vincent, NAMM director of Expos and Markets. "That’s why we have moved the registration area into the arena." In addition to registration, the Arena will house the the popular NAMM Creative Merchandising Center, the Computer/Video Resource Center, NAMM Membership and "Friends and Music, USA." Pre-registration for the Winter Market begins in September with the first mailing to members; pre-registration deadline is December 13, 1985. NAMM members pre-register free of charge. Non-member pre-registration is $25 per person. For more information call (619) 438-8001.

FAR OUT — Retailers who cater to record buyers of non-mainstream music should check out A Beginner’s Guide to COMA, a collection of some of California’s best avant-rock/pop artists. Recorded on the Rotary Totem Records label (RTR-EP-003), 7600 Manchester Ave. 31101, Playa del Rey, CA 90291, the LP’s highlights include an odd-metered rocker from Los Angeles-based Dogma Prob: whose music is not unlike that of King Crimson. Rotary Totem Records welcomes inquiries by distributors and retail outlets, and a wholesale price list can be obtained by writing to them at the above address. Also, information about the record is available from Titus Levy, one of the producers of the LP and a founder of COMA (California Outside Music Association). A non-profit organization whose objective is to further the cause of outside music, COMA produces concerts, radio programs and albums, and is always seeking fans or producers of non-mainstream music. Call (213) 420-2000 for more info.

SHARP STUFF — Auto reverse both sides play is a convenience feature included in a new turntable from Sharp Electronics Corporation. The RP-119(BK), along with other audio products from Sharp’s 1985 line, were recently showcased at the Summer Consumer Electronics Show in Chicago. Other highlights of the RP-119(BK) include two linear tracking tonearms, magnetic cartridge with diamond stylus and front-loading belt drive turntable. Intro scan and automatic program music selector (APMS) are also incorporated.

Ron Rosenthal

CD Release Of Mellencamp’s ‘Scarecrow’ To Include Bonus Track

NEW YORK — The compact disc of John Cougar Mellencamp’s latest Riva/PolyGram album “Uh-Huh,” will include a bonus track not found on the LP, “The Kind Of Fellin I Am.”

“The practice of including an extra track on a compact disc release is one the consumer will be seeing more and more of from PolyGram,” stated Harry Lusk, senior vice president/compact disc marketing. “We feel that it is important to demonstrate that the CD is capable of carrying more music than the traditional LP. It is also our hope that by putting an additional, dynamic cut like ‘The Kind Of Fellin I Am’ on the CD, we will be able to convince more people to buy CD players.”

TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 8/31 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 THE DREAM OF THE BLUE TURTLES</td>
<td>STING (A&amp;M CD 3730) RCA 1 6</td>
</tr>
<tr>
<td>2 NO JACKET REQUIRED</td>
<td>PHIL COLLINS (Atlantic 81949-2) WEA 2 18</td>
</tr>
<tr>
<td>3 BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia 38503) CBS 3 52</td>
</tr>
<tr>
<td>4 BROTHERS IN ARMS</td>
<td>DIRE STRAITS (Warner Bros. 23044-2) WEA 5 15</td>
</tr>
<tr>
<td>5 SONGS FROM THE BIG CHAIR</td>
<td>TEARS FOR FEARS (Mercury 84 100-2) POL 4 21</td>
</tr>
<tr>
<td>6 LITTLE CREATURES</td>
<td>TALKING HEADS (Sire 2-25320) WEA 7 4</td>
</tr>
<tr>
<td>7 THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol CD-40001) CAP 6 52</td>
</tr>
<tr>
<td>8 RECKLESS</td>
<td>ERYN AMADIS (A&amp;M CD-5013) RCA 8 31</td>
</tr>
<tr>
<td>9 BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Capitol 24042-2) WEA 9 32</td>
</tr>
<tr>
<td>10 SPORTS</td>
<td>HUEY LEWIS AND THE NEWS (Chrysalis 41412) CBS 11 12</td>
</tr>
<tr>
<td>11 THE UNFORGETTABLE FIRE</td>
<td>U2 (Island 2-92531) WEA 12 4</td>
</tr>
<tr>
<td>12 BE YOURSELF TONIGHT</td>
<td>EURYTHMICS (RCA PG1-5479) RCA 10 7</td>
</tr>
<tr>
<td>13 LIKE A VIRGIN</td>
<td>MADONNA (Epic 15217-2) WEA 13 41</td>
</tr>
<tr>
<td>14 A DECADE OF STEELY DAN</td>
<td>(MCA MCA-5750) MCA 14 13</td>
</tr>
<tr>
<td>15 WE ARE THE WORLD</td>
<td>USA FOR AFRICA (PolyGram B2 923-2) POL 16 6</td>
</tr>
<tr>
<td>16 BEVERLY HILLS COP</td>
<td>ORIGINAL SOUNDTRACK (MCA MCA-5550) MCA 15 19</td>
</tr>
<tr>
<td>17 CENTERFIELD</td>
<td>JOHN FOGERTY (Warner Bros. 25303-2) WEA 18 29</td>
</tr>
<tr>
<td>18 AROUND THE WORLD IN A DAY</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 25305-2) WEA 19 18</td>
</tr>
<tr>
<td>19 BROTHER WHERE YOU BOUND</td>
<td>SUPERTRAMP (A&amp;M CD 5014) RCA 17 12</td>
</tr>
<tr>
<td>20 DREAM INTO ACTION</td>
<td>HOWARD JONES (Eickstra 2-0390) WEA 21 11</td>
</tr>
</tbody>
</table>

21 THE WALL | PINK FLOYD (Columbia 27139) CBS 22 15 |
| 22 CAN’T SLOW DOWN | LIONEL RICHIE (Motown 60590) MCA 23 52 |
| 23 THE SECRET OF ASSOCIATION | PAUL YOUNG (Columbia 24461) CBS 24 5 |
| 24 INVASION OF YOUR PRIVACY | RATT (Atlantic 812123) WEA 25 3 |
| 25 GREATEST HITS VOLUME I & II | BILLY JOEL (Columbia JKB 40121) CBS 26 12 |
| 26 SHAKEN’N STIRRED | ROBERT PLANT (En Paranza 2-90365) WEA 27 6 |
| 27 CALIFORNIA PROJECT | PAPA DOU RUN RUN (Telarc CD 50150) IND 28 6 |
| 28 DIAMOND LIFE | SADE (Polygram R5 3951) CBS 29 19 |
| 29 MAKE IT BIG | WHAM! (Columbia 38696) CBS 30 28 |
| 30 CONTACT | POINTER SISTERS (RCA PCD-15461) RCA 31 6 |
| 31 FRESH AIR V | MANFREDMANN (CBS 820) 32 15 |
| 32 BOYS AND GIRLS | BRYAN FERRY (Warner Bros. 25892-2) WEA 33 10 |
| 33 VOICES CARRY | TIL TUESDAY (Epic RKC 39548) CBS 27 6 |
| 34 FABLES OF THE RECONSTRUCTION | R.E.M. (I.R.S. 9393) MCA 35 12 |
| 35 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES | THE MOODY BLUES (MCA 82131) POL 31 28 |
| 36 PRIVATE DANCER | TINA TURNER (Capitol CD-48041) CAP 37 8 |
| 37 SOUTHERN ACCENTS | TOM PETTY AND THE HEARTBREAKERS (MCA 4840) MCA 33 11 |
| 38 BEHIND THE SUN | ERIC CLAPTON (Warner Bros. 2-9166) WEA 35 16 |
| 39 WISH YOU WERE HERE | PINK FLOYD (Columbia 33453) CBS 34 16 |
| 40 HOUSES OF THE HOLY | LED ZEPPELIN (Atlantic 2-19130) WEA 36 12 |

Cash Box/September 7, 1985
HOT NEW SELLER

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

STRENGTH SELLERS

Dire Straits — Warner Brothers
Sting — A&M
B. Adams — A&M
Tears For Fears — Mercury

STORE REPORTS

Peaches — Cincinnati
Dire Straits
B. Springsteen
Tears For Fears
Ratt
P. Collins

Lieberman — Minneapolis
B. Adams
Tears For Fears
B. Springsteen
C. Hart
Prince

Handler — Philadelphia
B. Springsteen
Madonna
Tears For Fears
P. Collins
Wham!

Tower Records — San Francisco
Dire Straits
Sting
Talking Heads
Madonna
P. Collins

G.A.M. — Minneapolis
Dire Straits
Tears For Fears
Sting
Eurythmics
Prince

Mainstream — Milwaukee
Dire Straits
Tears For Fears
Sting
N. Young

J & R — New York
Talking Heads
Dire Straits
B. Adams
B. Joel

RETAILER’S PICK

Retailer: Sam Gennaway
Store: Camel Records
Market: Huntington Beach

Album: "The Clan Of Xymox"
Artist: The Clan Of Xymox
Label: Relativity/Important

Comment: "It sold well as an import. It has a good balance between being real adventurous, yet commercial enough that it really has a shot. I’m glad to see that it’s coming out in America."

Other records recommended by Gennaway were Jimmy Cliff, The Untouchables and The Melody Makers.

SHOP TALK

BASIL HONORS TURTLES — Turtles Records and Tapes won the BASIL Retailer of the Year award for 1984 in the South. The award was made recently in Atlanta, Turtles’ headquarters. Pictured (1 to r) are Joe Martin, vice president of Turtles; Turtles’ buyer Ir Schwartz; Jon Zieboom, national sales director for BASIL Systems Corporation; and George Dzan, BASIL’s southern regional sales manager.

Pedro. After the ceremony, the boat cruise was held in the harbor with the guests on board for the reception. Best of luck to you both!

REDWOOD RECORDS — Redwood Records has long been associated with women’s music. But, with the release recently of several records by South American artists, Redwood has dived headlong into the burgeoning market for Third World music. In similar fashion to Celluloid’s New Africa releases and Mango/Anthilles’ Jamaican records, Redwood is bringing music from war torn South America to a new audience in the United States. A movement is under way called “Nueva Cancion” or “New Song.” The New Song movement is a lively challenge of hope from those who have experienced the trauma and cultural dislocation of war and civil strife. Leading the list of releases are those by Inti-Illimani from Chile, followed by Sabia from Mexico and Los Angeles, Roy Brown from Puerto Rico and Guardabarranca and Salvador Bustos, both from Nicaragua. The music in every instance is beautiful and full of hope. Retailers can contact Redwood Records for further information: 415-429-9191.

Stephen Pedgitt

RETAILER PROFILE

Store: World Record
Market: West Hollywood
Co-owner/Manager: Caroline Meadlin Roat

"Basically, what the store is about is, we specialize in the disco music and English imports," said Caroline Roat, co-owner of World Record. The store, open just three months, is only slightly younger than the city it is in. You might recall that in the last California general election, the people of West Hollywood voted to secede from the City of Los Angeles and establish their own municipality.

In a similar spirit of individuality, World Record was opened in a fashionable area amid clothing stores and night spots and has flourished from the start. "We specialize in really helping our customers and getting them into new music," Roat stated. A state-of-the-art stereo system with CD player and video system have been installed to acquaint customers with the new music.

"The store is a pleasant place to be with, not only good music, but good videos showing at the same time," said Roat. There is already a ticket agency and plans call for home delivery service and listening booths in the near future.

"We generally want to be really on top of what’s happening, to be an information place by its design this is not like any other record store,” claimed Roat. Ms. Roat came to this country from London, where she was a DJ, five and a half years ago. She still visits her homeland from time to time. This first hand experience with two musical spheres has made her particularly suited to be an expert on the “new music scene.” In addition to this, she has a keen eye for design. The interior of the store is very attractively done with high end appointments and neon sculpture art throughout, the layout of which Roat has personally supervised.

Things will no doubt begin heating up for World Record soon. Now that the business is up and running with a good product mix, a great location and a fully designed store, the time has come for their first aggressive advertising campaign. In three weeks ads will begin running in local papers and on local radio stations.

Hopes are high that this will put World Record over the top.

"Part of the fun of going to a place, especially buying music, is to be in a fun place. Buying a record shouldn’t be like going to a supermarket, it should be a fun experience all the way round. People love to come in here and hang out, and that’s great. The stores I used to go to in Britain would be a place where it was an event to go to the record store. There was always a lot of choice and it was a very social thing. It’s just natural for people to open up and socialize," said Roat. The store’s hours are interesting. Mon.-Thu., 12 PM-12:30 AM; Fri.-Sat., 12 PM-2:30 AM ("After the clubs let out," Roat hastened to add); Sun.2 PM -11 PM (because, we’re so burned out.")
Farm Aid Gears Up — Sales Brisk

NASHVILLE — A spokesperson at Buddy Lee Attractions, the Nashville firm which is handling the production and promotion for the Farm Aid concert, confirmed a list of nearly 40 acts for the lineup of the agriculture benefit, to be held Central Middle School in Champaign, Ill., Buddy Lee’s Tony Conway has been quoted by the Nashville daily as saying that more entertainers may be added to the bill at the last minute.

The Farm Aid board, in its pursuit of the donation of $40 million in donations, includes concert organizers Willie Nelson and John Cougar Mellencamp, both of whom will also perform on the show, slated to begin at 10 a.m. As yet, there have been no more reported decisions on who will specifically benefit from the money to be raised.

Country artists reported ready to appear on the benefit also include the following: Alabama, Merle Haggard, Kenny Rogers, Waylon Jennings, George Jones, Loretta Lynn, and Iveys guitar strings were slightly damaged. Ivey also had background noise taken from the original record. Benjamin John and his group were recorded between the mid-'40s and 1950s.

The album will be released by Warner Bros. and will feature previously unissued performances including rare radio transcriptions, along with previously unreleased tracks. The album has been recorded and mixed in Nashville, Tennessee.

The CMF has already released two Hank Williams, Sr. projects, both of whom are as follows: "Half A Dogs Love" and "Half A Dogs Love". The last release from the late 1940s, was released earlier this year.

"Making the history of country music relevant in the present is what the Country Music Association is all about," Ivey said. "We feel our efforts on the Hank Williams/Willie Nelson dует are certainly justified by the dignity of the final product." The CMF will also announced that the Country Music Hall of Fame and Museum, plans to open a special Nelson museum exhibit in October.

Tanya Tucker Signed To Capitol

Tanya Tucker — The most recent in a spate of artist signings at Capitol/EMI America’s Nashville division is singer Tanya Tucker, whose contract has been announced recently by Jim Fogel, Nashville president of Capitol/EMI America.

Tucker has previously recorded on the ABC, Aristas and MCA labels during a career which began more than 10 years ago with the hit Delta Dawn. Under her new contract, she will be working again with producer Jerry Crutchfield, who is noted for his work with Lee Greenwood and Barbara Mandrell, among others.

Tucker has also completed a new management agreement; she has retained Bob Wathan of Music City Management, an artist development and management firm with offices in Franklin, TN and Louisville, KY.

WINNING COMBINATION — Four-time Grammy winner Anne Murray (I) is shown above at Toronto’s Eastern Sound Studios with another honoree — country music darlings with producer David Foster. Foster is the co-writer and producer of "You And Me," a song to be included on Murray’s next LP, which will be released in early 1986. Murray and Foster have the CMA Awards show with Kris Kristofferson; Foster recently completed preproduction work on Paul McCartney’s next album.

Cash Box/September 7, 1985
<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist</th>
<th>Chart Peak</th>
<th>First Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>I'LL NEVER STOP LOVING YOU</td>
<td>GARY MORRIS</td>
<td>47</td>
<td>7-28947</td>
</tr>
<tr>
<td>35</td>
<td>SMOOTH SAILING (ROCK IN THE ROAD)</td>
<td>MARK GRAY</td>
<td>37</td>
<td>3-06403</td>
</tr>
<tr>
<td>36</td>
<td>ANGEL IN YOUR ARMS</td>
<td>BARBARA MANDRELL</td>
<td>48</td>
<td>MCA-52541</td>
</tr>
<tr>
<td>37</td>
<td>THINKING ABOUT YOU</td>
<td>SOUTHERN PACIFIC (Herman</td>
<td>51</td>
<td>7-29433</td>
</tr>
<tr>
<td>38</td>
<td>HANG ON TO YOUR HEART</td>
<td>EXILE</td>
<td>58</td>
<td>34-05580</td>
</tr>
<tr>
<td>39</td>
<td>I WANT TO SEE YES</td>
<td>LOUISE MANDRELL</td>
<td>52</td>
<td>RCA-14151</td>
</tr>
<tr>
<td>40</td>
<td>YOU COULD BE THE ONEBEE</td>
<td>CHANCE</td>
<td>41</td>
<td>3-06959-7</td>
</tr>
<tr>
<td>41</td>
<td>HIGHWAYMAN</td>
<td>W. NELSON, K. KRISTOFFERSEN, J. CASH,</td>
<td>19</td>
<td>RCA-14065</td>
</tr>
<tr>
<td>42</td>
<td>I WANT EVERYONE TO CRY</td>
<td>RESTLESS HEART</td>
<td>15</td>
<td>RCA-14068</td>
</tr>
<tr>
<td>43</td>
<td>CAROLINA IN THE PINES</td>
<td>MICHAEL MARTIN MURPHY</td>
<td>24</td>
<td>E=America B-2395</td>
</tr>
<tr>
<td>44</td>
<td>TOO MUCH ON MY HEART</td>
<td>THE STATER BROTHERS</td>
<td>19</td>
<td>Mercury 34-05407</td>
</tr>
<tr>
<td>45</td>
<td>TOKYO, OKLAHOMA</td>
<td>J. ANDERSON</td>
<td>59</td>
<td>Warner Bros. 7-29791</td>
</tr>
<tr>
<td>46</td>
<td>YOU CAN'T RUN AWAY FROM YOUR HEART</td>
<td>L. D. ALTON</td>
<td>14</td>
<td>Columbia 34-04840</td>
</tr>
<tr>
<td>47</td>
<td>COLD SUMMER IN GEORGIA</td>
<td>ROCKY'S SKYDOME</td>
<td>30</td>
<td>RCA-14050</td>
</tr>
<tr>
<td>48</td>
<td>MY TOOT-TOOT</td>
<td>ROCKY'S SKYDOME</td>
<td>31</td>
<td>RCA-14050</td>
</tr>
<tr>
<td>49</td>
<td>HOMETOWN GOSPII</td>
<td>THE WITNESSES</td>
<td>35</td>
<td>MCA-Curb-52-615</td>
</tr>
<tr>
<td>50</td>
<td>PRETTY LADY</td>
<td>KEITH STEGALL</td>
<td>50</td>
<td>RCA-34-03043</td>
</tr>
<tr>
<td>51</td>
<td>DON'T TELL ME I'M KIND</td>
<td>ALMOST BROTHERS</td>
<td>74</td>
<td>MCA 7-29765</td>
</tr>
<tr>
<td>52</td>
<td>TWO OLD CATS LIKE US</td>
<td>RAY CHARLES</td>
<td>68</td>
<td>Warner Bros. 7-29263</td>
</tr>
<tr>
<td>53</td>
<td>DROWNING IN MEMORIES</td>
<td>T. GRAHAM BROWN (Capitol B-3499)</td>
<td>63</td>
<td>RCA-14050</td>
</tr>
<tr>
<td>54</td>
<td>BARROOM ROSES</td>
<td>MOE BANDY</td>
<td>64</td>
<td>Columbia 34-05430</td>
</tr>
<tr>
<td>55</td>
<td>DON'T MIND THE THORNS</td>
<td>LEE GREENWOOD</td>
<td>70</td>
<td>RCA-23560</td>
</tr>
<tr>
<td>56</td>
<td>YOU'VE GOT SOMETHING ON YOUR MIND</td>
<td>MICKI GILLEY</td>
<td>69</td>
<td>RCA-34-05400</td>
</tr>
<tr>
<td>57</td>
<td>WHEN I GET HOME</td>
<td>BOBBY BAER</td>
<td>60</td>
<td>BMI-American B-82793</td>
</tr>
<tr>
<td>58</td>
<td>RHYTHM GUITAR</td>
<td>EMPIRE UNIVERSITY</td>
<td>38</td>
<td>Warner Bros. 7-29752</td>
</tr>
<tr>
<td>59</td>
<td>I'M FOR LOVE</td>
<td>HANK WILLIAMS, JR.</td>
<td>39</td>
<td>Warner Bros. 7-297923</td>
</tr>
<tr>
<td>60</td>
<td>AIN'T IT JUST LIKE LOVE</td>
<td>BILLY BURLEIGH (MCA-Curb-52-620)</td>
<td>75</td>
<td>RCA-14159</td>
</tr>
<tr>
<td>61</td>
<td>LET A LITTLE LOVE COME IN</td>
<td>CHARLIE PRICE</td>
<td>43</td>
<td>RCA-14153</td>
</tr>
<tr>
<td>62</td>
<td>FORTY FOUR HOUR WEEK FOR A LIVIN'</td>
<td>ALABAMA (Warner Bros. 7-22952)</td>
<td>45</td>
<td>RCA-14053</td>
</tr>
<tr>
<td>63</td>
<td>I'M TAKIN' MY TIME</td>
<td>BRENDA LEE</td>
<td>80</td>
<td>MCA-25640</td>
</tr>
<tr>
<td>64</td>
<td>JUST AS LONG AS I HAVE YOU</td>
<td>GUS HARDIN AND DAVE LOGGINS</td>
<td>74</td>
<td>RCA-11459</td>
</tr>
<tr>
<td>65</td>
<td>DOWN THE ROAD/ MOUNTAIN PASS</td>
<td>DAN FOGELBERG (Full Moon-Epic 34-05446)</td>
<td>79</td>
<td>2</td>
</tr>
<tr>
<td>66</td>
<td>DOWN THE FLORIDA KEYS</td>
<td>TOM T. HALL</td>
<td>77</td>
<td>RCA-34-0177</td>
</tr>
<tr>
<td>67</td>
<td>I DON'T THINK I'M READY FOR YOU</td>
<td>ANNE MURRAY</td>
<td>49</td>
<td>Capitol B-5477</td>
</tr>
<tr>
<td>68</td>
<td>I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)</td>
<td>RAY PRICE (Stapone SCR-044)</td>
<td>78</td>
<td>3</td>
</tr>
<tr>
<td>69</td>
<td>CHARTBREAKER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>THIS AIN'T DALLAS</td>
<td>HANK WILLIAMS, JR.</td>
<td>54</td>
<td>MCA-52579</td>
</tr>
<tr>
<td>71</td>
<td>OLD HIBBIE</td>
<td>THE BELLAMY BROTHERS (MCA-Curb- MCA-52579)</td>
<td>54</td>
<td>RCA-14016</td>
</tr>
<tr>
<td>72</td>
<td>IF YOU BREAK MY HEART</td>
<td>BALTIMORE (MCA-PB-14085)</td>
<td>55</td>
<td>RCA-14085</td>
</tr>
<tr>
<td>73</td>
<td>I WILL DANCE WITH YOU</td>
<td>KAREN BROOKS (DUET WITH JOHNNY CASH)</td>
<td>56</td>
<td>Warner Bros. 7-28967</td>
</tr>
<tr>
<td>74</td>
<td>I KNOW THE WAY TO HEART</td>
<td>VERONICA GLASER</td>
<td>65</td>
<td>RCA-14099</td>
</tr>
<tr>
<td>75</td>
<td>LOVE DON'T CARE</td>
<td>KEVIN THOMAS CONLEY</td>
<td>61</td>
<td>RCA-14019</td>
</tr>
<tr>
<td>76</td>
<td>LETTER TO HOME</td>
<td>GLEN CAMPBELL</td>
<td>62</td>
<td>Atlantic 7-99064</td>
</tr>
<tr>
<td>77</td>
<td>OUT OF SIGHT OUT OF MIND</td>
<td>NORMAN WELS (Eagle VSC-1204)</td>
<td>65</td>
<td>RCA-14019</td>
</tr>
<tr>
<td>78</td>
<td>NOBODY EVER GETS ENOUGH LOVE</td>
<td>TAMMY HANKS</td>
<td>65</td>
<td>Capitol B-5485</td>
</tr>
<tr>
<td>79</td>
<td>YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL)</td>
<td>TAMMY WYNETTE (Epic 34-03539)</td>
<td>66</td>
<td>7</td>
</tr>
<tr>
<td>80</td>
<td>EVERYDAY PEOPLE</td>
<td>MARGO SMITH AND TOM YORKE</td>
<td>67</td>
<td>Sunbird DC-110</td>
</tr>
<tr>
<td>81</td>
<td>DONCHA</td>
<td>T. G. SHEPPARD (Capitol B-34854)</td>
<td>71</td>
<td>Columbia 34-05591</td>
</tr>
<tr>
<td>82</td>
<td>DIXIE RIDE</td>
<td>LEE GREENWOOD</td>
<td>72</td>
<td>RCA-52544</td>
</tr>
<tr>
<td>83</td>
<td>HOTTEST “EX” IN TEXAS</td>
<td>ROCKIES (EMI-American B-82673)</td>
<td>72</td>
<td>RCA-14016</td>
</tr>
<tr>
<td>84</td>
<td>WHAT USED TO BE CRAZY</td>
<td>THE BAMA BAND (Compleat CK-110)</td>
<td>73</td>
<td>RCA-14016</td>
</tr>
<tr>
<td>85</td>
<td>STOP HIDING YOUR HEART</td>
<td>T. G. SHEPPARD</td>
<td>66</td>
<td>Capitol B-34854</td>
</tr>
<tr>
<td>86</td>
<td>BETCHTA CAN'T MAKE ME LOVE</td>
<td>JADA KING (Evrgren EE-1032)</td>
<td>76</td>
<td>3</td>
</tr>
<tr>
<td>87</td>
<td>PAINT THE TOWN BLUE</td>
<td>ROBIN LIE AND ROBIN</td>
<td>82</td>
<td>Evrgren EE-1032</td>
</tr>
<tr>
<td>88</td>
<td>HELLO MARY LOU</td>
<td>THE STATER BROTHERS</td>
<td>84</td>
<td>RCA-14085</td>
</tr>
<tr>
<td>89</td>
<td>BACK POCKETS</td>
<td>CLAYTON CLAXTON (MCA 5545)</td>
<td>85</td>
<td>RCA-14085</td>
</tr>
<tr>
<td>90</td>
<td>TWENTIETH CENTURY FOOL</td>
<td>KENNY ROGERS (LLCM-12-34845)</td>
<td>89</td>
<td>RCA-14085</td>
</tr>
<tr>
<td>91</td>
<td>FOOLDED AROUND AND FELL IN LOVE</td>
<td>T. G. SHEPPARD (Capitol 34-05400)</td>
<td>85</td>
<td>RCA-14050</td>
</tr>
<tr>
<td>92</td>
<td>FORGIVING YOU WERE EASY</td>
<td>WILLY NELSON</td>
<td>86</td>
<td>Columbia 34-05474</td>
</tr>
<tr>
<td>93</td>
<td>LASSO THE MOON</td>
<td>GARY MORGAN (Warner Bros. 7-290929)</td>
<td>87</td>
<td>RCA-14053</td>
</tr>
<tr>
<td>94</td>
<td>IT AIN'T GONNA WORRY MY MIND</td>
<td>RAY CHARLES (with MICKI GILLEY)</td>
<td>88</td>
<td>Columbia 34-05660</td>
</tr>
<tr>
<td>95</td>
<td>I'LL BE YOUR FOOL</td>
<td>JIM GLASER (MCA/Noble Vision-S2619)</td>
<td>90</td>
<td>11</td>
</tr>
<tr>
<td>96</td>
<td>WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK</td>
<td>BILL ANDERSON (Swenn ODK-SW5018)</td>
<td>91</td>
<td>5</td>
</tr>
<tr>
<td>97</td>
<td>IT'S A SHORT WALK FROM HEAVEN TO HELL</td>
<td>JOHN SCHNEIDER (MCA-5267)</td>
<td>93</td>
<td>RCA-14050</td>
</tr>
<tr>
<td>98</td>
<td>SHE'S A MIRACLE</td>
<td>EXILE</td>
<td>94</td>
<td>RCA-14050</td>
</tr>
<tr>
<td>99</td>
<td>DIM LIGHTS, THICK SMOKE</td>
<td>VERN GOSIN (Compleat CP-1492)</td>
<td>94</td>
<td>RCA-14016</td>
</tr>
<tr>
<td>100</td>
<td>SHE KEEPS THE HOME FIRES BURNING</td>
<td>RONNIE MILSPA (RCA-14043)</td>
<td>95</td>
<td>RCA-14043</td>
</tr>
</tbody>
</table>
COUNTRY RADIO

MOST ADDED

WCII — Mark Williams — Louisville
G. Morris
B. Mandrell
Starter Brothers
Alabama
L. Lynn

KSO — Billy Cole — Des Moines
G. Morris
E. Raven
B. Mandrell
V. Gosdin
J. Collins
T. T. Hall

KKAL — Mike David — Arroyo Grande, CA
T. T. Hall
T. G. Brown
K. Whitley
Atlanta
M. Tills
Bandana

WTVR — Mike Allen — Richmond
B. Lee
T. G. Sheppard
C. Faris
V. Gosdin
L. Blanton
N. Felts
J. Buffett
H. Williams, Jr.
R. Leigh

WDLW — Nina Ryder — Boston
R. Travis
H. Williams, Jr.
J. Staplemy
M. Tills
W. Nelson/K. Kristofferson/J. Cash/
W. Jennings
J. Buffett
Chance

KAKA — Larry Dean — Monticello, AR
H. Williams, Jr.
L. Brody
S. West
L. Greenwood
J. Lindsey
C. Faris
N. Felts
R. Leigh

WKFZ — Jim Bell — Fayetteville, TN
J. Staplemy
Atlanta
L. Brody
T. G. Sheppard
W. Nelson/K. Kristofferson/J. Cash/
W. Jennings

KIXZ — Chris Taylor — Amarillo
R. Travis
M. Tills
V. Gosdin
G. Morris
J. Lindsey
J. Staplemy
Sidewinder

WSM — Jay Phillips — Nashville
K. Mattea
V. Gill

EXILE IN STOCKTON — During a recent California co-headlining tour with The Oak Ridge Boys, members of Exile visited KFMR-FM in Stockton. (l-r): Les Taylor, Exile; Steve Jackson, air personality of KFMR; and Steve Goetzman, Exile.

J. Schneider
Exile
C. Gayle
L. Greenwood
Alabama
R. McEntire
KFPI — Gary Hightower — Wichita
H. Williams, Jr.
T. G. Brown
Exile

THE COUNTRY MIKE

STATION PROFILE — KFOX/Abilene serves a market of over one-half million people who work in industries ranging from cattle ranching to computer production to petroleum. K-FOX covers a number of cities with its AM stereo country, including Midland, Odessa, and a number of smaller towns in the over 50 counties its reaches. The AM stereo station serves its listeners by providing an appropriate blend of contemporary country, news, sports, and special features. K-FOX places a strong emphasis on sports covering high school and college athletics as well as Houston Oiler football. The station is affiliated with ABC news and carries features such as Paul Harvey and Howard Cosell. The station also fields an award-winning local news team. K-Fox isn’t new to central Texas; it will celebrate its 50th anniversary of broadcast service next year. The station is owned by FOX Communications, and with its recent acquisition of sister station KIX, it has become the only AM/FM combo between Dallas/Ft. Worth and El Paso. K-FOX is staffed by general manager Bill Fox, operations manager Duane Fox, program director Don Register, and music director Robert Wood. Air shifts feature Don Register, Robert Wood, and Bob Test from 6-10 a.m.; Ron McCandless from 10 a.m. to 2 p.m.; Robert Wood from 2-6 p.m.; Karen Singleton from 6 p.m. to midnight and Brad Krabill from midnight to 6 a.m. KFOX believes that the key to success lies in community involvement. It has been conducting a long-running promotion this summer to further increase its visibility within the market. Each Friday evening the station throws a “K-FOX Backyard Barbeque.” Members of the staff host a backyard cookout, complete with food and grill, at the home of that week’s winner.

CONGRATULATIONS!! — KWKH/Shreveport is certainly keeping busy celebrating anniversaries and birthdays this year. Frank Page, long-time air personality for the station is celebrating his 60th birthday as well as his 50th year with KWKH. Also in keeping with the commemorative spirit, KWKH itself is celebrating its 60th year in country music. For many years, Page was an announcer on the KWKH “Louisiana Hayride,” the show instrumental in the early careers of such legendary performers as Hank Williams, Sr., Ernest Tubbs, Elvis, and Johnny Cash. Page is still on the air, holding the morning shift as he has for many years. Congratulations to both Page and KWKH.

STATION HIJACKED — WTWF-FM/Dothan, Alabama, was the scene of a hijacked air shift recently. Music director Charlie Platt was forced to relinquish control of the afternoon show when Complet artist The Bama Band stopped by to take calls and play a few off-the-wall requests. The visit was to promote the group’s first album. The band’s years of backing Hank Williams, Jr., have made the group familiar to fans worldwide. When asked what life on the road with Hank was like, lead singer “Animal” Turner described it as being “a cross between the French Foreign Legion and a fraternity party.”

Byron Wynkoop

COUNTRY PROGRAMMER’S PICK

Programmer
Andy Carr

Station
KVEG

Market
Las Vegas

Song: “Doncha?”
Artist: T. G. Sheppard
Label: Columbia

Comments:
“A refreshing addition to our playlist with its upbeat tempo and perfect blend of unique background singers and music… This could be the sound that Sun was looking for when it found Elvis… Rockabilly is back with ‘Doncha?’”
ALBUM RELEASES

HANG ON TO YOUR HEART — Exile — Epic BFE 40000 — Producer: Buddy Killen

One thing Exile’s Sonny Lemaire and J.P. Pennington cannot be accused of is inconsistency. Less successful partnerships could learn a lot by studying this pair’s seamless, uncluttered approach to songwriting, and this LP would be a good place to start since the two of them wrote every song. One of the cuts, “Music,” is nothing less than a country rap song (it’s innovative and it works, too), and the words are a condensed explanation of Exile’s professional attitude and why the group is so popular: both the band and its fans simply “like music, every kind of music/Don’t matter what you call it.”

WON’T BE BLUE ANYMORE — Dan Seals — EMI America ST-17169 — Producer: Kyle Lehning

Dan Seals’ progress has been steady, sure and marked by high quality material and superlative performances. His singing combines the best elements found in the styles of two of his contemporaries — Ricky Skaggs and George Strait — yet he has abilities not possessed by either of those two, and his unique talent may ultimately prove to be appealing to a wider range of listeners. Most of the same players who contributed to Seals’ “San Antonio” LP are back for “Won’t Be Blue Anymore.” A new addition is Barry Beckett, the legendary Muscle Shoals picker/producer (now working in Nashville), who plays piano on several cuts.

SINGLE RELEASES

OUT OF THE BOX

RICKY SKAGGS (Epic 34-05585)
You Make Me Feel Like A Man (4:24) (Hall-Clement/Ricky Skaggs — BMI) (P. Rowan) (Producer: Ricky Skaggs)
The first single from the upcoming (Oct. 1) “Live In London” LP is a moderately paced love song written in classically romantic terms. The song benefits greatly from the digital technology used in its production — it’s the cleanest live, large-audience recording we’ve heard. The arrangement is carefully done and includes tasteful, musically onomatopoeic moments; e.g., piano fills specifically embellish words which compare love first to a flower, then to the wind. The deliberately subdued strength in Skaggs’ singing adds to the conviction of his words.

WILLIE NELSON (Columbia 38-05597)
Me And Paul (2:50) (W. Nelson) (Producer: Willie Nelson)
The title cut from Nelson’s latest album is a fairly well known tune, written years ago and recorded previously. The song is both a tribute to a friend and colleague (Paul English) and a vignette of life in Willie’s traveling family. On the surface, the lyrics are about the good times, the bad times and the close calls encountered on the road; on another level, the words speak volumes about friendship and loyalty. Response will be heavy.

GEORGE STRAIT (MCA-52667)
The Chair (3:28) (Tree/Larry Butler — BMI) (H. Cochran, D. Dillon) (Producers: Jimmy Bowen, George Strait)
“ar The Chair” (which is not a cover of the 1971 Marty Robbins top ten hit) is the first single from Strait’s forthcoming “Something Special” album. The song is the product of a collaboration between Hank Cochran, a songwriting legend, and Dean Dillon, a songwriting legend-in-the-making. It’s no surprise, therefore, that “The Chair” is country writing at its finest. Small talk over a small table leads to a dance and a promising conclusion. Strait shows again why he is in the first rank of country singers — his timing and delivery are excellent.

EARL THOMAS CONLEY (RCA PB-14172)
The vocal arrangement on this song is reminiscent of “Love Don’t Care,” but the melody is more interesting. It’s also more difficult to sing, but not so much that it poses a problem for Conley, who (even though he is greatly admired) is probably a better singer than anyone realizes (other than himself, of course). “Nobody Falls Like A Fool” is the first single from Conley’s new album, a greatest hits package planned for release this month. The song is one of two or three new tunes which are to be included on the LP.

FEATURE PICK

JACKSON TO ASCAP — CBS artist Carl Jackson, composer of the Glen Campbell hit, “Letter To Home,” recently signed with ASCAP during master sessions at Nashville’s Audio Media studio. Pictured above (l-r): Jim Cartson, CBS product manager; producer Marshall Morgan; Connie Bradley, ASCAP southern regional directory; Jackson; and Merlin Littlefield, ASCAP associate director.
authenticity in their working of Reggae and Tex-Mex melodies, while also achieving a mainstream sound which is appealing to pop and rock audiences. Though much acclaimed in instrumental circles for years as well as attaining some notoriety with Jackson Browne and others, it is clear that Lindley loves best the hybrid sound which El Rayo-X performs, and though the American labels seem to miss the charm and good feeling of that music, fans of his live show and import buyers can still enjoy his latest work.

Opening for Lindley were the Casual Girls, a young five-piece all-girl group (one of which is Lindley's own fifteen-year-old daughter, Rosanne) which played way beyond its years, and much in the same musical vein as the headliner. Highlights were a rambunctious cover of "Pressure Drop" and a moving original entitled "We Are The Children.”

Peter Holden

THE RITZ, N.Y.C. — Though he's traded Pete's windmill-arméd guitar pyrotechnics for less showy axmanship, Simon Townshend still bears a strong resemblance to his brother. He has the same air of youthful outrage, the same edgy tenor, the same lyric but untamed writing style as Pete did in the early days of the Who. Unfortunately, Simon seems very uncomfortable with this resemblance. Rather than accepting the parallel between his talent and his brother's and using his creativity within those confines, he seems caught in a tug-of-war between what he is and what he wishes he were not. His moves — skimo stances, metronome head swings, and miniature cross-stage stomps — have the tension of one who'd like to let go more, but is afraid of the response that might evoke. His arrangements have a granite edge, based, it seems, on the hope he can obscure his sensitivity — and the family vocals — by submerging them in metallic power chords. And he keeps checking in with his audience — repeatedly inquiring "How am I doing?" — as if he's really not sure he can carry a show on his own power. But he can. Behind the heavy arrangements and discomfitted presence is a songwriter/performer with a sharp eye for mood and emotion — not on a poetic scale, perhaps, but on a very human one. "From the reassuring promise of "I'm The Answer" to the regretted lover's deception of "Sorry," this 21 artist displays a lyrical insight and a way with a chord that speaks a maturity of his own. Nor is he content to deal solely with the standard relationship fare. The sinister "Believe In You" first sets up a string of tragic circumstances, then poses a disturbing reason for religion: "We all wanna believe in you when there's nothing else we can do."

Hardly the work of a trembling writer afraid of his own — or his brother's — shadow. But Townshend's confidence is buried it seems, trapped beneath a layer of musical identity crisis. Not surprising, perhaps, with the legacy his brother left behind, but unfortunate all the same. Julian Lennon has proven that uncanny family resemblance need not stand in the way of individual ability. If Simon Townshend can come to terms with his own sibling parallels, we could witness the rise of another burgeoning talent.

Robin J. Schwartz

GREEK THEATRE, L.A. — Chaka Khan's reputation as an uneven live performer was vindicated at her recent performances. Here, in a thoroughly professional set of hit material, new and old. Performing this time around with a crack band of session players — Rufus guitarist Tony Maiden did come out to play a good portion of the show — Khan demonstrated her truly amazing singing talent with power and soul that proved out why her LP "I Feel For You" was one of the best produced and performed records of 1984.

Entering to a feverish "This Is My Night," Khan seemed immediately at home with the nearly filled Greek, much as the crowd seemed at home in their adoration of her. Though no new material was offered during the show, the many cuts from her days with Rufus as well as the various hits from "I Feel For You" made for a well-rounded performance. Working through older cuts such as "Do You Love What You Feel" and others, Khan provoked the stage with confidence as her backing band played dynamically. A good deal of momentum had been built up by the time Khan introduced her medley of Rufus tunes, which served mainly to please her many old fans, though it brought down the level of the show's energy. Featuring "Sweet Thing" and her biggest hit with the band, "Tell Me Something Good," the well-orchestrated medley brought down the house. Yet Khan still had several aces up her sleeve.

Introducing "Eye to Eye" from "I Feel For You" by noting that it was an overseas smash single, the vocalist grooved into this overlooked chestnut and provided the crowd with some of the best instances of her vocal expertise. Though it did seem at times as if Khan would rather be singing in the relative privacy of the recording studio instead of prancing around a hot-lit stage in a sequined gown, cuts such as this brought out the best in her artistry.

Finishing with an extended — and surprisingly fresh and tight — version of "I Feel For You," the band's bassist did Grandmaster Melle Mel's famous rap, the band and guitarist Maiden really got a chance to step out. With a pumping "Ain't Nobody" for an encore, Chaka Khan proved that her talent and material are among the best in the business.

Peter Holden

The GRANT MEETS GIBSON — Amy Grant is currently the original vocalist for "The Gift," the Christmas stage show at her Greek Theatre concert in Los Angeles. Both are pop singers who also happen to be gospel artists although they primarily perform for secular audiences.
Bill Monroe and the Bluegrass Boys

McCABE, SANTA MONICA, CA — Bluegrass is one of the few kinds of music that can be traced directly to one man. Bill Monroe took old time string band music, retained its vitality while jetisoning its cobwebs, added fiddles, and brought the vocals up front to create one of the most exciting traditional music forms in America. His position as the grand old man of bluegrass was furthered by the fact that in his early bands, the best musicians flocked to play with him. Being a “Bluegrass Boy” was the goal of many an aspiring parking lot picker during the 50s and 60s and his reputation for having the hottest band was well deserved. Lester Flatt and Earl Scruggs were Monroe alumni before going on to the road on their own. Jimmy Martin, Carter Stanley, Sonny Osborne and others on the immortal role of bluegrass giants all got their start with him. In later years, Peter Rowan, Richard Greene and many more of today’s contemporary music scene started out in the Bluegrass Boys, and it became known as a farm team for the greats.

Now, at 74, Monroe’s high notes quaver more than they used to (although for some reason his piercing falsetto remains intact) but the fire in his eyes remains. He was untouched by time. The band still wears its suits and ties on stage, and he is still the sly Southerner who refers to the audience as “ladies and gentlemen” when he acknowledges requests. And he still demands, and gets, the same high caliber in his band members; Wayne Lewis on guitar, Tater Tate on bass, Blake Williams on banjo and Glenn Duncan on fiddle reflect the Monroe stamp of quality control. The band still consists of songs long associated with him: “Blue Moon of Kentucky” is probably his best-known number, by virtue of Presley’s hit version. “Little Cabin Home on the Hill,” another Monroe classic later covered by Ricky Skaggs, Monroe dedicated to his writer, the late Lester Flatt. They did a couple of gospel quartet numbers too, including “A Beautiful Life” and his fluid mandolin playing was spotlighted on “Come Hither to Go Yonder.”

The band was joined halfway through the set by ex-Bluegrass Boy Bill Botline, who contributed in a fiery version of “Sally Goodin” to whoops and hollers from the audience. Monroe, letting everybody know who really was the boss, tossed off a mandolin break during the song with absolutely shattering ease, leaving the audience (which included Elvis Costello and T-Bone Burnett) sitting there in disbelief.

The good thing about McCabes’, aside from the music, is the consistency. To book quality traditional music, is the intimate (150 seats) atmosphere that lets you see every drop of sweat on the musicians’ neck from anywhere in the room; the bad thing is the schoolroom atmosphere, which restrains most audiences (and possibly performers too) from giving their all; Monroe transcended those problems with ease and grace, putting on a high-quality, exciting show. And the audience beat the odds too, responding with a standing ovation and bringing him back for three encores.

JARREAU, AL

THE GREEK THEATRE, LOS ANGELES — To the delight of most and the chagrin of a few, Al Jarreau not only offered his familiar brand of mellow fusion, but also revealed a changing musical persona, during his August 23 concert at the Greek. For those anticipating a sedate, soothing evening of tranquil sounds, they had come to the wrong place. Despite performing the luxuriously relaxing material he’s best known for, Jarreau’s concert was oriented for the most part toward cuts from his new album, “High Crimes” (Warner Bros.), songs which reside primarily in the world of pop, not in the world of jazz.

When Jarreau was introduced (following a virtuoso performance by saxophonist David Sanborn, and his band), it became clear just how diverse and loyal a following the singer has. The surprisingly assertive cheer which permeated the area may have been tame by Sting or Prince standards, but the Greek was no bastion of conservatism that night either. This audience was ripe for both the recognizable Jarreau and the new Jarreau, and he and appropriately delivered a powerhouse collection of predominantly upbeat numbers designed to keep feet tapping and hands clapping.

Backed by eight superb musicians (who actually could have used some more time for their own improvisational wanderings), Jarreau launched the concert with his recent song, “Raging Waters,” which proved to be a high-energy festival of vocal effects. Like several other numbers throughout the course of the evening, “Raging Waters” afforded Jarreau the opportunity to display his unique ability to imitate, with uncanny realism, several musical instruments. While the image of a grown man simulating a guitar or conga drum may elicit thoughts of some pathetic routine by a struggling lounge comic, Jarreau instead performed what can only be called vocal magic. Singer may, in fact, be a misnomer—Jarreau is an instrument. He’s more of a one-man orchestra.

Breaking through his string of hits, such as “Trouble In Paradise,” “After All,” and “We’re In This Love Together,” Jarreau once again demonstrated the space, smooth, emotional, racy vocal techniques he’s best known and most admired for. For a performer who’s sung many of them on their instrumental versions, and who was just winding up a lengthy, demanding road tour, Jarreau also conveyed the kind of depth and sincerity usually reserved for those who have yet to establish themselves.

One of the many unexpected treats of the evening was derived from Jarreau’s rendition of Irving Berlin and Emma Lazarus’ “Statue Of Liberty,” and the subsequent “America The Beautiful.” One can only imagine the derivation with which such a blatantly patriotic medley would have been greeted not so many years ago. Conversely, the audience (a primarily young one) seemed genuinely moved, particularly because Jarreau so obviously believed in every word he sang.

As mentioned, though, the bulk of the concert consisted of up-tempo, dance- oriented material, songs such as “Let Your

BOOGIE DOWN” and “You’re The Only Love I Need.” Although these numbers were consistently enjoyable and expertly performed, they did tend to emphasize a slicker, glitzier, more theatrical side of Jarreau which took a bit away from the heart and soul of his traditional musical identity. While Jarreau’s jaunts down to the crowd may have sparked a livelier atmosphere, they seemed somewhat unnecessary by-products of his effort to forge a new image.

Relative to the mastery of Jarreau’s musical talents and the warm, engaging personality he revealed all through his performance, however, those are certainly minor criticisms. Whether deeply wrapped up in the sentiment of a romantic lyric, or casually tossing his perfectly constructed scat lines out into the night, Jarreau showed the expertise which has earned him his lofty niche in the music business. He exuded charisma and commanded respect. With all he’s already accomplished, he definitely deserves the chance to expand his musical horizons. As this concert revealed, a slight excess of showiness can’t begin to detract from his remarkable talents. Quite simply, whatever genre of music he performs, Al Jarreau belongs in the spotlight, center stage.

Peter Berk

SOUTHERN ACCENTS IN NASHVILLE — Tom Petty and The Heartbreakers recently celebrated backstage following their performance at the Municipal Auditorium in Nashville during their 1985 U.S. tour. Petty and The Heartbreakers performed music from their MCA Records album along with cuts from previous smash LPs. Shown backstage are (l-r): David Hall, WKDF; Tom Petty; Jerri Leonard, MCA Records Nashville; Andy Sommers, KX-104; David Kennedy, KX-104; Michael Steele, regional pop promotion manager, MCA Records Nashville.

EDDIE TURNS THE TIDE — Acro Records recently hosted a listening party in San Francisco to premiere the first album for the label from Bay Area group Eddie and The Tide. Entitled “Go Out And Get It,” the LP was produced by Eddie Money at Fantasy Studios in Berkeley. The Eddie and The Tide festivities took place aboard the S.S. Jeremiah O'Brien, the National Liberty Ship Memorial, which is permanently docked in San Francisco. Shown at the Eddie and The Tide listening party are, from left: the group’s keyboardist Caz McCaslin, lead vocalist/guitarist Eddie Rice, bassist George Diebold, producer Eddie Money, drummer Scott Mason and lead guitarist Johnny Perti.

CRINER’S A SIGNER — Vanguard Records recently formed a new subsidiary label for “New Age,” music, Terra Records. Terra’s first release includes a new album by jazz pianist Clyde Criner, shown here signing as Samuel Charters (r), Terra’s executive producer, looks on.
Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both volumes are valuable resources to anyone whose business is the music business.

15% savings off list price for CASH BOX subscribers

COUNTRY SINGLES CHARTS
ONLY $37.50
SINGLES CHARTS
ONLY $41.50 LIST PRICE $49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the “Top Ten” records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.
NEW YORK — J.L. Davies has been appointed Acting Chairman of RCA/Ariola International, a newly formed UK company created by the merger of RCA and Bertelsmann’s worldwide record, music publishing and music video operations. The appointment was announced by John K. Mangini, vice president, International Operations for RCA/Ariola International.

Davies assumes the new management role in addition to his primary post as vice president, Europe for RCA/Ariola International.

The present management of RCA Re- cords and Ariola Records in the UK will report to Davies.

United Kingdom

LONDON—Madonna has proven a phenomenal success on both sides of the Atlantic — she has now broken more records, earning herself a place in pop history.

Her current chart-topping single “Into The Groove” is the highest debuting single — at number four — by any female singer; she is also the first female performer in the UK to place three records simultaneously in the Top 50 since June 1985. Russell Murray achieved the same feat in 1965.

“Into The Groove” is also proving to be one of the fastest selling singles in WEA’s history — WEA operations director Phil Murphy says, “It’s our fastest selling single ever. Without doubt the song is a reaction to Madonna catalogue seems to be exploding.” He also claims that he has had to introduce extra shifts at the distribution center to cope with the demand and handle the excess orders.

Madonna’s films have recently been accepted in the UK to recut a video at the London Hard Rock Cafe. This is to coincide with the release of the single “I Can Dream.” The film was taken from the movie Streets Of Fire, but the new one will be specifically for UK use.

Hartman is taking time off from the studio where he is completing his forthcoming album. He has also been working on a number of soundtracks — he has tracks for two films, The Voice, Tracy and Firsh, a track on the new John Travolta movie, Perfect, and a track on Rock 4 to be sung by James Brown.

Elton John is to prove his zest for live performance again — he will embark on a UK tour in November, coinciding with the release of his next album, which is, as yet, untitled. The tour begins at the RDS Stadium and includes eight days at Wembley over the Christmas holiday.

Dairy’s Midnight Runners are back — they’ll release their new album titled “Don’t Stand Me Down” next month on Phonogram.

The recording was done by the main Doyos nuclei, Maria Rita, and by the four Doyos of the group. Mendenhall is once again a master of the cymbals.

The recording was done by the main Doyos nuclei, Maria Rita, and by the four Doyos of the group. Mendenhall is a master of the cymbals.

A FLASH IN THE STUDIO — Geffen recording artists Quarterflash have completed recording their new album, “Back Into Blue,” with producer Steve Levine, best known for his work with the Culture Club. This marks the first time Quarterflash has joined forces with Levine. The album, due out September 9, was recorded at Studio Miraval (from now on) Steve Levine: Quarterflash lead singer Rindy Ross; group’s guitarist/songwriter Max Ross. (Back row) bassist Rich Gooch and drummer Brian Davis.

Argentina

BUENOS AIRES — The new albums by pop-artist Victor Heredia and folk quartet Zupay are the main releases of PolyGram at the moment. Heredia, as we reported before, has been appearing at the Luna Park Stadium, and additional dates have been announced for his tour. Zupay recently signed a new contract with the label and will be launching their new album elsewhere. The company is also busy with the launching of the new albums by Jairo and top item Valentina Lynch.

CBS is preparing the release of the new album by Piero, and has had very interesting advance sales with the latest Julio Iglesias effort, which is expected to become one of the top items of the year. The company is also marketing an album in Argentina that has developed strongly in the last local FM sensation, with songs by artists high in the charts in other countries, including a new album by the Canadian superstar, nature and love, styled by Jose Luis Peraleo, another big name in that country. Raphael has sold many thousands of records in the past, and has returned to activity in Spain with a show that filled a soccer stadium in Madrid.

INTERNATIONAL BESTSELLERS

Argentina

TOP 10 Lps
1. “Los Muchachos” — Miguel Mateos — Music Hall
2. “Argentina” — Various Artists — RCA
3. “USA For Africa” — Various Artists — CBS
4. “Fleeting Markets” — Various Artists — CBS
5. “Concerto” — Alejandro Lerner — EMI
6. “Volver” — Julian Lennon — RCA
7. “En Todo” — Marifer Hugunian — CBS
8. “Llue Tu Cabeza De Rock” — Various Artists — CBS
10. “Afro Latino” — Dino — EMI

Japan

TOP 10 Lps
1. “Tomato” — Tetsuya Hoshina — SONY
2. “Majiko” — Koziun — Victor
3. “Kazuo Ono” — Narita — Happy
4. “Masaaki” — Susumu Kazama — CBS
5. “Sand” — Koike — Victor
6. “Dance And Sing” — Tanaka — CBS
7. “Plata” — Sato — Victor
8. “77” — Tajiri — Victor
9. “Happiness” — Kusunoki — CBS
10. “A Love Story” — Tanaka — CBS

United Kingdom

TOP 10 Lps
1. “Into The Groove” — Madonna — Geffen
2. “Running With That” — Kate Bush — EMI
3. “The Cars” — EMI
4. “I Got You Babe” — UB40 — Chrysalis
5. “Holiday” — Sire
6. “Say You’re My Number One” — Prince
7. “Captain Future” — Polygram
8. “Money For Nothing” — Dire Straits — Vertigo

INTERNATIONAL BESTSELLERS

Argentina

TOP 10 Lps
1. “Tomato” — Tetsuya Hoshina — SONY
2. “Majiko” — Koziun — Victor
3. “Kazuo Ono” — Narita — Happy
4. “Masaaki” — Susumu Kazama — CBS
5. “Sand” — Koike — Victor
6. “Dance And Sing” — Tanaka — CBS
7. “Plata” — Sato — Victor
8. “77” — Tajiri — Victor
9. “Happiness” — Kusunoki — CBS
10. “A Love Story” — Tanaka — CBS

Japan

TOP 10 Lps
1. “Into The Groove” — Madonna — Geffen
2. “Running With That” — Kate Bush — EMI
3. “The Cars” — EMI
4. “I Got You Babe” — UB40 — Chrysalis
5. “Holiday” — Sire
6. “Say You’re My Number One” — Prince
7. “Captain Future” — Polygram
8. “Money For Nothing” — Dire Straits — Vertigo

INTERNATIONAL BESTSELLERS

Argentina

TOP 10 Lps
1. “Los Muchachos” — Miguel Mateos — Music Hall
2. “Argentina” — Various Artists — RCA
3. “USA For Africa” — Various Artists — CBS
4. “Fleeting Markets” — Various Artists — CBS
5. “Concerto” — Alejandro Lerner — EMI
6. “Volver” — Julian Lennon — RCA
7. “En Todo” — Marifer Hugunian — CBS
8. “Llue Tu Cabeza De Rock” — Various Artists — CBS
10. “Afro Latino” — Dino — EMI

Japan

TOP 10 Lps
1. “Tomato” — Tetsuya Hoshina — SONY
2. “Majiko” — Koziun — Victor
3. “Kazuo Ono” — Narita — Happy
4. “Masaaki” — Susumu Kazama — CBS
5. “Sand” — Koike — Victor
6. “Dance And Sing” — Tanaka — CBS
7. “Plata” — Sato — Victor
8. “77” — Tajiri — Victor
9. “Happiness” — Kusunoki — CBS
10. “A Love Story” — Tanaka — CBS

INTERNATIONAL BESTSELLERS
VSDA

The Boom Continues But It's Time To Sell (continued from page 5)

New Releases Announced At VSDA

Tennis Shoes, Escape to Witch Mountain (Disney); and Grace Quigley (MGM/UIA). A number of series should also debut, including the Steve Carver classic, "The Body-Sculpture System" (Royce-America) Karaoke Workout (DAG), Freedแดนse with Marie McDonald (Decca), and the "Diamonds and the Junker" album (Prism), and 21 Days To Stop Smoking (Simon & Schuster). Those who feel it's better to let the music take heart in Michael Maron's Makeover Magic (Suntree), and Beverly Sason's Strictly For The Total Look (Video Associates).

FOOD: The other end of the above coin is the growth of tapes related to the art of imbibing. Craig Clabirane is in the kitchen twice, with his New York Times Video Cookbook (Warner) and his Master Cooking Course, with Pierre Franey (MCA). Other delectable titles are Julia Child's The Way To Cook series (Knopf), the Video Cooking Library and Paul Bocuse a la Carte (Kartes), New York's Master Chefs (SDG), and Enjoying Wine (Video Associates).

TV: The continuing popularity of television programs on video cassettes will continue with the deluxe five-tape, $39.95) The Journal (Simon & Schuster) and the lost episodes of the (Honeymooners (MPI). Also due are Walter Cronkite's Remembering Life and The Fight for Earth (Columbia Tristar). MGM has licensed a three-part A Woman of Substance (Lighting) Bishop Fulton J. Sheen's Life is Worth Living (EWE). Three volumes of Wildside (Touchstone), and episodes from such vintage series as The Dick Powell Theatre and The Rogues (RKO).

COMEDY: Sides should split over The Real Life (MCA), Match Game and Alex Mull Presents The History Of White People in America, Cheech & Chong: Get Out of My Room (MCA), and a collection of comedy videos (Vestron).

KIDS: Kids are being targeted almost as much as adults, it seems, with just about every major company offering something for them. Among the new releases include the introduction of Marvel Comics Video Library, which will unleash 18 video comic books this fall. Also due are Shane Lew's Little House on the Prairie, The Flintstones Comedy Show (World Vision), It's Your Birthday Party with Rainbow Brite, and The Fun Book (Children's Video Library), new titles in the Fun Learning Library (Concord), new editions of Spinnaker's Educational Videos, and new chapters of series from Disney Buena Vista, and many, many other younger-oriented videos.

OTHER: There seem to now be more video retailers than there are corner stores can hold. A new heading may be needed for "Success" videos, with Equipe Video kicking off with six tapes aimed at the premium market. A success to be enjoyed is Dick Cavett intros each $29.95 tape. Another tape that'll have you plunging into the high-country is Dick Charles Garfield's Peak Performance (Kartes). Sports tapes of all sorts seem to be proliferating, and the ever-increasing banding catalogue leading the list, and being joined by The Sportsman's Video Collection, Building Your Own Rod and Duck Identification (EWE), and a number of tapes from MasterVision, including the Audubon Society's Video-Guide to North America and Little League's Official How-To-Play Baseball By Video; Coaching Baseball and You and Your Horse (EPIC), and SyberVision's series of instructional tapes.

WINANS TO QWEST — Gospel Music vocal group, the Winans have signed with Quest Records. The group's first release on the Quincy Jones label is due late fall. Shown here at the signing are (l-r): John Brown, A&R director, Quest Records, Harold Collins, manager and elder brother of groups manager, and Marvin, Carvin, and Michael and Ronald Winans.
MTV Buyout

Complemented the management of MTV in an official statement issued by Viacom.

Russ Kido said that the management of MTV

and Showtime/The Movie Channel represented "two very talented, creative and innovative groups of executives who have had a

impact on the cable television business and the viewing habits of the American public." 

Industry speculation on the deal has focused on whether or not the Viacom agreement was engineered to 

steal over two thousand bids. Fluhler denied this, saying the primary reason for making the deal is that

the company's less attractive position to possible bidders is a by-product of the deal, which is a

cable television measure. "There are some elements of this deal that might make us think we

are increasing our debt and the fact that Warner exercises its waives it will own approximately

10 percent of Viacom," explained Fluhler.

The sale price, 11th-ranked Nation into the number six position among the nation's leading multiple systems opera-

tors, boosted by MTV Music Video Chart, with 26 million viewers. VH-1, MTV's older demographic 24-hour cable music counter

party, now boasts some million households, having debuted in January, 1985 with approximately three million. Showtime/The Movie Channel also

more subscribers base of roughly eight million.

D.C. Showdown

The proposed takeover by leveraged buyout specialists Forstmann, Little & Company and MTV executives was

flattened August 29, the offer's expiration date, when officials from WC and Warner

Amex voted against it. Forstmann, Little & Company's original offer was to buy all of

MTV stock at $31 per share. As of the expiration date, the figure was reported
to reach $33 per share. The price raise, coupled with the company's contin-

ual advancement of its expiration date (moved from August 9 to the 14, and

finally the 21) gave Forstmann, Little & Company a desperate air in its attempts to

acquire MTV.

The sale price for 11th-ranked Nation into the number six position among the nation's leading multiple systems opera-

tors, boosted by MTV Music Video Chart, with 26 million viewers. VH-1, MTV's older demographic 24-hour cable music counter-

party, now boasts some million households, having debuted in January, 1985 with approximately three million. Showtime/The Movie Channel also

more subscribers base of roughly eight million.

Judge Overturns FCC Rule

The ruling was originally intended to ensure diversity in programming. However,

Judge Tamm noted that it failed in that regard since, "women transcend ethnic,

religious and other cultural barriers. In their social and political beliefs, for

example, women appear to be just as divided among themselves as are men.

Therefore, it is not reasonable to expect that a woman who would manifest a distinctly female editorial viewpoint.

An FCC official told Cash Box that women have been awarded preferences many times over the years but he was

unclear how and if this decision would affect those cases.

Behind The Bullets

urban act. Top 10 reports are in from

Turtles in Atlanta, Leiberman in Georgi-
a and Gary's Records in Virginia. Add

to this the top 20 reports that came in
to the Cash Box record office from Dur-

ham, NC, Mainstream Records in Milwau-

eek and Strawberries in Boston.

Lisa Lisa

Lisa Lisa And Cult Jam With Full

Force has had an explosive rise to

national prominence on the success of

its infectious single, "I Wonder If I Take

You Home." This single was a Top 40

pop single peaking at 23 on Aug. 24.

"I Wonder" got to #3 on the B/C single:

its self-titled Columbia debut en-
terered the Cash Box Pop LP chart last 

week at 112. It jumps to 70 bullet this week.

Top 10 retail reports were received from 

Tower Records in Sa-

bran, Record Exchanges in New

York's top store, and Carson's in Milwau-

kee, Green Bay, and Gary's.

Cash Box/September 7, 1985
AROUND THE ROUTE
By Camille Compasia

We're still hearing about personnel changes at the Bally organization. Over the past couple of weeks, Chuck Farmer resigned his post as president of Bally Distg. Understand Bob Fidlay of Aladdins Castle will be taking over this position. Also learned that Mike Rudowitz departed the company as of Friday, August 23. While we did not have an opportunity to reach Farmer before he left, we did speak with Mike Rudowitz who told us he has no immediate plans. Considering their impressive credentials, it's a safe bet both gents will remain in the industry — so we wish them much success in their future endeavors...Bally Midwest is all settled into their new quarters in Franklin Park, Illinois. Open house festivities will be held on Sunday, September 8 to show off the new digs. A winner! The new Loewen NSM Concert 240 phono was the subject of a weeklong series of service schools, held at the Holiday.

(continued on page 49)

Cash Box Profile
Coin-Op's Broadway Showcase
by Jay Carter

The one thing about the coin machine is that its backbone has always been, and always will be, the operator on the street who takes special attention and pride in his business. It is the operator, after all, who is the final human interface between the manufacturer, a given piece of equipment and the playing public. If the surroundings a person finds are run down and not adequately maintained, then a great deal of image does that promote for the industry? This problem, and indeed it is one, is almost universal in scope, which is why it's nice to offer encouragement and pay tribute to those exceptions to the rule where high standards prevail and the ambiance is something we can all be proud of.

Such is the case when one talks about the world renowned Broadway Arcade, situated in the heart of New York City's theater district. Since the legalization of pinball machines in Manhattan back in 1976, this coin-op showplace has managed to attain a leading position as the place to test out the newest equipment. In addition, this one-of-a-kind arcade has dramatically broken away from the pack, with an operating philosophy that is usually associated with a suburban, or neighborhood location, and not a more transiently-oriented inner-city business.

The guiding force responsible for the immense success, and preeminent status, of The 52nd Street Broadway Arcade is Steve Epstein, a second generation member of the industry who has carved quite a niche for himself in the coin-operated amusement game world. Cash Box recently had the opportunity to visit Steve Epstein's claim to fame and sit down with the man, talking about his start in business, what The Broadway Arcade has done differently to set it apart, and where the industry might be heading in the future.

CASH BOX: Steve, you're 36 years old and yet you seem like a real veteran of the coin-op business. How long have you been in it and when did you get started?

Steve Epstein: Well, I've been actively operating in the arcade since 1970. My father was in the business and I started working part-time when I was a sophomore in high school, back in 1964. My first exposure to the games, however, was when I was a young child. My father was operating a store in Newark, New Jersey and he would bring me in on Sundays and I'd play all the games. So you could say that I've actually been in it my whole life.

CB: The Broadway Arcade has gained a considerable reputation, both within the industry and also in terms of the outside world. Why do you think that is and how has your operation carved a special niche for itself?

SE: I think the single thing that has set us apart from the norm and our immediate competition is due to a philosophy of doing business that was instilled in me by my father. He fervently believed in the personal touch and care which not only took into account...
The business model was set in place. It was a classic business plan developed over a decade by predecessors, who would use the same concept to launch new businesses.

CB: It's indeed rare to find this type of organization in a niche market, like pinball machines. It would be very difficult to manage such a business, but you did it. It's clear that you have a great deal to do with our success and the ability to operate in this manner. We're situated in the heart of what I truly think is the most exciting city in the world. And, by being slightly uptown at 2nd and Broadway, we not only cater to people on the street, but also pull during the day from the surrounding office buildings. We're extremely fortunate because our clients range from the rich and powerful to Hell's Kitchen inhabitants. What's important is that there's no class distinction. Everyone is able to play side-by-side in our establishment.

SE: We have even gotten our share of celebrities along the way. In fact, a few of my regulars include Lou Reed as well as industry great John Hammond Sr.

CB: Speaking of the equipment that you have on the floor, the immediate reaction is that you have a rather large number of pinball machines. Has it always been this way, or did you expand your collection to coin-operated entertainment forms?

SE: The store has recently switched locations, moving from a location on the upper west side to a bigger space on the lower west side. The store was founded in the mid-1970s by Allen M. Williams, who passed away a few years ago.

CB: The sheer number of flipper games you have is staggering given the general scarcity in coin-ops and family fun centers around the country. So what exactly makes your location so unique?

SE: We've been fortunate to have a full lineup of the latest models along with some true pinball classics and, surprisingly, every one is in almost perfect working order.

CB: I've made a point, although some might call it a crusade, to keep pinball alive in New York City. When I first started, there were literally over 2,000 pinball games. Admittedly, I did have the luxury of space, but I was also committed to pinball as an equal partner in the arcade business. I believe that pinball is unique and important in the creation of organized league play on your pinball machines. Has this addition to your day-to-day activity ever given you any problems?

SE: The addition of pinball has been a huge success. We've seen an increase in foot traffic and a rise in sales. We've also been able to attract a new clientele who might not have otherwise visited our location. We've also had several pinball competitions, which have been a big hit with our customers.

CB: It's a fact of circumstance that being in New York City you're restricted, legally speaking, staging any kind of tournament or other types of promotional activities that might otherwise be possible to do in other cities. But, beyond that, I feel that I'm a very honest and candid person who doesn't pull any punches. I believe that pinball is a legitimate form of entertainment and the way I set my limits on all my machines.

SE: This also carries over to the type of relationship I try to have with my various customers. Because it's through them, as well as our own experience in playing various machines, that I'm able to discover what the strengths and weaknesses are of a given game. Obviously, if a game has strengths or some compelling quality, the earnings will prove just how well it performs. But if there is something wrong, the earnings are only a starting point. There needs to be a more active stance in the creation of organized league play on your pinball machines. Has this addition to your day-to-day activity ever given you any problems?

SE: We've been fortunate to have a full lineup of the latest models along with some true pinball classics and, surprisingly, every one is in almost perfect working order.

CB: When many of the other locations in the city tried to increase their pricing across the board, I took a hardline approach and evaluated each machine to see if I was being fair to my players. Whether it's pinball, video or anything else, I want to give my clients entertainment value for their dollar and you can see this in my pinball earnings and the way I set my limits on all my machines.

SE: This carries over to the type of relationship I try to have with my various customers. Because it's through them, as well as our own experience in playing various machines, that I'm able to discover what the strengths and weaknesses are of a given game. Obviously, if a game has strengths or some compelling quality, the earnings will prove just how well it performs. But if there is something wrong, the earnings are only a starting point. There needs to be a more active stance in the creation of organized league play on your pinball machines.

CB: I want to thank the manufacturer for understanding the problems and, I feel over the years, The Broadway Arcade has been very successful in tracking games and giving input that might not ordinarily be forthcoming.

SE: It is a practice that I pursue with a great deal of care and attention. I'll be on the telephone daily with a company, if need be, to help designers, engineers, whoever, to get a better picture as to what a possible solution might be based on the observations I've always brought to a new machine coming in.

CB: After all your years in the business and the ups and downs you've experienced, what do you think the future holds for coin-operated amusement games?

SE: I think the industry will never recover and that it's only a matter of time before interest totally drains away. How do you react to that attitude?

SE: I think the most important reason for our position in the industry is, first, our understanding and acceptance of the game itself. But, beyond that, I feel that I'm a very honest and candid person who doesn't pull any punches. I believe that pinball is a legitimate form of entertainment and the way I set my limits on all my machines.
### ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position(s)</th>
<th>Publisher/Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janie Don't</td>
<td>Janie Don't</td>
<td>#1</td>
<td>BMI</td>
</tr>
<tr>
<td>2</td>
<td>Put a Little Love on It</td>
<td>The Crystals</td>
<td>#2</td>
<td>BMI</td>
</tr>
<tr>
<td>3</td>
<td>What Am I Living For</td>
<td>The Dave Clark Band</td>
<td>#3</td>
<td>BMI</td>
</tr>
<tr>
<td>4</td>
<td>Don't Believe It</td>
<td>Paul Revere &amp; the Raiders</td>
<td>#4</td>
<td>BMI</td>
</tr>
<tr>
<td>5</td>
<td>Let's Hang On</td>
<td>The Contours</td>
<td>#5</td>
<td>BMI</td>
</tr>
<tr>
<td>6</td>
<td>Can I Stay (In Love)</td>
<td>The Monkees</td>
<td>#6</td>
<td>BMI</td>
</tr>
<tr>
<td>7</td>
<td>In the Still of the Night</td>
<td>The Righteous Brothers</td>
<td>#7</td>
<td>BMI</td>
</tr>
<tr>
<td>8</td>
<td>The Rain of Love</td>
<td>The Four Seasons</td>
<td>#8</td>
<td>BMI</td>
</tr>
<tr>
<td>9</td>
<td>Love Me Tender</td>
<td>The Dave Clark Band</td>
<td>#9</td>
<td>BMI</td>
</tr>
<tr>
<td>10</td>
<td>Love's Golden Roses</td>
<td>The Dave Clark Band</td>
<td>#10</td>
<td>BMI</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position(s)</th>
<th>Publisher/Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Can Only Give You One Night</td>
<td>Joe Dowell</td>
<td>#1</td>
<td>BMI</td>
</tr>
<tr>
<td>2</td>
<td>Keep on the Magnolia Highway</td>
<td>Joe Dowell</td>
<td>#2</td>
<td>BMI</td>
</tr>
<tr>
<td>3</td>
<td>For Me and My Gal</td>
<td>Joe Dowell</td>
<td>#3</td>
<td>BMI</td>
</tr>
<tr>
<td>4</td>
<td>Just to See You</td>
<td>Joe Dowell</td>
<td>#4</td>
<td>BMI</td>
</tr>
<tr>
<td>5</td>
<td>If I Needed You</td>
<td>Joe Dowell</td>
<td>#5</td>
<td>BMI</td>
</tr>
<tr>
<td>6</td>
<td>Out on the Road</td>
<td>Joe Dowell</td>
<td>#6</td>
<td>BMI</td>
</tr>
<tr>
<td>7</td>
<td>Deep in the Heart of the Night</td>
<td>Joe Dowell</td>
<td>#7</td>
<td>BMI</td>
</tr>
<tr>
<td>8</td>
<td>On My Mind</td>
<td>Joe Dowell</td>
<td>#8</td>
<td>BMI</td>
</tr>
<tr>
<td>9</td>
<td>He'll Love Me Too</td>
<td>Joe Dowell</td>
<td>#9</td>
<td>BMI</td>
</tr>
<tr>
<td>10</td>
<td>Love's Gonna Live It</td>
<td>Joe Dowell</td>
<td>#10</td>
<td>BMI</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position(s)</th>
<th>Publisher/Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'll Be With You (In the Afternoon)</td>
<td>The Righteous Brothers</td>
<td>#1</td>
<td>BMI</td>
</tr>
<tr>
<td>2</td>
<td>I Can Remember</td>
<td>The Righteous Brothers</td>
<td>#2</td>
<td>BMI</td>
</tr>
<tr>
<td>3</td>
<td>I'll Never Say Goodbye</td>
<td>The Righteous Brothers</td>
<td>#3</td>
<td>BMI</td>
</tr>
<tr>
<td>4</td>
<td>I'm Gonna Love You Tonight</td>
<td>The Righteous Brothers</td>
<td>#4</td>
<td>BMI</td>
</tr>
<tr>
<td>5</td>
<td>I'm Gonna Love You Tonight</td>
<td>The Righteous Brothers</td>
<td>#5</td>
<td>BMI</td>
</tr>
<tr>
<td>6</td>
<td>I'm Gonna Love You Tonight</td>
<td>The Righteous Brothers</td>
<td>#6</td>
<td>BMI</td>
</tr>
<tr>
<td>7</td>
<td>I'm Gonna Love You Tonight</td>
<td>The Righteous Brothers</td>
<td>#7</td>
<td>BMI</td>
</tr>
<tr>
<td>8</td>
<td>I'm Gonna Love You Tonight</td>
<td>The Righteous Brothers</td>
<td>#8</td>
<td>BMI</td>
</tr>
<tr>
<td>9</td>
<td>I'm Gonna Love You Tonight</td>
<td>The Righteous Brothers</td>
<td>#9</td>
<td>BMI</td>
</tr>
<tr>
<td>10</td>
<td>I'm Gonna Love You Tonight</td>
<td>The Righteous Brothers</td>
<td>#10</td>
<td>BMI</td>
</tr>
</tbody>
</table>
André Cymone, former bassist for Prince, is on the rise as one of the most electrifying new forces in music.

All indicators point to “A.C.” being his biggest album to date. His first single, “The Dance Electric,” written by Prince, is generating excitement as it soars up the charts with a bullet! It was produced by Prince and André Cymone with background vocals by Wendy and Lisa.


Produced by André Cymone except “The Dance Electric” produced by Prince and André Cymone and “Sweet Sensuality” produced by André Cymone and Hubert Eaves III.

Management: Marc Allen; National Talent Associates.

“Columbia” are trademarks of CBS Inc. © 1985 CBS Inc.